

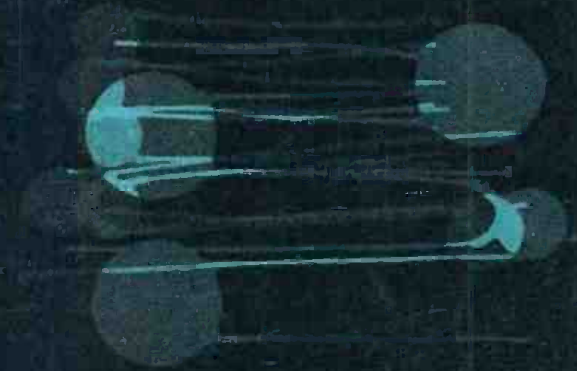
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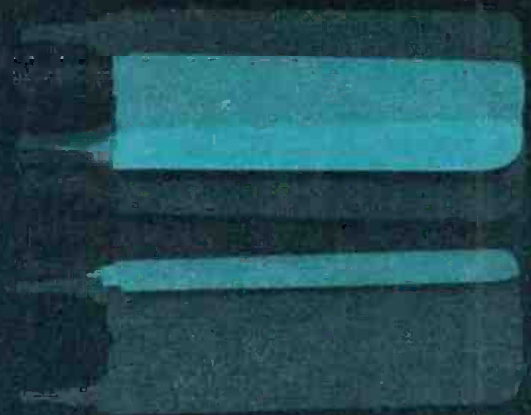
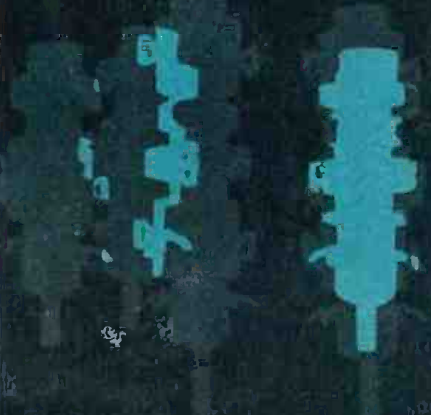
THE MAGAZINE FOR MUSIC LISTENERS

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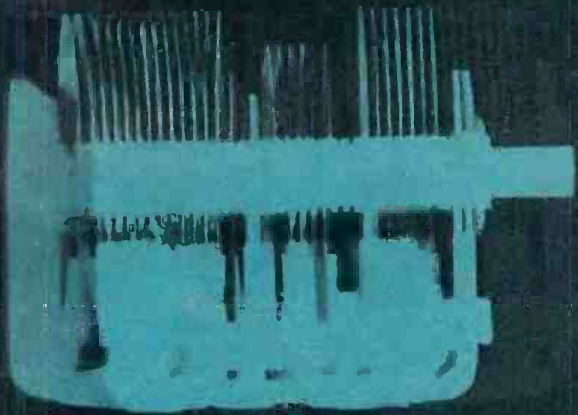
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MAKING RECORDS IN MOSCOW by Paul Moor



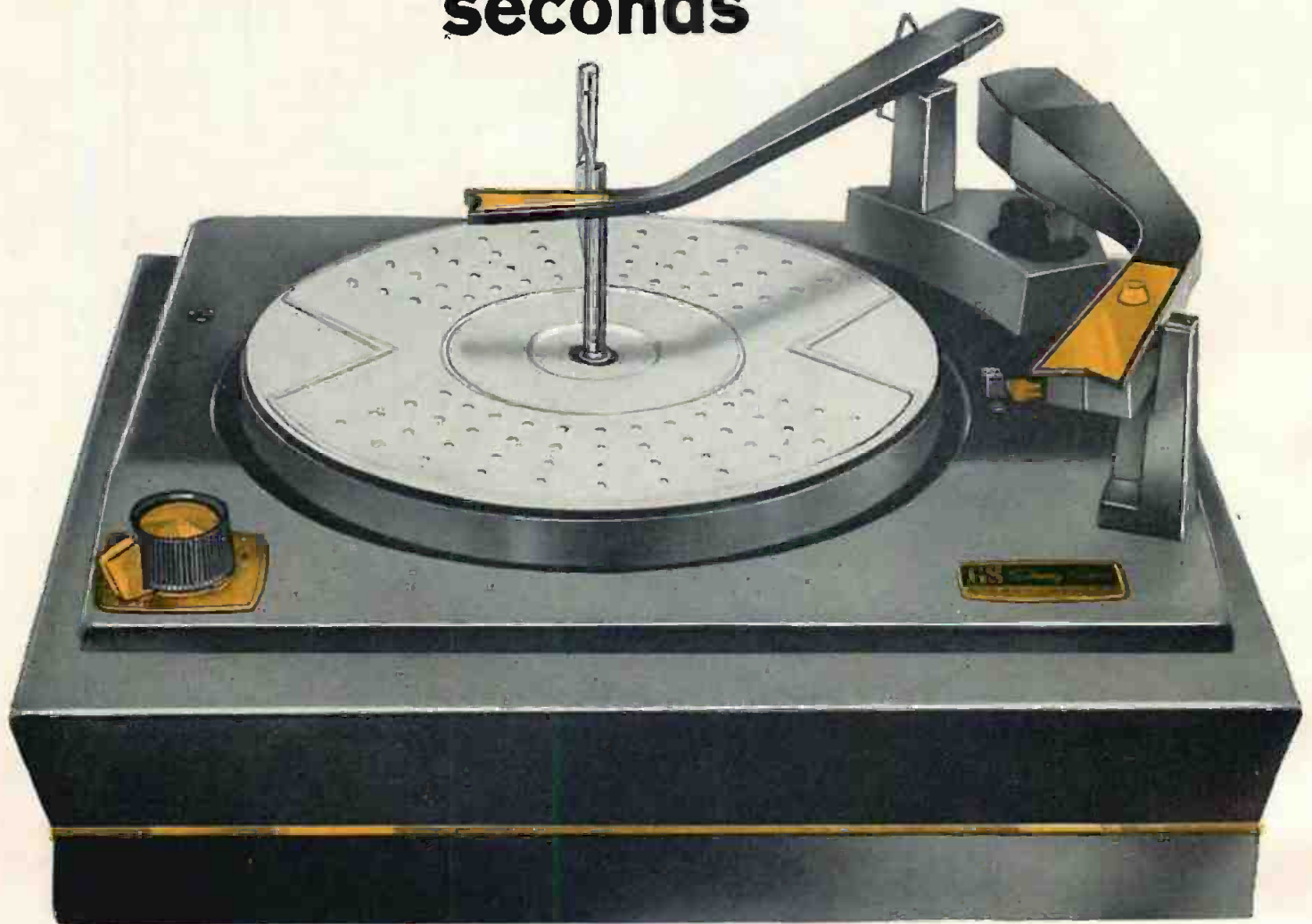
THE FLAGSTAD SAGA by John Culshaw



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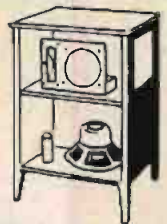
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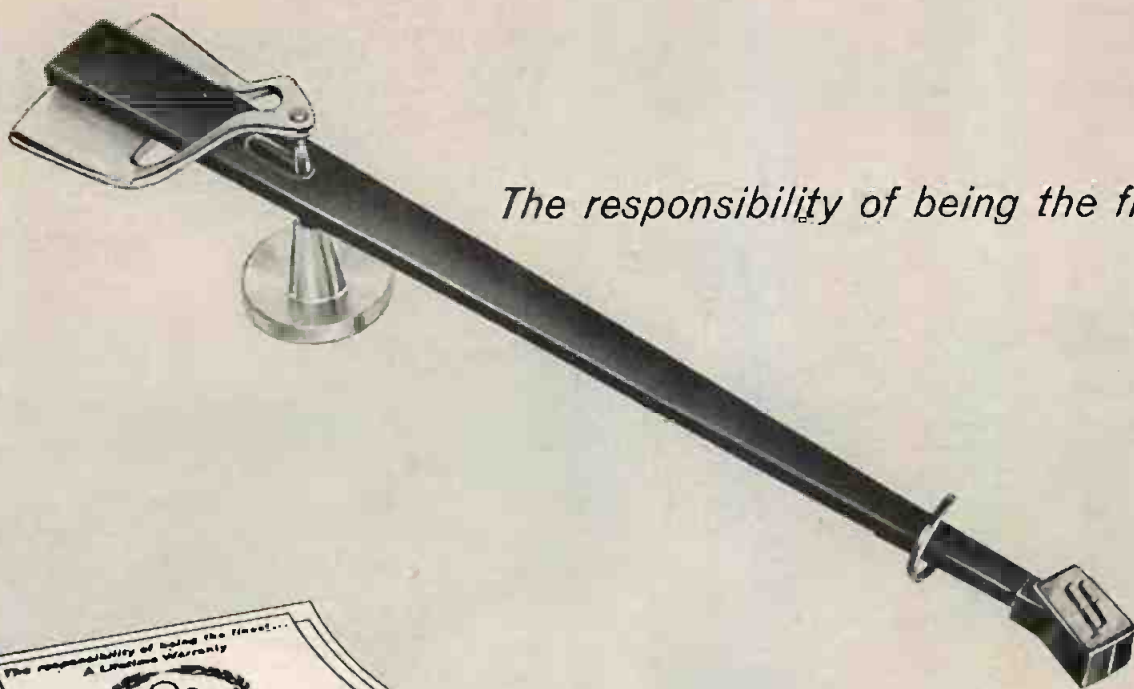
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high fidelity

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JUNE 1959
volume 9 number 6

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New! Years Ahead!



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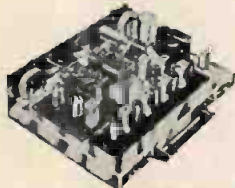
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Use it as a **Binaural, Stereophonic FM-AM tuner**
Use it as a **Dual-Monaural FM-AM tuner**
Use it as a **straight Monaural FM or AM tuner**

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of binaural broadcasting (simultaneous transmission on both FM and AM), the independent operation of both the FM and AM sections at the same time, and the ordinary reception of either FM or AM. The AM and FM sections are separately tuned, each with a separate 3-gang tuning condenser, separate flywheel tuning and separate volume control for proper balancing when used for binaural programs. Simplified accurate knife-edge tuning is provided by magic eye which operates independently on FM and AM. Automatic frequency control "locks in" FM signal permanently. Aside from its unique flexibility, this is, above all else, a quality high-fidelity tuner incorporating features found exclusively in the highest priced tuners.

FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Seely discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps $\pm 1/2$ db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting at one microvolt. AM specifications include 3 stages of AVC, 10 kc whistle filter, built-in ferrite loop antenna, less than 1% harmonic distortion, sensitivity of 5 microvolts, 8 kc bandwidth and frequency response 20-5000 cps ± 3 db.

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AUTHORitatively Speaking

Journalist and photographer Paul Moor, who has frequently reported in these pages from various far-flung places, once toured West Germany as a concert pianist, performing mostly Khachaturian and Bartók. Now, however, he keeps his piano playing for himself; for us, who include the readers of this and an array of other magazines, he writes about things musical. In this issue (p. 42) he describes the making of records in Moscow, a matter of "Love, Labor, and No Royalties."

Last November we had the pleasure of publishing John Culshaw's first-hand account of recording opera in stereo. We since asked Mr. Culshaw (English Decca's head of classical record production, you'll recall) to move from opera in general to opera singers in particular. In answer he has given us a profile (p. 45) of his friend and co-worker, Mme. Kirsten Flagstad.

Patrick Cairns Hughes is, in the solemn opinion of the editors, one of the most laconic contributors we have ever encountered. When we asked him to send us a "brief biographical sketch," he did - to the extent of two sentences. We set our private agents on the trail. Results herewith: P. C. Hughes is the son of Herbert Hughes, well-known collector of Irish folk songs, and is himself a music researcher and critic. His published works include *Great Opera Houses*, *The Toscanini Legacy*, and *Famous Mozart Operas*. The last named was recently brought out in this country by the Citadel Press. It also turns out that Mr. Hughes exists in another incarnation: there is a certain "Spike" Hughes, British jazz composer and widely popular band leader. And that our author is something of an English countryman will be obvious to readers of "The Villagers Always Vote for Figaro." For which, see p. 47.

Robert Charles Marsh, scholar (his *curriculum vitae* includes too many universities to enumerate) and writer (author of *Toscanini and the Art of Orchestral Performance*, music critic for the *Chicago Sun-Times*) is practically a member of the family: i.e., contributing editor and record reviewer for HIGH FIDELITY. This month he interviews cellist Janos Starker, an un-anxious but decidedly determined young man (p. 52).

High Fidelity, June 1959; Vol. 9, No. 6. Published monthly by Audiocon, Inc., Great Barrington, Mass., a subsidiary of The Billboard Publishing Co., publishers of The Billboard, Vend, Funspot and The Billboard International. Telephone: Great Barrington 1300. Member Audit Bureau of Circulation.

Editorial Correspondence should be addressed to The Editor, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions, change of address notices, undeliverable copies, orders for subscriptions should be addressed to High Fidelity Magazine, 2160 Patterson Street, Cincinnati 29, Ohio.

Subscription rates: United States and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15. Single copies 60 cents.

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Khatchaturian	...	Saber Dance
Stravinski	...	Infernal Dance of King Kastchei, Finale (Firebird Suite)
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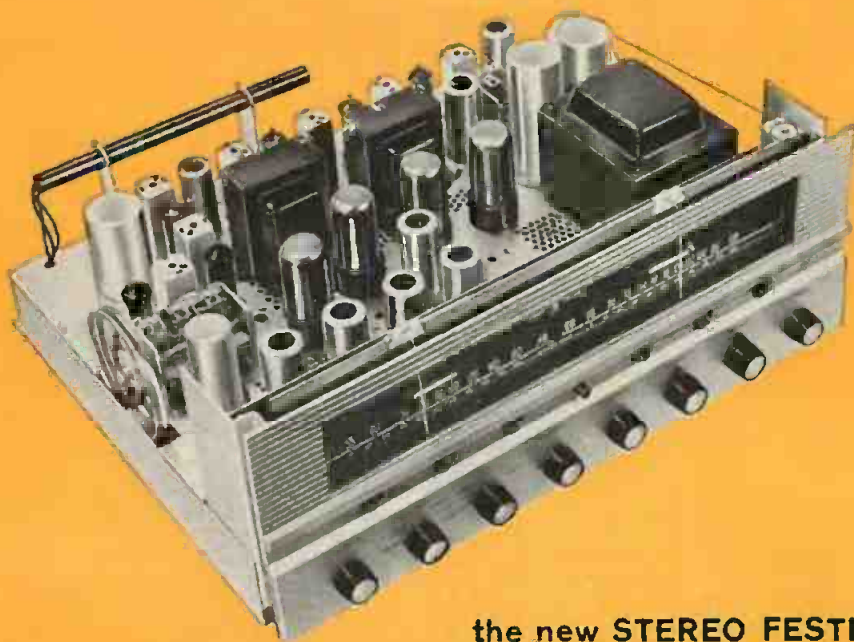
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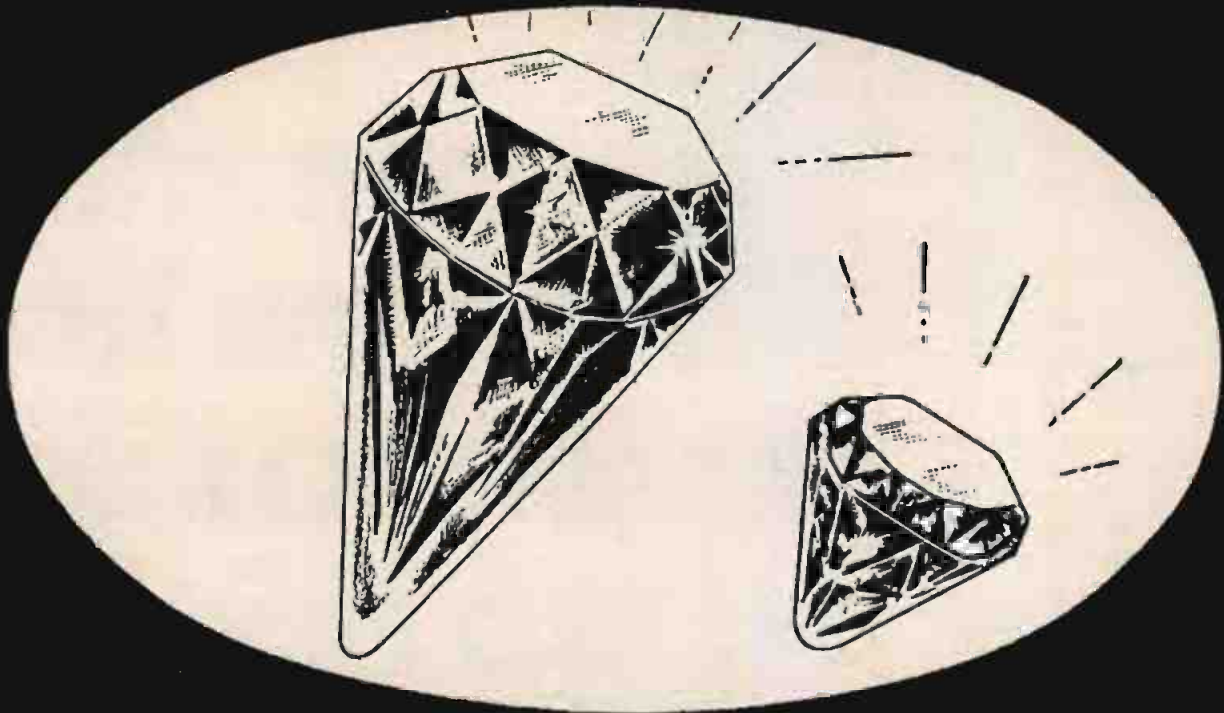
Ideal for limited space (only 15 $\frac{3}{16}$ " wide, 6 $\frac{1}{8}$ " high, 12 $\frac{3}{4}$ " deep—excluding enclosure) the TA230 is simplicity itself to operate. Five minutes with its exceptionally complete instruction booklet, and you will use the Festival to its full performance potential.

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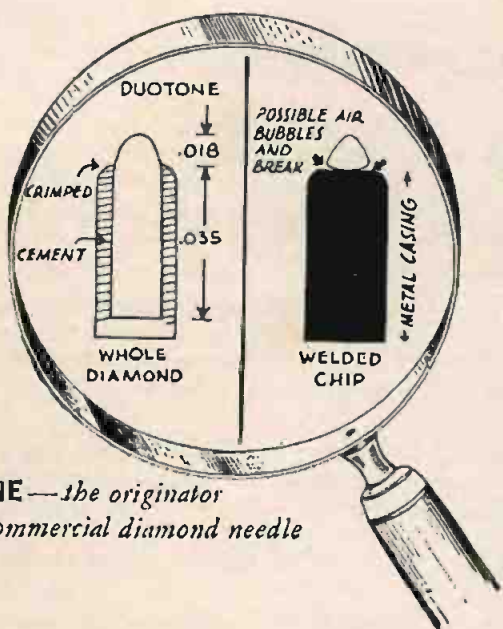
What are the additional advantages of a Duotone Diamond Needle?

All Duotone diamond tips are hand ground and polished to a mirror finish, hand radiused to the exact required specifications, and hand set in perfect alignment to the record grooves. None of these delicate hand operations can weaken a weld that does not exist in a *whole* diamond. The constant observance under microscopic inspection plus Duotone's exacting quality standards eliminate every possibility of imperfection — permitting Duotone's 100% guarantee of the diamond needle itself, better reproduction and longest life possible for the needle.

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Notes

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Abroad

PARIS—The recession in the French record industry (business was off 20% last year) is continuing. Add a paralyzing two-month strike of musicians, mix with the unsettling effect of the Common Market, let the whole simmer in a love-hate response to stereo, and you find yourself pondering a small economic—and hence cultural—mess. The disc news from France, in short, is beginning to look unpleasantly like history.

The hard-cash aspects are clear. Buyers are deterred by a general leveling of economic activity, by the shock of De Gaulle's austerity measures, and by high prices. The luxury tax on records has gone from 9.75 to 25%, despite the manufacturers' plea that Jolivet and Messiaen, even at \$7.25 a disc, are really no more a luxury for the nation than Sartre and Camus are (the book tax is 10%).

The musical aspects can be debated. Some critics feel that, given the peculiar inertia of the local market and the recent rapid exploration of musical territory, the French catalogue has reached "maturity." You can bring out another Italian baroque or two, but mostly you will have to mark time until new customers grow up. Less gloomy analysts, however, call for still more exploration, and regret that so much of the expansion has taken place on crowded terrain. Aren't twenty-six versions of *Eine kleine Nachtmusik* a few too many? Then there are those who argue, with force, that the real trouble is poor equipment. Give, they say, the average Frenchman a better rig at a lower price, and he will soon develop an American enthusiasm for collecting.

The strike (I'll get to stereo in a moment) lasted from February 18 to April 17 and affected the entire recording industry, films included. Back of it, of course, lay the old problem of technological unemployment: roughly half of France's musicians are usually out of work. The union made three demands: (1) 5,500 francs (about

Continued on next page

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Continued from preceding page

\$11) instead of 5,000 for a three-hour recording session; (2) the social security status of regular salaried employees; (3) additional payment, into a special union fund, for any secondary use of records and tapes in cabarets, films, theatres, and music halls. Management yielded a bit on the third point, and the musicians returned without either winning, or forgetting, their other demands. The walkout was scarcely a success, but it stopped practically all recording in the country. This result led, further, to a rather ominous development for the union: French companies were forced to make emergency recordings in Germany, Italy, and Belgium. In other words, a sort of phantom Common Market, complete with spot unemployment, flickered into view.

Oddly, the Common Market—the real one, complete with new horizons—is seldom mentioned as a possible answer to the present crisis. The French are nevertheless quietly closing ranks in anticipation of the shock of foreign, particularly German, competition. Pathé Marconi and Thomson-Houston (Ducretet-Thomson label), for example, have agreed to use each other's plants so as to rationalize their production of records and equipment. Each firm will preserve its musical personality, but a joint concern will handle part of their distribution.

Now for stereo. In many ways it appears to be just what the French need. Here is the solution for the "mature-catalogue" problem, plus a chance to put some exciting equipment in the homes of collectors. Yet a spokesman for one of the bigger record companies, who won't be named, has just assured me that a serious, nonexperimental stereo sales campaign is at least two years away. Meanwhile, a small number of hostile critics and musicians repeat the familiar objections. French rooms, it is said, are too small. Debussy wouldn't have liked it. The engineer is usurping the role of the orchestra leader. Sound reproduction is emancipating itself dangerously. After all, what about string quartets? There is a complacent audience for this kind of talk among the same dealers who welcomed the strike as a chance to unload old stock.

The public, bless it, seems to be fascinated anyway. This spring a score of French, British, American, German, and Dutch equipment makers put on a week-long festival in a hotel on the Left Bank. Some 4,000 people jammed the place every night,

Continued on page 12



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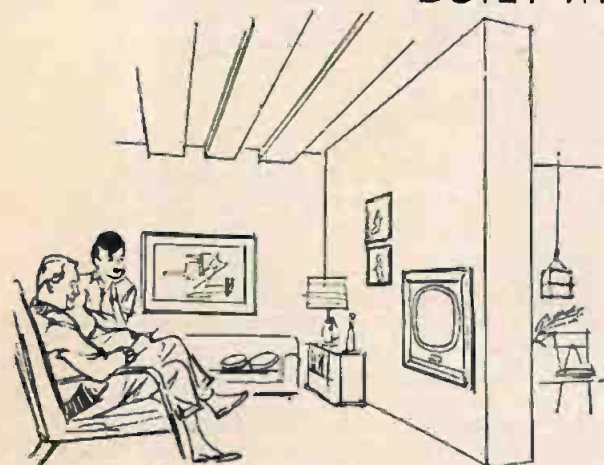
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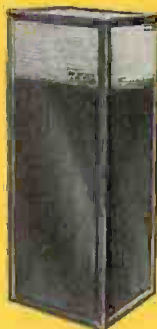
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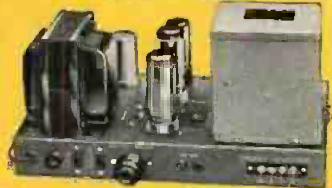
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NOTES FROM ABROAD

Continued from page 10

listening to stereo in rooms no larger than their own. The line of the organizers was that stereo should be thought of as an addition to, not a substitute for, high fidelity. This aesthetic integrity was perhaps commercially unwise. It is estimated that more than half of the high-fidelity outfits in France have been bought in the last couple of years, and their proud owners are in no mood for additions—with good components costing more than twice what they do in America. So how can the record makers take the stereo way out of their crisis? I'm afraid I sound depressed.

ROY McMULLEN

HAMBURG—The German record industry, has been experiencing boom times recently. Each year the sale of records here has climbed to new highs. Now, however, there appears to be something of a leveling off. Business is still good, but it is no longer expanding at its former rate, and competition among the major German companies is growing appreciably keener. The effect of this heightened competition is beginning to make itself felt in the artist-and-repertoire departments. During the years of ever-expanding sales, German firms pursued rather conservative and predictable recording policies. Now a fresh wind can be felt.

The realigned recording commitments of Herbert von Karajan are symptomatic of this new spirit. For many years this important Central European figure recorded exclusively for the British EMI group, and his recordings were available here solely on the Electrola label, EMI's German affiliate. From now on, Von Karajan will make records as well for Deutsche Grammophon (represented in the U.S.A. by Decca Records) and for Teldec (represented in the U.S.A. by London Records and RCA Victor). Deutsche Grammophon has him booked for a series of sessions with the Berlin Philharmonic Orchestra; Strauss's *Heldenleben* and Dvořák's *Slavonic Dances* are among the works scheduled. For Teldec the conductor is making a series of recordings with the Vienna Philharmonic. This spring in Vienna he completed an album that will be issued by RCA Victor in October to coincide with the Vienna Philharmonic's American tour. Later in the year Von Karajan will direct at least one opera recording in Vienna, with

Continued on page 16

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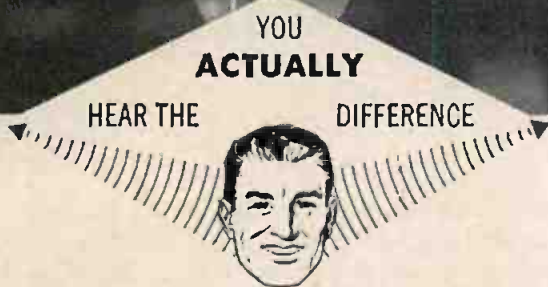
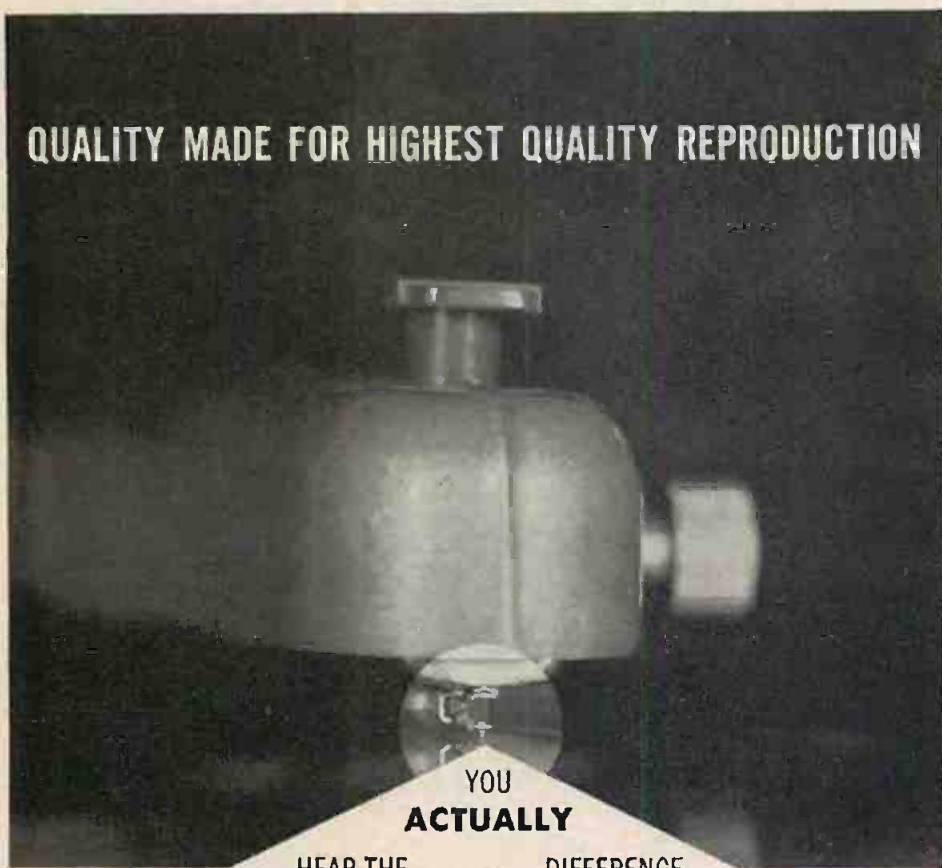
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NOTES FROM ABROAD

Continued from page 12

singers culled from the joint Decca-London and RCA Victor rosters.

Complete Operas. Several important opera recordings have recently been completed by German companies. Deutsche Grammophon has recorded Strauss's *Der Rosenkavalier* in Dresden, where the opera had its first performance in 1911. Karl Böhm conducts, and the cast includes Marianne Schech (Marschallin), Irmgard Seefried (Octavian), Rita Streich (Sophie), Kurt Böhme (Ochs), and Fischer-Dieskau (Faninal). These artists received special permission to go to the East German city in order to participate in the recording, which needless to say, was made stereophonically as well as monophonically.

In Berlin the Deutsche Grammophon people have made a *Don Giovanni* under the direction of Ferenc Fricsay. Unlike most German representations of the *Don*, this one is sung in Italian—by Sena Jurinac (Donna Anna), Maria Stader (Donna Elvira), Irmgard Seefried (Zerlina), Ernst Häfliger (Don Ottavio), Fischer-Dieskau (Don Giovanni), and Karl Kohn (Leporello). Another Fricsay-directed opera, soon to be forthcoming from DGG, is Béla Bartók's *Bluebeard's Castle*, which also was made in Berlin.

From Electrola we have a stereo recording of *Der Freischütz* promised for fall release. Joseph Keilberth conducts the Berlin Philharmonic in this, and among the members of the cast are Elisabeth Grümmer (Agathe), Lisa Otto (Annenchen), Rudolf Schock (Max), Hermann Prey (Ottokar), and Gottlob Frick (Kaspar).

DGG in the U.S.A. To date, Deutsche Grammophon recordings have been issued in the United States on the Decca label. Henceforth, however, DGG recordings will appear in the States under Deutsche Grammophon's own label. American Decca will continue to be in charge of pressing, distribution, and merchandising, but the origin of the recordings themselves will now be readily identifiable. In addition to the orchestral and operatic repertoire mentioned above, look for these new recordings to come from Deutsche Grammophon during the course of the year: Dvořák's *Requiem*, with the Prague Philharmonic under Karel Ancerl; Haydn's *St. Cecilia* Mass, conducted by Eugen Jochum; Chopin's Preludes, played by Geza Anda, now an exclusive DGG artist; the complete *Italienisches Liederbuch* of Hugo Wolf, sung by Seefried and Fischer-Dieskau.

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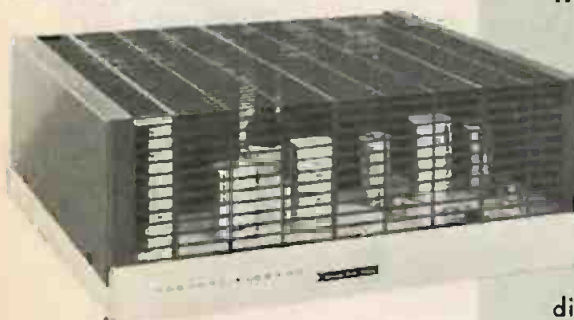


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New Stereo Tape Recorder

Cybernetically engineered for intuitive operation

Fluid smooth, whisper quiet...with feather-light touch you control tape movement with the central joystick of your Newcomb SM-310. This exciting new stereophonic record-playback tape machine has been cybernetically engineered to fit you. Intuitively, you sense how to operate this handsome instrument. The natural movement, you find, is the correct movement. Loading is utterly simple. It is almost impossible to make a mistake. The transport handles tape with remarkable gentleness, avoids stretch and spilling.

The Newcomb SM-310 records stereophonically live from microphones or from broadcast or recorded material. There are

mixing controls on both channels for combining "mike" and "line." The SM-310 records and plays back half-track monaural also. So versatile is the machine that you may record and playback on either or both channels in the same direction.

The SM-310 is a truly portable unit which combines the features required by the professional and desired by the amateur for on-location making of master stereo tapes. For example, the SM-310 takes reels up to 10 $\frac{1}{2}$ "", has two lighted recording level meters arranged pointer-to-pointer for ready comparison, has a 4 digit counter to pinpoint position without repeating on any size reel. For playback there are a "balance" control and a

ganged volume control. Head cover removes, giving direct access to tape for easy editing.

The Newcomb SM-310 is a sleek, rugged, compact machine, discreetly styled by an eminent industrial designer in easy-to-live-with shades of warm gray and satin aluminum... a gratifying, precision instrument for the creative individual who is deep in the art of tape recording. Eight, tightly-spaced pages are required in a new brochure to describe the SM-310 in detail; send for your free copy.

Advance showings in New York and Los Angeles proves an unprecedented demand for this instrument. We urge those who desire early delivery to place their orders now.



Dept. W-6

NEWCOMB AUDIO PRODUCTS CO., 6824 LEXINGTON AVENUE, HOLLYWOOD 38, CALIFORNIA

Years Ahead

New Bogen stereo receiver is years ahead in price and in performance



NO ONE BUT BOGEN, builder of over one million high-fidelity and sound-distribution components, could have engineered this new high-fidelity stereo receiver, the SRB 20. A superb all-in-one stereo instrument, it's a highly sensitive FM-AM stereo tuner, it's a versatile stereo audio control center, it's a magnificent 20 watt (10 per channel) stereo amplifier, and it's yours for only \$199.50—a price you'd expect to pay for a comparable tuner alone!



BOGEN'S ENGINEERING STAFF, largest of any sound-equipment maker, designed each circuit stage of the SRB 20 as an individual unit. By concentrating on each stage separately, they can pack more value, more clean performance in less space than is otherwise possible. The separate stages are then carefully, logically arranged in an overall circuit of proven superiority. This new Bogen concept eliminates wiring clutter, prevents hum and distortion, provides savings which are passed on to you.

Bogen's engineering excellence, crystallized during 25 years of building specialized sound systems for schools, theatres, industrial plants and offices, is yours to enjoy in the new SRB 20. Put it in a cabinet or on your bookshelf (it fits easily). Ask your Bogen dealer to show it to you today.



CONTROLS: Selector, FM Tuning, AM Tuning. Separate Bass and Treble for each channel (lock for simultaneous control of both). Volume for each channel (correct imbalance, then lock for simultaneous control). Separate On-Off Power. FM On-Off and AFC. AM On-Off. Multiplex.

Send for illustrated booklet, "Understanding High Fidelity." 64-page explanation of hi-fi and stereo. Enclose 25c please.

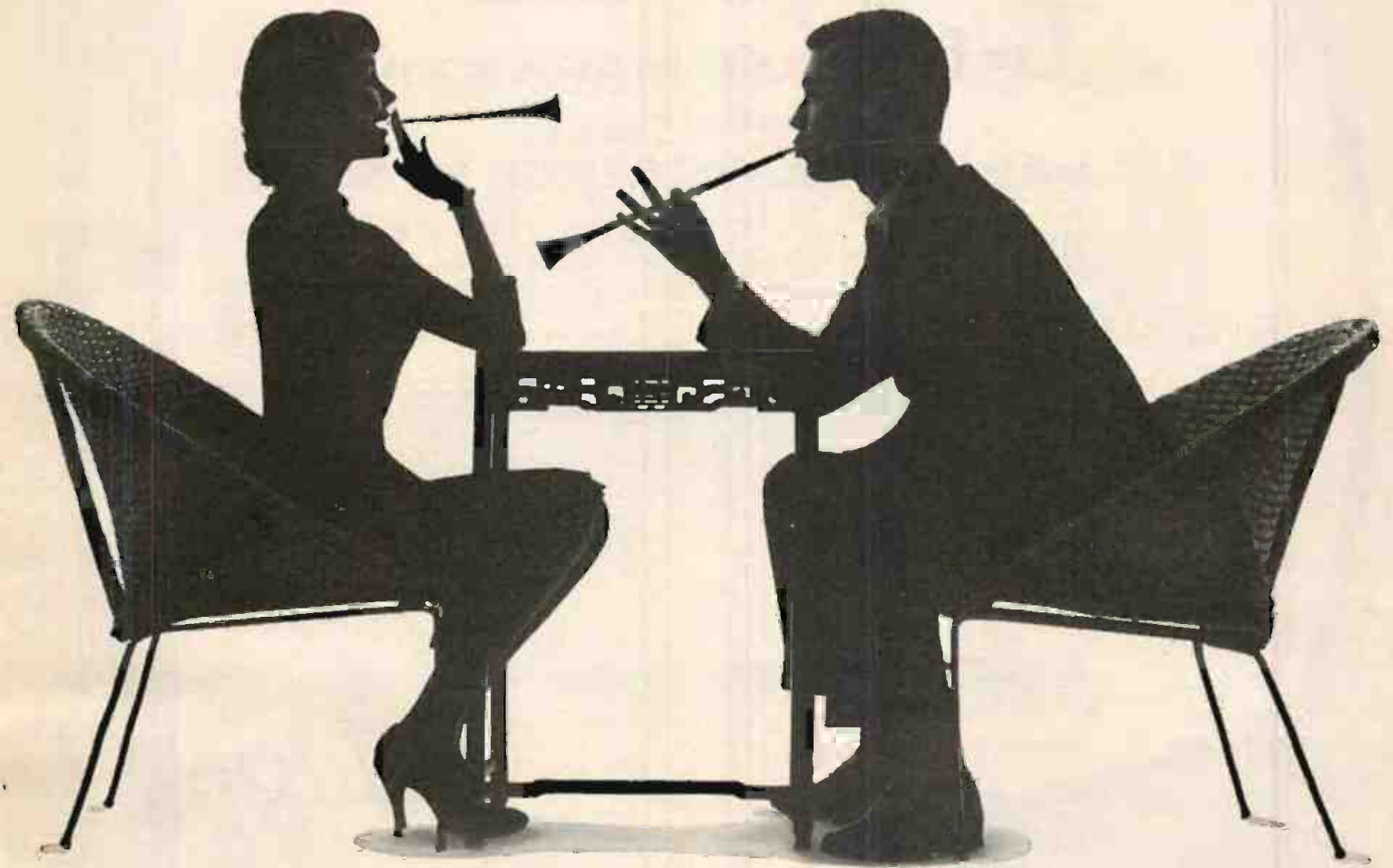


BOGEN-PRESTO CO., Dept. HF-69, P. O. Box 500, Paramus, N. J. A Division of the Siegler Corporation



*the sound way
to better stereo*

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RCA-7199 and RCA-7027-A... Perfect Pair For High-Fidelity Amplifier Designs

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Study the sensitivity of the high- g_m pentode unit of the RCA-7199... wonderful for use in a low-noise low-hum amplifier; consider the medium-mu triode unit... ideally suited for use in a phase splitter. On the masculine side of the table is the other "mate", RCA-7027-A, developed specifically to reproduce the "big sounds". A pair of 7027-A's in a push-pull class AB₁ circuit utilizing feedback and driven by a 7199 with an input signal of 2 volts can deliver a power output up to 76 watts with total harmonic distortion of less than 0.5% with a hum and noise level of 85 db below 76 watts.

Ask your RCA Field Representative for the details on the High-Fidelity "Music Mates"...RCA-7199 and RCA-7027-A. For technical bulletins, write RCA Commercial Engineering, Section F-74-DE, Harrison, N. J.



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beauty of design, quality of manufacture . . . and superb performance.

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A DRAMATIC LINE-UP OF FEATURES:

- Two Individual Amplifiers and Pre-Amplifiers in a Single Compact Unit • 20 Watts RMS Power in Each Channel (40 Watts Peak) • 40 Watts RMS Power Combined for Monophonic Listening (80 Watts Peak) • Ready to Accept Internal Accessory MULTIPLECTOR for Immediate Reception of Multiplexed Programs When Used With Your Own AM or FM Tuner or TV Set • Separate Push-Pull Amplification Circuits Using 4 Tubes • Exclusive Voltage Regulating Fixed Bias Supply Provides 5 Times Greater Efficiency and Virtually Eliminates Distortion • High Inverse Feedback Circuit Yields Flat Response from 18 to 20,000 CPS (1/2 db at 75,000 CPS • IM Distortion Less Than .6% at Normal Listening Level • Total Harmonic Distortion Less than .2% at Normal Listening Level • Separate Treble Controls for Each Channel • Separate Bass Controls for Each Channel • Separate Volume Controls for Each Channel • Master Loudness Control Provides Gain and Attenuation for Both Channels Simultaneously • Separate Panel Illumination Switch • Contour Switch with Provision for Normal Listening, -10 and -20 • Slide Switch Affords Stereo, Monophonic or Multiplex Listening Plus Mute Position • Slide Switch for Normal Stereo Listening or Reversal of Stereo Channels • Selector Control has Positions for Phono, Tuner, Tuner Plus TV (for Special TV-Radio Stereo Broadcasts), TV and Tape • Built-In Speaker Phasing • Variable Hum Balance Control • Inputs for 2 Tuners (Can be Operated Simultaneously for Stereo Broadcast Reception) • Dual Tape Inputs • Dual TV Inputs • Inputs for Magnetic, Ceramic and Crystal Cartridges • Dual Tape Outputs • Isolated Heavy-duty AC Power Transformer • AC Convenience Outlet • Luxurious White and Gold Contrasting Front Panel • Handsome Cabinet • Tube Complement: Four 6BQ5 (EL84); one 6AC4 (EZ81); one 12AU7 (ECC82); three 12AX7 (ECC83); one Germanium Diode; one Neon Regulator

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A superb AM and FM tuner providing matched performance and great beauty. Coupled with variable automatic frequency control and metered output, it brings in the weakest stations and provides razor-sharp selectivity. Distinctive white and gold front panel styling.

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A superb 40-watt amplifier which supports a symphony orchestra with live, crisp, brilliant, distortion-free reproduction.

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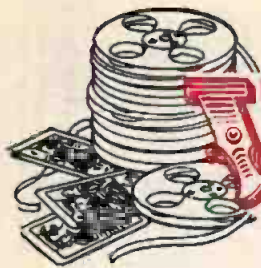
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the finest complete **STEREOPHONIC RECORDING**
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* All STERECORDER models are also available with an extra stereo play-back head with a frequency response of 30-12,000 CPS to reproduce the new pre-recorded 4-track stereo-
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Instantaneous selection —
7½ IPS or 3¾ IPS

Frequency Response (per Channel)

30-18000 CPS at 7½ IPS
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50 DB or more across line output
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Flutter and Wow

Less than 0.2% at 7½ IPS
Less than 0.3% at 3¾ IPS

DK 555-A.

Ideal for "built-in" installations

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Less than 2% at 3 DB below
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*... and the SONY
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**NATIONALLY
ADVERTISED
PRICE NOW** **\$ 395⁰⁰**

- Individual stereo tone and volume controls plus master volume
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*Finest components and construction
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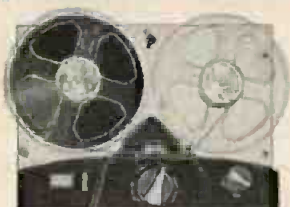
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PROFESSIONAL IN EVERY WAY EXCEPT PRICE!

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You can record and playback all tapes — four-channel stereo, two-channel stereo and monaural. One precise control adjusts head for half-track or quarter-track. Horizontal or vertical mounting. 3¼ and 7½ ips; in-line head with independent dual erase; manual stop-start button. 12¼" wide x 9" deep x 7½" high. Styled in gold and black.

EKOTAPE STEREO RECORD-PLAYBACK PREAMP



SS694B

Dual-channel control center for playing stereo discs, and for recording, erasing and playing stereo tapes. Volume control, record/playback switch, speed compensating switch, erase switch, on/off switch and VU meter for each channel. 6 inputs, 4 outputs.

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For "on location" use... designed to provide a convenient portable recording unit and playback control unit for monaural, two-channel and four-channel stereo tapes. Holds Ekotape tape deck and record-playback preamp. Luggage type case covered with Highlander Grey pyroxylin coated fabric. Size 12½" deep, 15½" wide, 14¼" high.

EKOTAPE MICROPHONE MIXER



SS704A

For recording from as many as four crystal, dynamic or other high impedance microphones, or two microphones and two radio tuners or record players. The sensitivity of each one can be independently controlled.

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Please send me complete specifications and prices on Ekotape Stereo Components.

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Orthography

SIR:

The Instrumentalist would like to take this opportunity to congratulate you and your staff for the very fine Handel issue for April. Each of the five major articles devoted to the composer was exceptionally interesting and informative.

We do wish, however, that you had not perpetuated the archaic and actually incorrect spelling of Handel's middle name, which should be spelled Frideric and not Frederick.

The spelling of George Frideric Handel has presented problems to writers ever since the composer left his native Germany and became a citizen of England. In Germany his name was spelled (and still is, but *only* in Germany) Georg Friedrich Händel. Subsequently, in England, he Anglicized the spelling. Thus, for us there can be only one *correct* form of his name. The Fifth Edition of *Grove's Dictionary* offers final proof in a footnote to its article on Handel, in which it states: "The spelling of the Christian names was Handel's own (i.e. George Frideric) when he had settled in England, and he also dropped the diaeresis himself."

Among American and English music histories and biographies of the composer, one can find a variety of spellings. But it is interesting to note that since the 1930s about seventy-five per cent of the books on general music as well as histories and special studies use the form Frideric. One contribution the Handel Bicentennial might make would be to clear up this small point so that all of us will spell the composer's name George Frideric Handel, as he himself preferred to write it.

George J. Buelow
Assistant Editor
The Instrumentalist
Evanston, Ill.

Victrola in the Parlor

SIR:

The March article about the old one-sided classical discs reminds us that the "almost forgotten era" was proba-

Continued on page 26

You will want
THE FISHER 600
STEREO FM-AM RECEIVER

because YOU WANT A STEREO FM-AM TUNER
 with a *dual-triode cascode* RF stage on FM, a *tuned* FM antenna circuit and
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 as well as maximum noise suppression! *Compare—* and you will choose **THE 600**

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 with 19 operating controls and switches for *all* program sources, *all* stereo and
 monophonic applications... present and future! *Compare—* and you will choose **THE 600**

because YOU WANT A 40-WATT STEREO AMPLIFIER
 that will provide you with audio power free of hum, noise and
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THE 600 is also the **WORLD'S ONLY STEREO RECEIVER** designed to drive high and low-efficiency speakers, such as the AR-2 and the KLH! It offers **EVERYTHING YOU NEED** on ONE compact chassis—including dual bass and treble controls—and everything the best of its type! For the discriminating audio enthusiast, **THE FISHER 600** is the *only possible choice*. **\$349.50**

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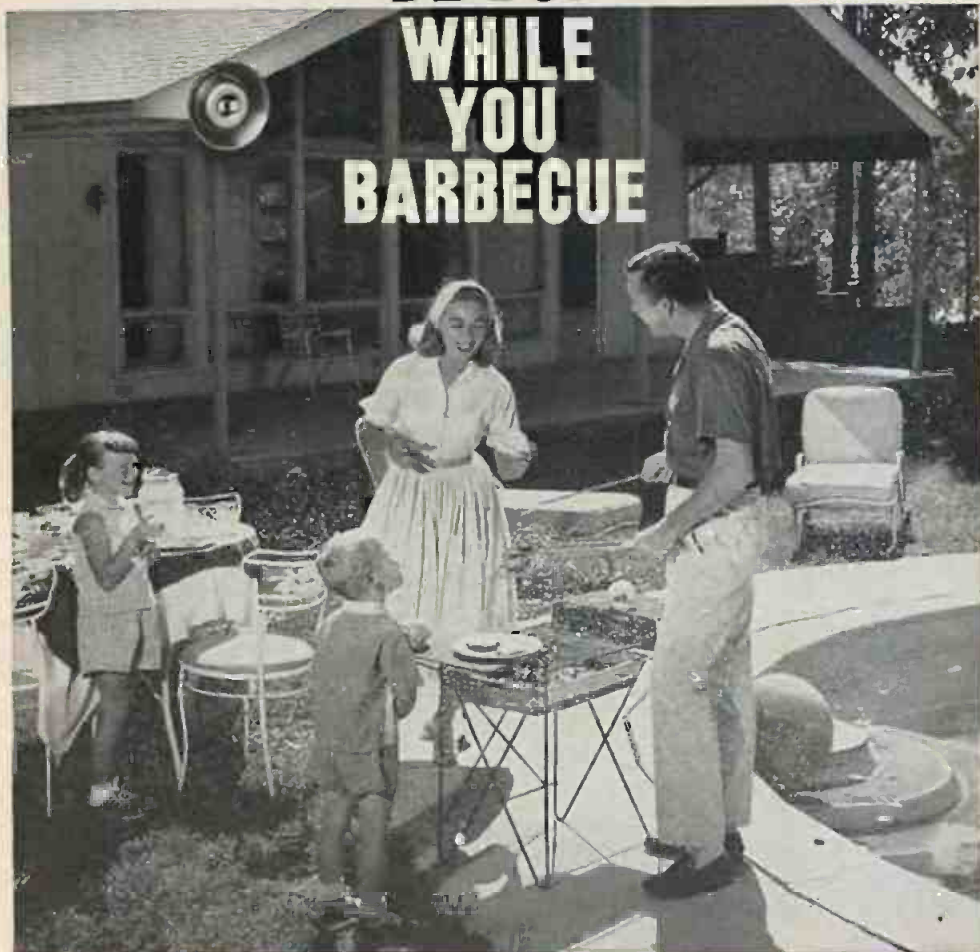
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with University's
weatherproof
'LC' speaker systems**



MODEL MLC



MODEL BLC

Each model is a *true* coaxial speaker, with separately driven woofer and tweeter, and built-in network. Simply connect to your amplifier, phonograph, radio, or TV... the exceptionally efficient 'LC' speakers provide high volume sound of fine tonal quality.

Cover any area you desire... wide or narrow, shallow or deep... according to model chosen and placement angle.

Leave in place rain or shine, season after season... confident of the rugged dependability built-in by University.

Got stereo equipment indoors? Now enjoy that life-like sound *outdoors* by hooking up a pair of matching 'LC' speakers.



MODEL MLC One-piece fiberglass reinforced polyester horn. *Response:* 150-15,000 cps. *Impedance:* 8 ohms. *Power capacity:* 15 watts. *12 3/4" x 9 1/2" x 10 3/4" d.* *Shpg. wt.,* 10 lbs. *User net:* \$32.50.

MODEL BLC All metal construction. *Response:* 70-15,000 cps. *Impedance:* 8 ohms. *Diameter:* 22 3/4". *Depth:* 9 1/4". *Power capacity:* 25 watts. *Shpg. wt.,* 21 lbs. *User net:* \$53.70.

For complete details of the 'LC' speakers, write for brochure. Desk P-1, University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.

LETTERS

Continued from page 24

bly more influential in producing music lovers than anything done today.

In our childhood there was always the Victrola in the parlor and the twelve volumes filled with records—mostly Red Seal opera arias; a few purple or black seal—"Invitation to the Dance," "Liebestod," "William Tell Overture," assorted "Gems," and violin or piano solos. In fact there was often no other source of entertainment and thus we grew up hearing lots of this music and no other. (I never heard a symphony orchestra until I went to college.) In spite of the acoustical limitations, we became imbued with a respect for certain musical qualities—treatment of melodic line, phrasing, a certain purity of tone. We learned joy in the beauty of a work of art being executed masterfully. There was not time to lose interest before the record ended.

Pity the poor child of today who may have a treasure chest of LPs but usually settles for his popular singles the disc jockey, or TV.

Betty Eiler
Cheswick, Pa.

Welcome

SIR:

As a long-time subscriber, may I extend a warm "welcome back" to record reviewer James Hinton, Jr. Though I have sometimes disagreed with him, I have always respected his ability to make his position clear—and that without pontificating—a quality, alas, too seldom found among critics.

Viggo C. King
Toronto
Canada

Plaudits for Us

SIR:

Allow me to congratulate you on your consistently fine magazine. It has maintained an extremely high level of interest during the four or five years I have been a subscriber. I am pleased that you consider me (the reader) as someone of average intelligence, interested primarily in music, not in sound *qua* sound.

I am a literature major at a university. As such, I am becoming more and more aware of the value of your "Spoken Word" department. It is impossible to find record reviews (-ers) that bring such erudition and freshness to the evaluation of spoken "performances." Most such reviews take the: "My, Shelley wasn't such a disembodied spirit, after all" position or

Continued on page 28



\$169.50

THE FISHER 300 60-Watt Stereo Amplifier

Specifications published in our introductory ads were *100 conservative!* FISHER 300's now being shipped are running as much as 100% better than some of our claims!

At least **36 watts per channel**, from 20 to 20,000 cycles (instead of 30 watts, a 20% improvement bonus!)

Only **0.05% harmonic distortion** at 30 watts (instead of our claimed 0.1%, a 100% improvement bonus!)

Hum and noise **110 db below full rated output** (instead of our claimed 100 db, a 300% improvement bonus!)

THE FISHER 300 is the *world's only stereo amplifier* to guarantee distortion-free performance at ALL listening levels! Perfect for *all speakers*, low-efficiency and high, the 300 is the *dream amplifier* come true. See it soon!

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Add THE FISHER 400-C



AND RK-1



For STEREO REMOTE CONTROL And UNLIMITED VERSATILITY

■ The world's finest audio control center is now *more versatile than ever!* The 400-C and the RK-1 permit you to adjust and maintain proper stereo balance *right from your listening-chair!*

The 400-C, \$169.50 — the RK-1, \$17.95

Prices Slightly Higher in the Far West

"What do you mean I can take the first step toward stereo at no extra cost?"



"Easy. This Sonotone Stereo Cartridge plays your regular records now...plays stereo when you convert later on."



Sonotone Stereo Cartridges

give brilliant performance on *both* stereo and regular discs...and cost the same as regular cartridges.

Specify Sonotone...here's why you'll hear the difference:

1. Extremely high compliance...also means good tracking, longer record life.
2. Amazingly clean wide-range frequency response.
3. First-quality jewel styli tips—correctly cut and optically ground for minimum record wear.
4. Rumble suppressor greatly reduces vertical turntable noise.

Prices start at \$6.45 (including mounting brackets).

Get details on converting to stereo. Send for free booklet: "Stereo Simplified," Sonotone Corp., Dept. CH-69, Elmsford, N. Y.

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Electronic Applications Division, Dept. CH-69

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In Canada, contact Atlas Radio Corp., Ltd., Toronto

Leading makers of fine ceramic cartridges, speakers, microphones, tape heads, electron tubes.

LETTERS

Continued from page 26

the I-too-have-known-the-great tack: "the last time I saw Edith, etc." Please continue with, and expand, this important department.

Your issues devoted to one composer, i.e. Mozart and Handel *et al.*, are extremely fine, of the highest journalistic caliber.

John A. Carr
Bloomington, Ill.

Texts Available

SIR:

Occasionally your correspondents state that their enjoyment of a vocal record album is lessened by the absence of an accompanying text. I know where for a few cents one can obtain aria texts and most of the German Lieder texts, etc., especially those of Beethoven, Brahms, Mahler, Mendelssohn, Mozart, Schubert, Schumann, and Wolf. Interested persons may obtain the address of this source by sending me a stamped self-addressed envelope.

Franz W. Werking, Chairman
Modern Language Department
Evansville College
Evansville 4, Ind.

Let's Hear Handel

SIR:

Along with most readers of current journals, I normally address editors only to please my own ego by rebuking their follies. I cannot forbear, however, proffering my *felicitations* on your splendid "salute to Handel" [April], an issue which seems to me truly distinguished both in content and in format.

Yet may I ask why you have not exerted your influence to encourage wider recording of Handel? Your own "Records in Review" section has included in the first quarter of this bicentennial year a grand total of four reviews of Handel recordings, presumably because there have been no others of recent date. Does a celebration take place simply to honor the dead? Or is its purpose to remind us of our living heritage? If the latter, let us read about "the great and good Mr. Handel"; but let us also experience directly the work in which his immortality consists.

F. S. Carpenter
Boston, Mass.

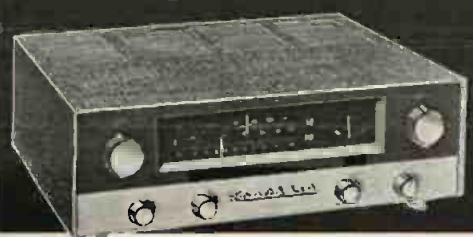


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- style
- performance
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costs you less!



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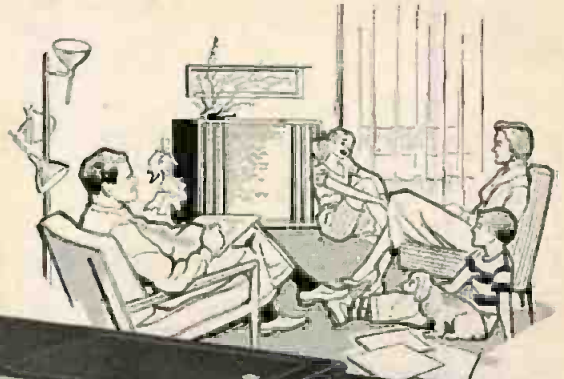
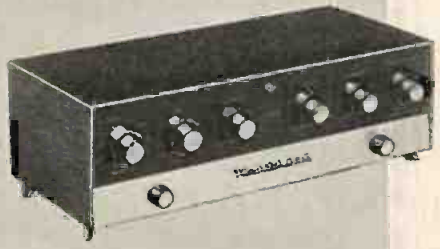
MODEL PT-1 \$89⁹⁵

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵
Shpg. Wt. 182 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) \$39⁹⁵ each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY
Benton Harbor, 8, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 1/3 and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 1/3, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵ Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record /playback with fast forward and rewind functions. 7 1/2 and 3 3/4 IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 1/2 IPS ±2.0 db 50-10,000 CPS, at 3 3/4 IPS ±2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



HIGH FIDELITY FM TUNER KIT

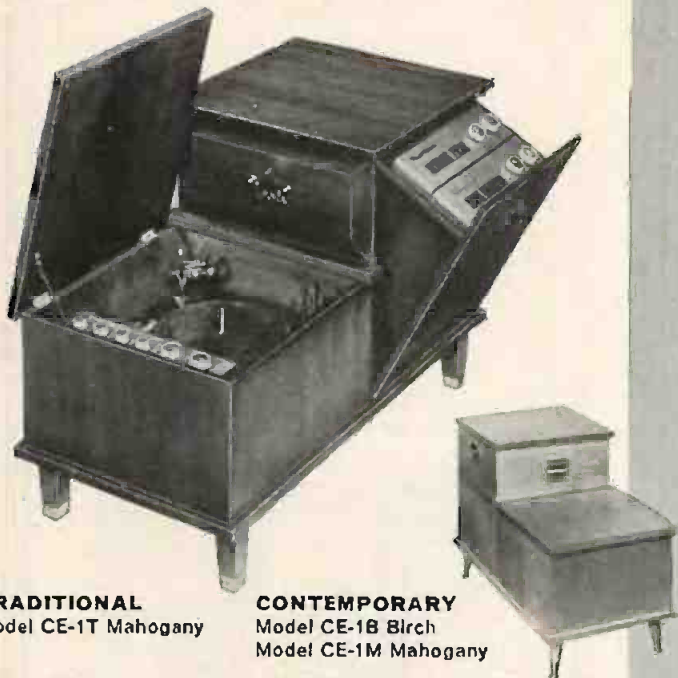
MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

**IT'S EASY . . . IT'S FUN
And You Save Up To 1/2
With Do-It-Yourself Heathkits**

Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.

- No Woodworking Experience Required For Construction
- All Parts Precut and Pre drilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¾" D. All parts are precut and pre drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

World's largest manufacturer of electronic instruments in kit form

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D a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ± 1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¼" L. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.





"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

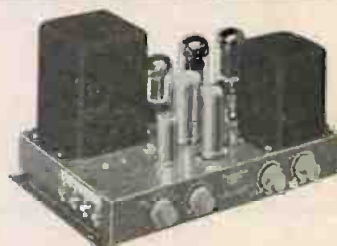
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



20 WATT HI-FI AMPLIFIER KIT

MODEL W4-AM \$39⁷⁵

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.



GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

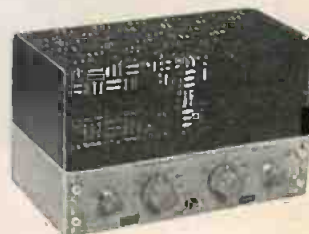
MODEL A9-C \$35⁵⁰

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT

MODEL XO-1 \$18⁹⁵

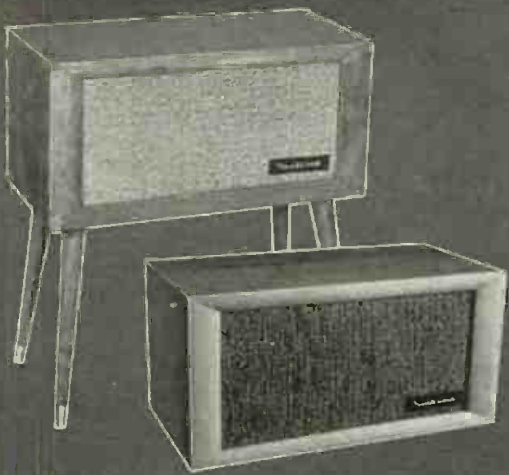
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.



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Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.



"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

\$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



NEW! "DOWN-TO-EARTH" High-Fidelity Book

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. 25c.



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Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



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Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

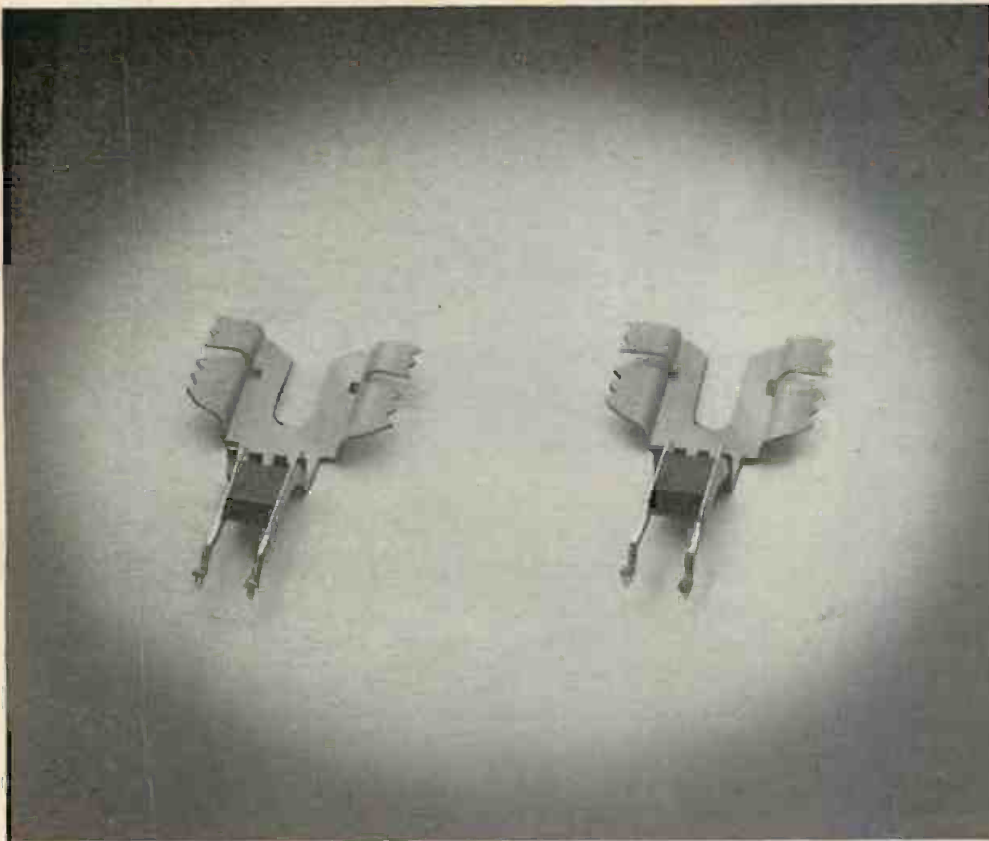
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QUANTITY	ITEM	MODEL NO.	PRICE

The Sonata in the Baroque Era, the first of a projected four-volume *History of the Sonata Idea*, might suggest to many readers a formidable work designed for musical scholars only. Happily, this is not the case. William S. Newman, in the second half of his big (some 460-page) book, provides the first really comprehensive survey of the multitudinous varieties of orchestral, chamber, and solo "sonatas" of the baroque repertory (illustrated by eighty-five musical quotations), demonstrating that it is far vaster than its present-day devotees have imagined and that even the prodigious existing discography still falls short of its adequate representation. Yet the unique value of this work is its clarification and enrichment of the layman's (as well as the scholar's) whole notion of the sonata idea. Newman confesses in his introduction that he had worked for years on an "evolutionary" study of the sonata as a "form" or "principle," when the very nature of his materials, particularly those of the present baroque era, forced him to jettison almost all his manuscript. He started afresh on a quite different "semantic" examination of the seemingly infinite varieties of early sonatas on their own merits as absolute music rather than as tentative approaches to the more narrowly codified sonata-allegro form of the classical period. Luckily his courage is well matched both by scholarship as such and the rarer ability to explain in lucid terms the variform "nature of the baroque sonata." I know few studies of comparable stature which are as sheerly exciting or as paradoxically timely for listeners whose interest in baroque music has been aroused by recent recordings, but whose curiosity about the works and their composers never has been satisfied by these discs' usually sadly deficient annotations (University of North Carolina Press, \$8.00).

Six Great Composers, by John Warrack, is one of a considerable number of introductory music books directed—in their American releases—to adult novices without explicit admission that they were originally published, in Great Britain, as "juveniles." In this instance, at least, there is no serious deception involved: while bright British youngsters of "ages twelve up" may not find Warrack's straightforward essays too hard going, musically untutored American adults certainly won't be repelled by any coy conde-

Continued on page 38



What is the difference between these CLEVITE 'WALCO' needles?

On the left — the Clevite "Walco" W-33DS twin-point stylus. On the right — the W-35DS model. Both needles can be used interchangeably, but *never should be!*

Same size, same shape, same tip materials . . . but there's a crucial difference in the nature of the metal, in the compliance of the shank, and in the frequency responses. The W-33 was designed specifically for one series of cartridges . . . the W-35 for a completely different series.

Don't be misled by look-alike needles. Your Clevite "Walco" dealer has the needle that not only *fits* your tone arm cartridge . . . but that is *right* for it, giving the compliance and frequency transmission characteristics the cartridge must have for proper reproduction.

All Clevite "Walco" needles are fully guaranteed. When you buy a Clevite "Walco" replacement needle, you get the same quality and precision

that Clevite "Walco" puts into its original equipment needles . . . the needles that are specified and installed in cartridges by virtually every leading manufacturer.

COLLECTORS' RECORD CARE ITEMS

DisCleaner Kit

The great Clevite "Walco" advance in record cleaning . . . contains the most effective, long-lasting anti-static cleaning solution ever developed, and uses special velvet-piled applicators that reach between groove walls to pluck out microscopic dust. Leaves no residue.

DisCovers

Clear plastic sleeves contoured to accommodate your records. Prevent dust gathering, eliminate groove abrasion and finger-marking when slipping in and out of record jacket.

Microgram Stylus Pressure Gauge

Foolproof, precisely accurate balance to measure stylus pressure up to 10 grams. An essential accessory for any hi-fi or stereo system. Never needs recalibration or adjustment.

Write for FREE Sample DisCover — protective plastic record sleeve



CLEVITE 'WALCO'
Diamond Needles • Record Accessories
 FOR BEST SOUND LONGER RECORD LIFE

REPLACEMENT PHONOGRAPH NEEDLES
 RECORD CARE ACCESSORIES
 CLEVITE 'BRUSH' HI-FI HEADPHONES

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PERFECTION in Stereo Control



The **C 20**
COMPENSATOR
FOR
STEREO

Industrial design by George H. Kress Associates. • \$225 less cabinet

Simplicity, flexibility, and beauty have been integrated by careful engineering and design in the McIntosh C-20 Stereo Compensator. The greatest listening pleasure in stereo or monophonic reproduction is assured as a result of over a year of careful and diligent research in the requirements of a new preamplifier designed for stereo. Full stereo flexibility has been provided plus built in protection for your investment in monophonic records. McIntosh has designed in the C-20 Stereo Compensator the necessary features required to give the finest monophonic reproduction the keenest listener may require,

Complete satisfaction is yours in monophonic and stereophonic with the McIntosh
C-20 Stereo Compensator.

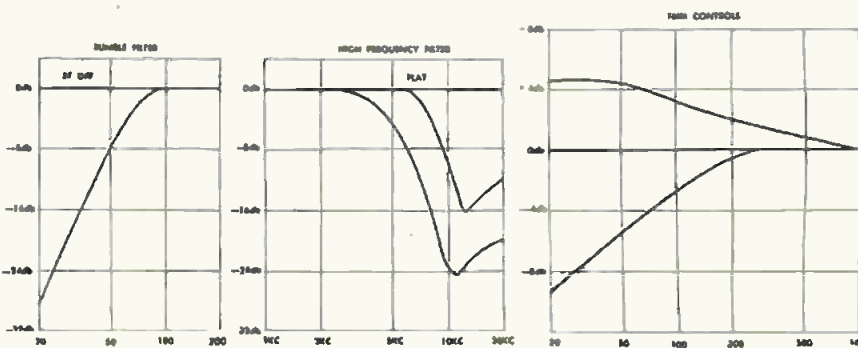
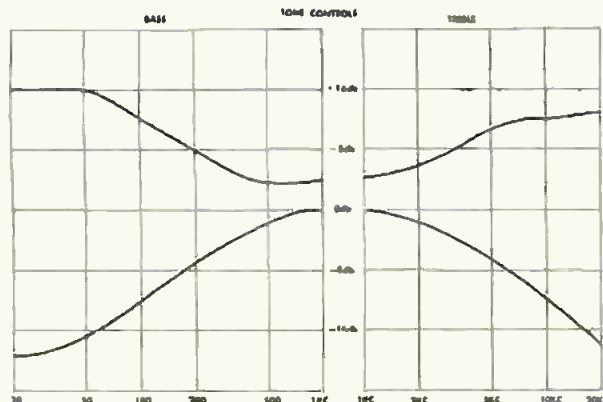
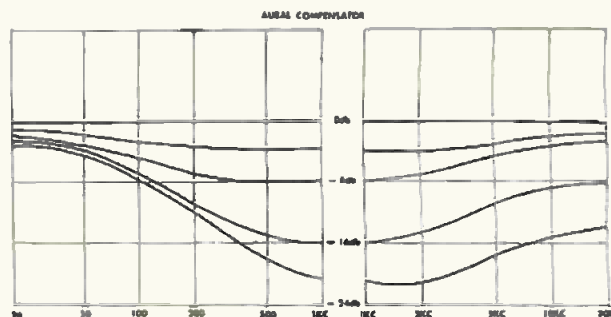
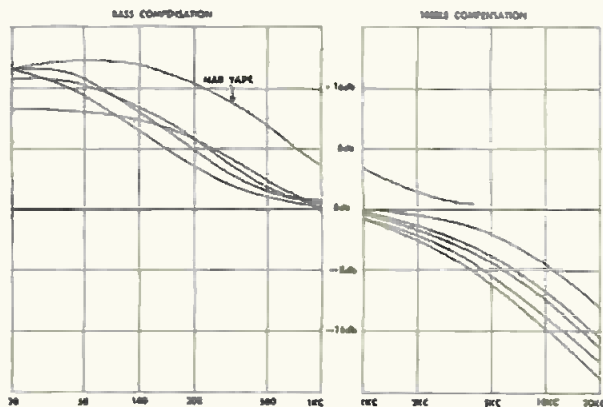
McIntosh... *the Mark of Excellence*

FACILITIES

- Mode Selector:** 6 positions including Stereo, Stereo Reverse, Left channel on left speaker only. Right channel on right speaker only. Left channel on both speakers, and Right channel on both speakers.
- Monophonic:** Internally parallels and decouples a stereo phono cartridge to offer best quality reproduction from monophonic records.
- Tone Controls:** Treble: boost 13 db at 20,000 cycles attenuate 18 db at 20,000 cycles
Bass: boost 16 db at 20 cycles attenuate 20 db at 20 cycles
- Trim Controls:** Separate channel back panel controls to balance the frequency response of the system independent of front panel controls.
- Equalization:** Separate bass and treble 6 position switches, including NAB tape and flat for mike or any other low level flat source.
- Aural Compensator:** Fletcher-Munson compensation, continuously variable.
- Rumble Filter:** Rolloff to reject low frequency disturbances such as rumble.
- High Frequency Cutoff:** Two positions, 9 KC and 5 KC to suppress high frequency hiss and noise.
- Phase:** 180° phase reversal to compensate for out of phase speakers or source material.
- Balance:** 40 db each channel to balance for Attenuates alternate sides of center unequal source material.
- Tape:** Front panel jacks, push button switch controlled, to permit the addition of a portable tape recorder without disrupting the equipment permanently installed.
- Tape Monitor:** To permit instantaneous monitoring of tape before and after recording.

SPECIFICATIONS

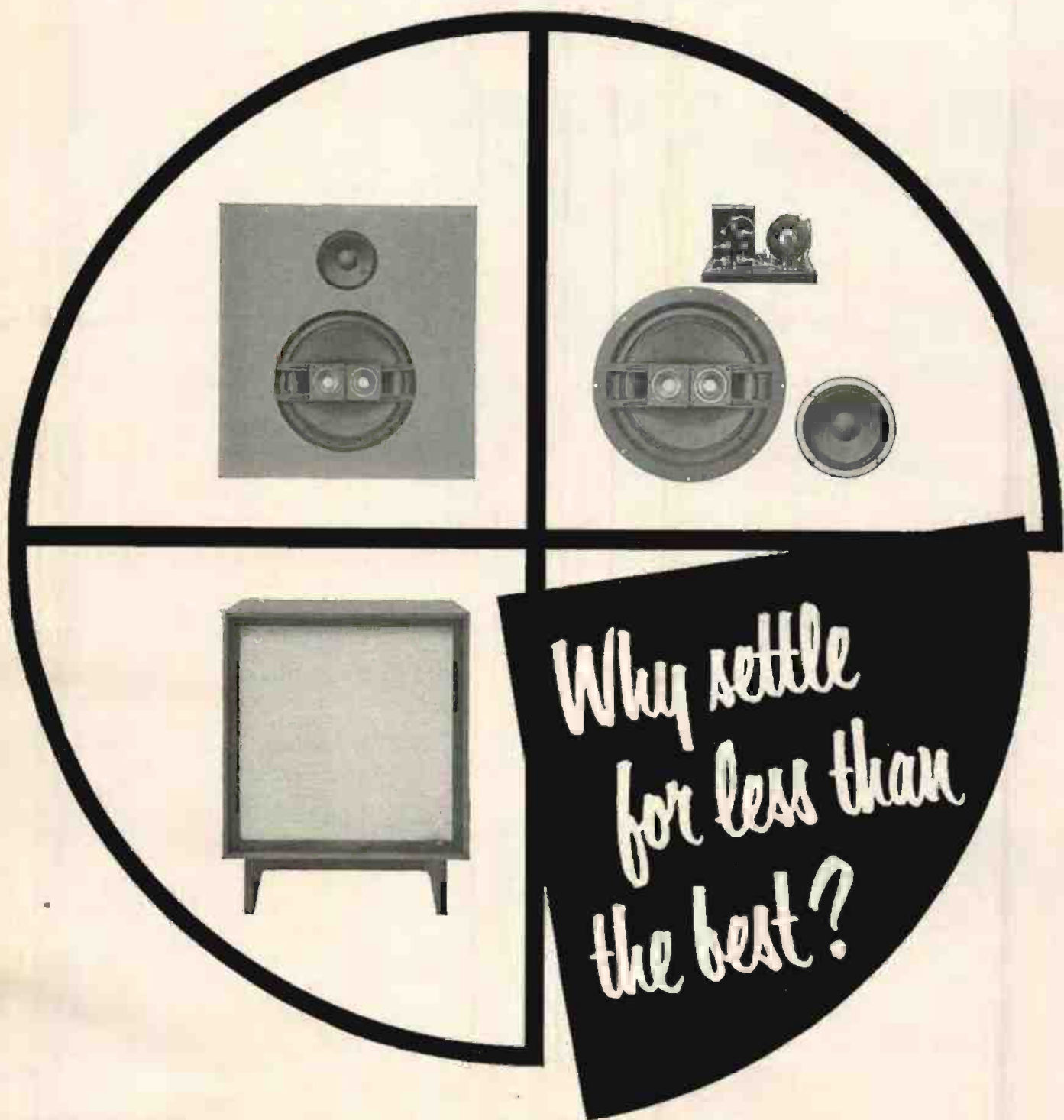
- Power Requirements:** 117 VAC; 35 watts
- Input Sensitivity and Impedance:** Auxiliary, Tape, and 2 Tuner 0.25 V at 470K
2 Phono, Low: 2.5 MV at 47K
High: 12.5 MV at 47K
XTal: 0.1 V, very high
2 Tape Head, Low: 1.25 MV at 47K
High: 6.25 MV at 270K
Tape Monitor: 0.25 V at 130K
- Frequency Response:** ±0.5 db 20 to 20,000 cycles
- Distortion:** Less than 0.2% at rated output, 20 to 20,000 cycles
- Hum and Noise:** High level inputs: 85 db below rated output
Low level inputs: less than 2 microvolts at input terminals (-115 dbm)
- Outputs:** Main: 2.5 V with rated input
Tape: 0.25 V with rated input
- Gain:** Low level inputs: 1000-1 Main Output
Low level inputs: 100-1 Tape Output
High level inputs: 10-1 Main Output
High level inputs: 1-1 Tape Output
- A.C. Aux. Outlets:** 1 unswitched for tape machine or turntable and 3 switched
- Size:** Chassis: 14½ inches wide; 4¼ inches high; 12 inches deep
Front panel: 14¾ inches wide; 4¼ inches high
- Weight:** 17 pounds



McIntosh

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You can't buy better sound than Bozak at any price! Or greater versatility! • The Bozaks — three basic speakers and a crossover network, one line of one quality — are available in three ways: as separate components for your own enclosures, or mounted and wired on heavy panels for built-ins, or complete in the industry's widest selection of distinguished modern and traditional cabinetry. • You can enjoy the naturalness of Bozak Sound, the flexibility of Bozak's Systematic Growth, at a cost that will amaze you with its modesty. • See a Bozak franchised dealer, or write for literature. • **BOZAK • DARIEN • CONNECTICUT**

Continued from page 34

scension and may well relish these succinct summaries of the lives and works of Bach, Mozart, Beethoven, Schubert, Chopin, and Verdi. More experienced listener-readers, however, will find nothing new in Warrack's dutiful reworkings of familiar materials and nothing provocative in his unquestioning endorsements of orthodox, and often inadequate, evaluations (Hannish Hamilton, London, via British Book Centre, \$2.75).

The Story of Jazz. An extremely vital addition to recent paperbacks is a revised and expanded reprint of Marshall Stearns's comprehensive history. The author devotes perhaps disproportionate attention to African influences and prephonographic evolution, but he admirably avoids the usual fanatical partisanship in evaluating the various major stylistic schools. On this score alone, as well as for its exhaustive documentation (including one of the best bibliographies available, compiled by Robert G. Reisner), the *Stearns Story* can be commended to the general reader more warmly than any other single work I know in the entire literature on the subject. The present reprint retains the complete text and photographs of the original Oxford University Press edition and adds a seven-page syllabus of fifteen phonographically illustrated lectures on the history of jazz and a two-page chronological tabulation of "The Development of Afro-American Music" (New American Library "Mentor" paperback, 50¢).

Gregorian Chant, perhaps the most confused and controversial of all musical subjects, probably never has been studied and analyzed more comprehensively, in English at least, than in Willi Apel's monumental volume, which runs to over 500 pages and includes nine manuscript facsimiles as well as innumerable musical examples, tables, and bibliographical references. But lacking the clear-cut organizational scheme of his deservedly famous *Harvard Dictionary of Music*, Dr. Apel's present work is better suited for the edification—and provocation—of his scholarly colleagues than the clarification of the subject for laymen (Indiana University Press, \$15.00).

R. D. DARRELL



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You turn a dial . . . and something wonderful happens! You're there . . . reliving the original performance, hearing the songs you love with a new brilliant clarity . . . hearing the depth of life in each musical passage. Grommes Stereo is stereophonic reproduction at it's finest . . . superb fidelity with a new realistic depth . . . bringing you truly, music that lives.



Grommes Custom 24PG Stereo Amplifier

A complete 24 watt combined stereo preamplifier and power amplifier in one unit. All controls are ganged for ease of operation. For use with records, tape or tuner. Two 12 watt channels convert to 24 watts of monaural power when no stereo source is available. Net 99.50



Grommes Custom 101GT FM Tuner

New matching FM tuner for Grommes amplifiers with new "Standard Coil" tuner unit for outstanding performance. New electronic tuning eye and AFC simplify tuning. Advanced FM circuitry includes 2 broad band IF stages, 2 limiters and Foster-Seeley discriminator. Net 79.50

Visit your Grommes Hi-Fi Dealer . . . you owe it to yourself to see and hear the most exciting new series in high fidelity . . . Stereo by Grommes.

Please send me Free Color Brochure featuring the new Grommes Hi-Fi Series.

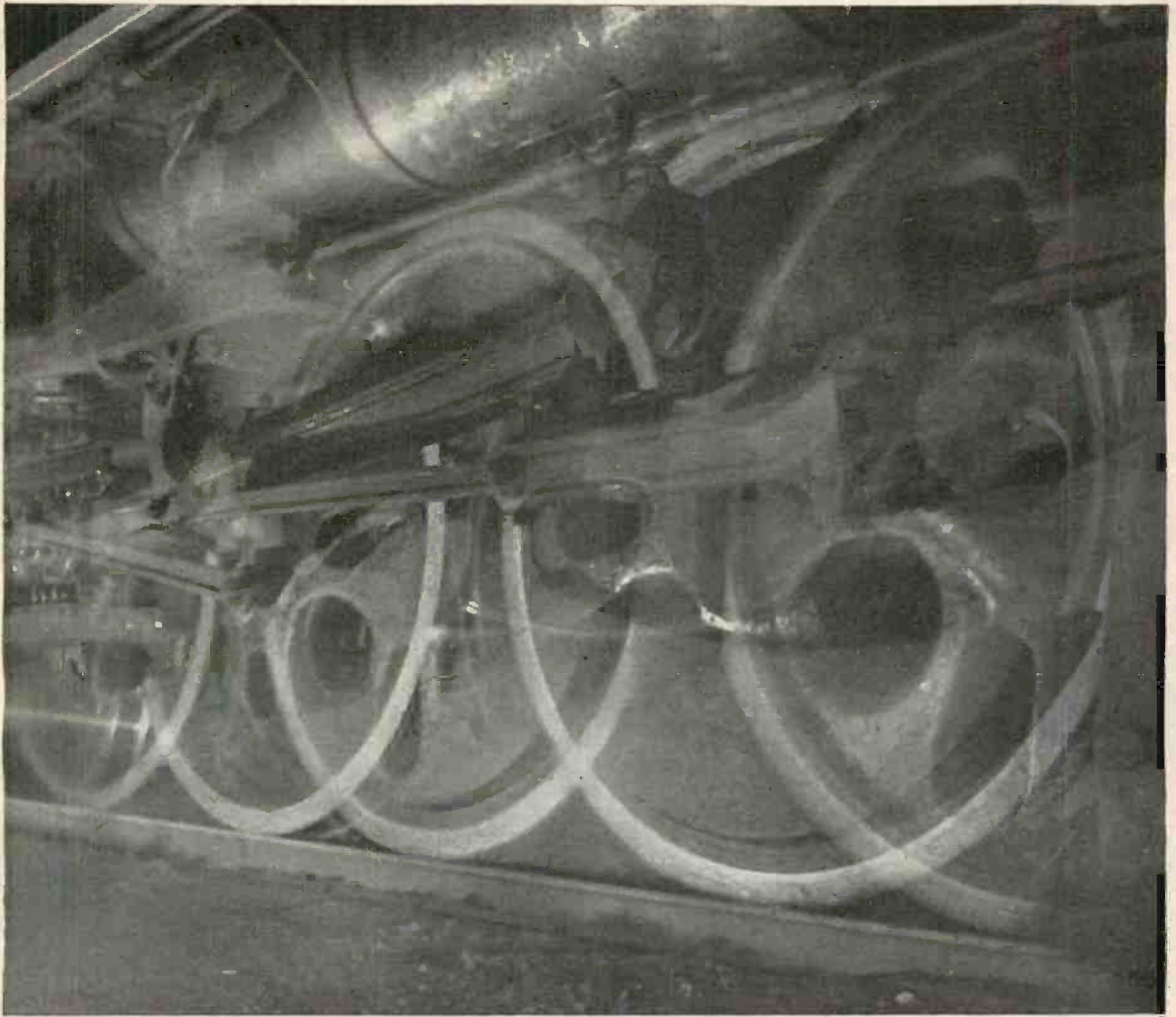


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A recording challenge!

the magnetic tape engineered to help you meet it best is

Steam hisses, drive wheels grind, couplings clash, air roars through the fire box . . . a fascinating, overwhelming, multi-leveled mass of conflicting sound spews forth as a locomotive starts to roll.

Try to capture this sound experience on tape, with its living power, with all its mood. It's a challenge! — to your skill, to your equipment, to the tape you use.

It takes tapes engineered for just such exacting jobs — "SCOTCH" Brand Magnetic Tapes available on acetate or polyester backings. 3M Research has designed these tapes with: 1) *precision*

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Balderdash for People with Two Ears

STEREO, as word and as concept, obviously has reached the antic canyon called Madison Avenue, and has mightily impressed the dwellers therein. You can tell this by the creativity—a favorite word of theirs—it has stirred among them. Its results, *horrible visu*, are all about us. They require discussion.

A certain amount of high-spirited trickery—much vaunting of absolutes and ultimates—I conceive to be quite harmless. It befuddles no one, and the ad writers enjoy it because it shows their clients what a shrewd and ingenious crew they are. The kind of stereo promotion I do seriously object to, though, is the variety now encountered on television and in publications of more general address than ours. You have met it, I am sure. "The strings are on the *left!*" the throaty baritone declaims, "and the horns are on the *right!*" In case you don't know right from left, twin flocks of silhouettes spread out to depict an orchestra which seems to consist of twelve first fiddles and twelve trumpets, about to compete. I always turn off the TV sound at this juncture, for fear they might actually play, but I don't believe they ever do. The dreadful outcome is left to your imagination.

Alternatively, especially in printed publications, you are shown a condemned woman. She has been forced, perhaps at pistol point, into a contour chair in the middle of her living-room rug. The mode of her execution is plain, since beyond her can be seen two loud-speaker cabinets, containing cut-rate supertweeters. They are *pointing* at her. She shows bravado, by waving a cigarette in a long holder. But how long will this last, when someone pulls a switch, and the Ping-pong balls start crashing through her cranium?

Flippancy aside, I do not feel very charitable towards that kind of sales effort. Maybe it boosts bulk sales among the untutored, but surely it pictures stereo very badly to some of the people who'd enjoy it most. It conveys error. The main boon of stereo is not directionality. Who *cares* if the horns are on the right? When we subscribe to concert series, we try to get seats where we

hear the orchestra as a harmonious whole, not in dispersed bits and pieces. The positioning of performers may be important sometimes in an opera or a contrapuntal cantata, but otherwise it simply doesn't matter, and that's that.

There are two things that *do* matter, however, and that make stereo better than monophony to anyone of keen musical taste. One of these is space. The area of the concert hall, in a good stereo recording, is conjoined with that of your listening room. You get quite easily a gracious sonic vista which, by monophonic means, only very clever and elicitory tinkering (by both you and the recording engineers) ever could approximate. Several times I have been able through stereo recordings to identify concert halls without help from jacket notes.

The second stereo boon is *easy* listening, and thus a more nearly effortless perception of beauty than monophony can yield. The causes of this are, obviously, physiological and psychological. For at least a million years, nature has been designing your ears to give you a complete and accurate aural estimate of your *whole* environment within earshot—and automatically, whether you bid them to or not. They do this partly by hearing independently, not as a pair, and transmitting the differences they hear as an essential part of their message to the brain. To fake such differences has been the great—perhaps impossible—task of monophonic high fidelity. Through stereo this one difficulty, at least, is dissolved: the ears are no longer forced to connive in an unnatural deceit. They can do (nearly) their whole listening job, and the gratefulness affects us as an enormous increase in comfort. Our undivided attention can be directed to the music. It is perhaps because of this that stereo is so much more compelling than monophony.

By this same token: truly high fidelity now is more important than ever it has been. Stereophonic realism, applied to a hellish racket, makes it more than doubly hellish. But there is a possible increase in musical delight that makes all risks worth taking. Don't stop till you have it.

J.M.C.

AS THE EDITORS SEE IT



by PAUL MOOR



Love, Labor, and No Royalties

ONE OF THE MANY, if minor, contradictions of life in the Soviet Union today is the attitude towards time. Such matters as business appointments and curtain times are regarded with almost Prussian punctilio; and though laying hands on a copy of the latest (or even next-to-latest) airline schedule may be impossible, once you've found out what it is, you can be sure the plane will take off as announced. This kind of punctuality, which at times approaches fetishism, may well be a triumph of postrevolutionary preoccupation with the exquisite exactnesses of twentieth-century technology: certainly it is not what Chekhov or Turgenev would lead us to expect from the Russian Temperament. But that unhurried temperament—despite sputniks,

were not painted red, they were painted, with a diffident layer of colorless, transparent polish. She and I got along fine from the beginning, which was not only pleasant but extremely convenient for practical purposes, since every request of mine during more than a month in Moscow had to be channeled via Nina to whichever authorities were in a position to say *da* or *nyet*.

In the matter of the recording session, they said *da*, only there were no sessions scheduled at the moment. Then, during the next few days, I happened to run into several musicians who had actually participated in such sessions. I reported to Nina, and she went to work again. This got me an appointment to see Mr. Ilyin, the a & r man for the entire enormous (and, of course, state-owned) recording industry of the whole Soviet Union, although I was told once more that there were no recording sessions scheduled for the period of my stay in Moscow.

Our chauffeur-driven Intourist limousine, a seven-passenger ZIM, deposited Ninotchka and me on the following day at the Dom Zvukozápisí (literally, "House of Written-Down Sound") at 24 Kachalov Street. This building, which Ninotchka's scholarly but antic English has left forever in my memory as "The House of Tapes," consists of recording studios of every size, shape, and variety, and it serves not only the recording industry but also radio and everything else—films, TV, etc.—involving sound recording. Since all of these industries fall under the Ministry of Culture, all of them are authorized to use the House of Tapes.

Not every American can get inside Moscow's great "House of Tapes," where the leading musicians of the U.S.S.R. record, but Mr. Moor did. It isn't much like RCA Victor.

moon rockets, and Tu-104s—is far from dead, as I had reason to observe when I asked my interpreter in Moscow whether I might attend a recording session there.

My interpreter was named Nina, as most of Intourist's young ladies seem to be named, so I called her Ninotchka, which she met with mixed feelings. She was pretty in a genuinely demure way, and, contrary to what propaganda had led me to expect, she did wear make-up, if of a discreet kind. Her brown hair, cut fairly short, was concealed most of the time by a close-fitting hat, but it was carefully waved and coiffed; and while her fingernails

Inside, Nina and I were turned back by an impassive booted giant in the red, blue, and black uniform of the Militia, as Soviet cops are called. Nobody, however impressive, got past him without showing some sort of pass, which he then examined with phlegmatic thoroughness. I had seen a similar guard when I had visited the Radio Moscow studios. By comparison, the most implacable, they-shall-not-pass New York or Washington receptionist was just one big smile of welcome. Nina came back from telephoning with a slip of paper which satisfied our boy, and we boarded the elevator. I asked Nina mildly why the House of Tapes got the Fort Knox treatment, and she replied with a sort of matter-of-fact surprise, "But this is a very important building."

By a lucky coincidence, it transpired that Mr. Ilyin and I recognized and, in a way, knew each other: we had never before spoken, since Russian, his only language, is not one of mine, but we had shaken hands daily in Warsaw in 1956 during the International Festival of Contemporary Music, where all I had known about him was that he was Russian and from Moscow. He is a quiet, gentle man in his late forties, with graying hair and dreamy, deep-set eyes. He gave me a genuinely warm welcome, and as soon as the ritual salutatory encomiums were out of the way (his own focused, with boundless admiration and enthusiasm, on that young Texan known among Russians as Van Kleeberrrn), I got him onto the subject of recording.

"The Ministry," he said, "is of course responsible for all recording. We have a long-range plan drawn up, just as in all branches of Soviet activity, and under it we'll eventually record all the important classical and contemporary repertory—as well as plenty of popular and folk music, although that's not my branch. The works and the artists are already chosen, and the plan is well under way."

I asked if he could give me any concrete details of this plan, but he waved his hand, smiled a bit impatiently, and said only, "All the important repertory, including Soviet and foreign contemporary composers. We also send recording units to even the most remote points of the Soviet Union. One of these units has just returned from Kazakhstan with some really wonderful results, especially a couple of Kazakhstan opera singers. Also, all during the year, Moscow brings various national groups from all the republics of the U.S.S.R. to perform here for a week or ten days, and we almost always record them while they're here. And during such events as the International Tchaikovsky Violin and Piano Competition, which brought your fabulous Van Kleeberrrn to the world's attention,"—we bowed to each other—"we record not only the first-prize winners but all the others as well. We are always on the lookout for young Soviet artists, of course. Oistrakh's pupil Viktor Pikaizen placed only second for violin, but long before the competition we had found him good enough to record a Paganini concerto and also one by our Georgian com-

poser Taktakishvili. Valery Klimov, who placed first, has recorded the Tchaikovsky and will do many other works. Your Daniel Pollack, from California, who was also among the prize winners, recorded Samuel Barber's piano sonata and the Beethoven Opus 79, and some other works when he returned to Moscow from his concert tour after the Competition."

I asked about other visiting foreign musicians, and he smiled a bit sadly. "You mean such as Isaac Stern? We would have given anything to record him here—he is a *great* violinist"—we bowed again—"but his American contract prevented it. Our own artists can record in any country they visit, for whomever they want to. It is prohibitive for us to import Mr. Stern's American recordings, so the millions of Soviet citizens who wanted his records had to do without. A great pity. But there are many other foreign visitors whom we've recorded, especially from the Peoples' Democracies, where the recording industries are also state-owned, just as here. They have no restrictions on them about recording abroad, either."

I asked him about artists' royalties. "They receive no royalties." My eyes must have popped, for he repeated it. "They never receive any royalties. They are paid not according to how many copies of a record are sold, but according to how long the recorded work lasts." Did he mean to say they got a flat fee of so many rubles per recorded minute, regardless of whether the record sold a thousand copies or ten million? Yes, that was exactly what he meant. "After all," he said, "the size of the sales has no bearing on the amount of love and labor which the artist brought to the actual recorded performance." At that instant, projected there by some sense of association, there flashed onto the wall in big block letters underneath the portrait of Karl Marx behind Mr. Ilyin the celebrated words "From each according to his ability. . . ."



Paul Moor

At Dom Zerkovskiy: Rakhlin and composer Vladigeroff.

He went on to explain a bit. "There are four recording-fee categories, and the Ministry of Culture decides which category an artist has attained. All the Soviet musicians best known in America—Oistrakh, Gilels, Rostropovich, Richter—are in the first category. Kogan made first after his early triumphant tours abroad. David Oistrakh's son Igor is also in first now. These men all get the same top fee." I asked whether he'd care to say just how many rubles per minute this meant, but he smiled regretfully and said no, he didn't think so. The only yardstick I had was the knowledge that when even an unknown musician records a work for Radio Moscow, he receives at least 200 rubles per minute. This is \$50 at the official rate (which is of only theoretical, or vanity, interest), but even at the more practical tourist rate it means \$20 a minute. Where else in the world can a beginning performer command \$600 for playing a half-hour program? As for fees paid recording artists of the first category, their payment may well more than compensate for lack of royalties. Little wonder that some of even the least successful Tchaikovsky Competition participants went home with sables in their luggage.

When I asked Mr. Ilyin how long it took him to put a new record on the market after the actual taping, he replied, just like that, "Three weeks." Again I goggled, but he assured me this was nothing special, and when I told him about the customary time lag in the West, he tutted in commiseration. One thing, though, which we did not discuss but which I knew to be true, was that once the initial pressing of a recording is exhausted, Soviet discophiles had better not hold their breath while waiting for the next pressing to appear. Sometimes, it never does appear.

When I began to ask Mr. Ilyin technical questions, he took me in to meet Mikhail Egorov, the industry's technical director, an energetic man with a direct, no-nonsense manner. "Three weeks?" he said. "Seven days—that's all we need if we really want to bring out a record in a hurry. Why, during the World Youth Festival here, we brought out records in as little as three or four days. The bulk of the recordings done here in the building is for the radio, but sometimes radio tapes subsequently

appear on commercial discs if they're good enough. I know that best results for the two media are not obtained with the same microphone techniques, and so on, but we have such a tremendous amount of recording to do that we use the same techniques for both and hope for the best. For some symphonic works where we want special acoustics we record in other halls, mainly the Hall of Columns in the Trade Unions building and the big concert hall at the Conservatory. Leningrad also has a wonderful hall for recording—it used to be a czarist chapel. We're kept busy not only with our own production, but also making tapes for the Peoples' Democracies. Our basic attitude towards microphone technique is that the better the acoustics are, the fewer microphones."

Mr. Egorov identified the material in Soviet discs as "polychlor-vinylite." He said he was familiar with Western tapes and discs, and when I asked him, as tactfully as possible, how he accounted for the surface superiority of Western records, he simply repeated once more something evasive about the enormous amount of recording they had to do. "We have conducted talks—in fact we still are—with several Western firms about some sort of exchange agreement. Teldec and Telefunken are interested, and so is EMI. At the moment, the best idea seems for us to exchange specialists. Some of our people have already spent some time at EMI and at Pathé-Marconi in France, and we've had some of their people here. We're interested in their best, and we're glad to share whatever advancements we ourselves have. We've had exchanges every year with the Peoples' Democracies for some time now. Our next big step, of course, will be stereo. We've been experimenting with it for some time now, recording on three tracks just as in America, but we haven't decided yet when to go into production. We are now corresponding with one American firm"—he declined to name it—"which has sent us a great deal of literature, and we're also talking about an exchange agreement with them on two-track finished stereo tapes. Our usual pressing of a serious work runs from half a million to three and a half. Even with a new work, if we feel there is strong enough interest, we make a very big first pressing—we put out Shostakovich's Eleventh Symphony in a first pressing of three million, with Nathan Rakhlin and the State Symphony Orchestra of the U.S.S.R., and we plan to record it again soon with Mravinsky and the Leningrad Philharmonic. Many, many people collect records in the Soviet Union. They're so cheap—our ten-inch LPs sell for less than a dollar in your money, and twelve-inch LPs for about thirty per cent more. Our equipment comes from all over. Many of our microphones come from the Neumann firm in East Germany, some of our speaker equipment and so on comes from Siemens in West Germany, and our apparatus for transferring tape to disc comes from Denmark. Most of our pianos are either Steinways or Bechsteins. *Continued on page 115*



Paul Moor
California pianist Pollack (coatless) hears playback.

At sixty-four Kirsten Flagstad is in a second, and almost incredible, prime.



Hans Wild

The Flagstad Saga

No One Else Shares That Crag Yet

by **JOHN CULSHAW**

I MET KIRSTEN FLAGSTAD for the first time in March 1956. I had flown to Oslo to negotiate the commercial rights for a performance of *Götterdämmerung* broadcast by the Norwegian State Radio during the previous January. Bernard Miles, Mme. Flagstad's friend and encouraging counselor in her decision to emerge from retirement for that broadcast and the subsequent recordings, had briefed me on how to approach her. I wish I hadn't listened: Mr. Miles's advice was well intentioned, but he is a brilliant actor and somehow managed to convey an impression of Flagstad that was altogether larger than life. I was prepared to deal with a great diva in the twilight of her career; I was not prepared to deal with the direct, sincere, unambitious, proud yet humble woman with whom I found myself confronted.

I telephoned Flagstad at her home in Kristiansand, and her voice, speaking impeccable English, was darker

and deeper than I had expected, and remarkably like Kathleen Ferrier's. Frank Lee, who with Miles had worked out Flagstad's Decca-London contract, had told me before I went to Oslo how much he had been struck by the temperamental similarity between the two singers, and he was right: it is always refreshing to find a really great singer who also manages to be a human being and not some sort of monster. Flagstad, most of whose postwar Covent Garden appearances I had seen, had certainly never struck me as a monster; but I had the definite impression that she could be difficult. A long time after our first meeting she asked me, over dinner in the Stadtkrug in Vienna: "Weren't you a bit scared of me when we first met?" I had to admit, "Yes—well, apprehensive anyway. I'd seen you too often in the second act of *Götterdämmerung*." She looked, by turn, astonished, amused, and pleased. We had a good laugh about it, but even now I am conscious of the difference between the Brünnhilde I watched and the woman I know. Her successors have served to prove that Flagstad was a much better actress than many of her critics

reckoned. Only Varnay has matched Flagstad's wrath in Act II, and done it, creditably, without such natural vocal grandeur.

It was a day or two after the telephone talk that we actually met. I heard the same dark, clear voice and sensed an extraordinary personal authority without affectation. Kirsten Flagstad is not physically as large as she sometimes seemed on the stage (costume designers have a lot to answer for, now as then), and she dresses simply and effectively, preferring dark colors offset by delicate, never emphatic, jewelry. She hates flattery and photographers; handles interviewing journalists as if she were quietly but skillfully removing a fuse from a time bomb; and she can be as remotely cold as a glacier with someone who fusses her.

In Oslo we talked about the *Götterdämmerung* tapes I had heard the day before. The audition had not been without its shocks. The Norm scene had been cut, and so had the Alberich-Hagen duet at the beginning of Act II; the quality of the recording ranged from good to questionable, as did the performance; the Norwegian Musicians Union had demanded a tariff which spelled economic disaster for the work even with Flagstad in the cast; and the technical obstacles against any attempt to restore the missing scenes were a nightmare. I found myself in the painful position of either accepting a performance I did not wholly like, or consigning to oblivion the only complete record of Flagstad as the *Götterdämmerung* Brünnhilde. This was, she told me, positively her last appearance in the work. She had sung it only because she wanted to take her last bow in the opera with a basically Norwegian cast around her: it was this performance she would like to be preserved. (I did not know then, as I do now, that she was already developing the idea of a Norwegian National Opera, and that this meant more to her than the preservation of her own performance.)

In the end we obtained the rights to *Götterdämmerung*, as I had expected, and remade the missing scenes on location in Oslo. I can remember Flagstad's sitting inconspicuously in the University Hall throughout a long session just because she was interested to hear how the Norns and Alberich and Hagen made out in scenes they had never sung before. This same selflessness has been evident through all the later projects—a disregard for her own convenience carried in the case of the *Alceste* recording, for instance, to almost sacrificial lengths. Bernard Miles was as anxious to have a complete recording of the original Italian version of this opera as I was to record however much of the Wagner repertoire still remained within Flagstad's range. A bit later in 1956 the BBC showed interest in the *Alceste* idea, and two broadcasts of the opera were arranged to precede the recording sessions, during which it was Flagstad's appalling luck to develop a bad cold. By the end of the second broadcast she was near to collapse, well beyond the point where most other people, let alone most other

singers, would have taken to their beds; and the next day in the recording studio she endured two long sessions which everything human told me I should stop—except for the fear that if I did she might not sing again professionally, and for the fact that for some extraordinary reason her voice was unimpaired.

It was at that moment, or somewhere around that time, that we came to an unspoken agreement. Flagstad had never pressed to make records during her retirement, and she now approached every project with reticence; our duty, as a company, was to make certain that nothing we recorded represented less than her voice had meant in its prime. After *Alceste*, Flagstad went to Vienna and sang the *Wesendonck* Lieder and some Wagner excerpts. After that, I knew she could sing *Walküre*, except for a note or two in the second act. Two reasons prevented her from agreeing to record the entire opera: she wanted above all to record the Act I Sieglinde, and nothing would induce her to let us fake the high Cs in Brünnhilde's "Ho-jo-to-ho!" (She had suffered much on account of a newspaper indiscretion five years earlier, and has remained firm in her decision to sing only those parts which lie comfortably within her present range.) Thus we decided to go ahead with *Walküre*, Act III under Solti and Act I under Knappertsbusch (we chose different conductors because we wanted the acts to be separate entities). It took a year, up to May 1957, to assemble the sort of cast which would ensure that Flagstad had the right support.

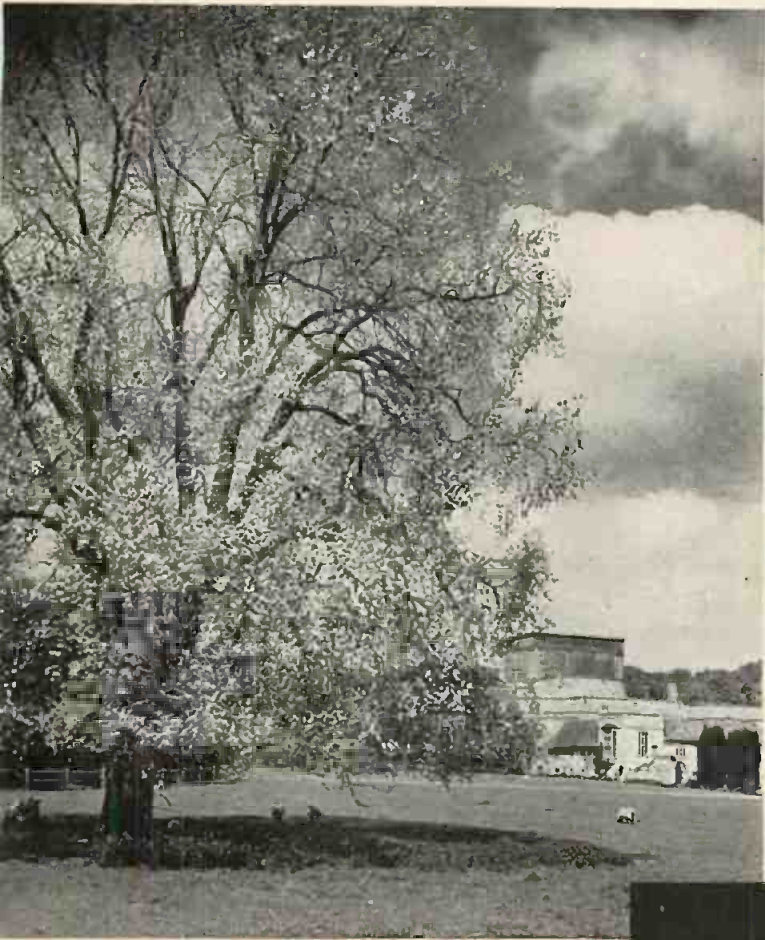
It was my impression that she sang even better than before. There is not a single faked note in the *Walküre* recording; the amount of tape splicing is remarkably low, and hardly ever on Flagstad's account. She stood, as always, well back from the microphone, and her tone projected effortlessly over the intense power of the Vienna Philharmonic at full complement. Age had brought a new warmth to her conception of the *Walküre* Brünnhilde, and I soon discarded whatever anxieties I had felt about the year we lost in arranging and coordinating the project. Flagstad herself made no fuss about her achievement: between takes she knitted, played solitary card games at her hotel, and wrote back to Norway for special undervests which the recording crew will wear until they or the undervests collapse.

I have asked her several times how she accounts for the amazing preservation of her voice. She thinks it is because she has never stopped singing, even during the five or six years in the 1940s when she made no public appearances. It is also, I think, because she has never strained her voice, and because she understands better than most singers the sort of limitations which the possession of a great voice must impose. She loves to have an evening on the town, and is always at her best in a predominantly male environment; but whatever the occasion, she will not even consider celebrating it if she has to sing the next day. She is a connoisseur of good food and champagne, but

Continued on page 118

by Patrick Cairns Hughes

The Villagers Always Vote for Figaro



by Gravett

The Glyndebourne Opera Festival, which celebrates its twenty-fifth anniversary this spring, is held on the estate of John Christie near the ancient hamlet of Ringmer. The townsfolk of this village have over the years grown rather intimately acquainted with opera and its singers. Here one of Ringmer's two thousand inhabitants tells us about the Glyndebourne Festival as the village views it.



READERS of the agony column of the *London Times* have been struck in recent years by a new phenomenon: the appearance during the summer months of urgent pleas for seats at the Glyndebourne Opera Festival. We had been used from way back to heart cries of this kind for Wimbledon, and more recently for tickets for Danny Kaye at the London Palladium and, inevitably, for *My Fair Lady*. But this publicly expressed anxiety to hear opera at Glyndebourne is something quite new; it appears that a visit to this rural opera house in a Sussex downland setting is now a social "must." From time to time the unsuccessful advertiser has his hopes raised by a notice put in the *Times* by the Glyndebourne management mentioning that there are sometimes rickets available that have been returned at the last moment,

and will anybody interested please call the box office; telephone: Ringmer 234. That box office telephone number is all that most people who go—or want to go—to Glyndebourne ever know of the village of Ringmer, unless they are motorists, who identify it as the last landmark on the fifty-mile road journey down from London to Glyndebourne.

In any other country a two-month opera festival like the annual season at Glyndebourne would inevitably turn the neighborhood into a tourist center, for Glyndebourne itself, of course, is merely a sixteenth-century manor house set in many acres of wood and park land with an opera theatre grafted onto it. Neither Ringmer nor, two miles away, Lewes, the ancient county capital of Sussex, has ever seen itself as an English Bayreuth or

Salzburg, or even a Spoleto or an Aspen. Lewes is even more poorly provided with hotel accommodation (its two picturesque inns have a total of thirty-six rooms between them) than its thirteen thousand inhabitants are with everyday cultural amenities. It has two cinemas, a theatre long ago converted into a police station, and a great deal of beautiful seventeenth- and eighteenth-century domestic architecture. It also has a music shop, founded by Horace Jackson, a nineteenth-century music publisher who was passionately devoted to Mozart and organized many first performances in England of his Masonic cantatas. Jackson's two surviving elderly sons still keep the business going, largely by selling rock 'n' roll sheet music, but they have not altogether had to forego their inherited association with the music of Mozart. Their firm maintains the harpsichord in the Glyndebourne orchestra pit, as well as the numberless rehearsal pianos scattered around the precincts of the opera house.

Although Lewes is the point of arrival for those who travel to Glyndebourne by train, this geographical accident is about the only connection the town has with the opera festival. Apart from the Assizes, which have seen the trials of some of England's more gruesome murderers, and the hideous prison where they were hanged, Lewes is nowadays best known for the annual acts of hooliganism committed on Bonfire Night. This is November 5, celebrated all over England by the lighting of fireworks and the burning in effigy of Guy Fawkes, whose popish plot to blow up the Houses of Parliament was thwarted on November 5, 1605. (In Lewes, however, it is the archenemy, Pope Paul V himself, who is made into bonfires.) With a nice touch of irony the annual torchlit bonfire procession passes a house bearing a plaque to commemorate the residence there of Thomas Paine, who spent part of his stormy life here and founded the radical "Headstrong Club," which met in a local coaching inn of considerable antiquity.

But whereas the contribution of Lewes to the opera season is limited in the end to the provision of a railroad station and the full official postal address of the Festival

(which is "Glyndebourne, Lewes, Sussex"), the village of Ringmer has been thoroughly implicated in the history of the project since its very inception—for longer, that is, than the twenty-five years of its public existence being celebrated this year. When John Christie, former Eton science master and holder of an Army captain's Military Cross in the First World War, first conceived the idea of building an opera house in the grounds of his Elizabethan manor house, he had recently married Audrey Mildmay, a young soprano and daughter of a local clergyman. That was in 1931, when Christie was forty-nine years old and his wife, who died in 1953, was thirty-one. Christie was then the last of a family line which had lived at Glyndebourne since the sixteenth century and enjoyed the ownership and manorial rights of many hundreds of acres of woods, park, and farm land. The house and estate of Glyndebourne also confers on its owner the title of Lord of the Manor of Ringmer, a position of feudal origin which can still have a certain nuisance value in the English countryside. Mr. Christie's manorial rights over the village green of Ringmer, for instance, have permitted the playing of cricket there and also stoolball, the medieval soft-ball variant of cricket played with intimidating earnestness by women all over Sussex. But football was barred, until the Lord of the Manor was persuaded that the scenes familiar at the annual professional soccer Cup Final at Wembley Stadium (average attendance: 100,000 spectators) were hardly likely to be witnessed at the intervillage games played by the Ringmer team. By then the local butcher had made the club a present of an acre field.

The territorial extent of Christie's property in Ringmer has been considerably reduced not only in the years since the war, when zoning has demanded land for government housing projects, but from the first moment the idea of a Glyndebourne opera was put into practice. Farms and agricultural land were mortgaged or sold to pay the cost of the theatre—which, according to legend, was built by Christie as a wedding present for his bride.

Though the Glyndebourne properties have diminished in size and number, and the population of Ringmer has trebled itself since 1945 (the last count of inhabitants was 2,100), Christie is still the greatest employer of labor in the neighborhood. The Glyndebourne theatre was built, and is still maintained, by enterprises started and developed by Christie many years ago—the Ringmer Building Works Ltd., the Ringmer Forge Ltd., and the Ringmer Motor Works Ltd.—which do all that is necessary for the physical welfare of the opera house, a task continuing in and out of season, since alterations and modifications of the fabric of Glyndebourne seem to be unending.

Apart from the construction of all the scenery, the more spectacular activities of the Ringmer Building Works have been halted—at least, for the moment: the five hundred added to the original three hundred are now considered as many as circumstances will permit. In



Main road, Ringmer: its own musicians are bell ringers.

fact, few theatres can have been built and maintained under more fortunate conditions than Glyndebourne. The Christie family businesses have meant that everything has been built at cost, and it is only when the season is in full swing that the electrical department (a subsidiary, for some reason, of the Motor Works) has to get outside labor to help out. At these times, it is said, every electrician in Lewes and the surrounding villages is at Glyndebourne, where two local Sussex electricians get credits in the imposing ninety-page program book for their work as stage-lighting switchboard operators and not, as some have thought, as handymen present merely to fix blown fuses.

On John Christie's payroll there is also a full-time staff of gardeners (the chief of whom also gets a program credit in the same size type as the conductor) to look after the three acres of lawns and flower beds that form the unique open-air lobby for Glyndebourne audiences during the long daylight dinner-time intermission of seventy-five minutes. According to an off-the-record statement by one of the undergardeners, however, the Glyndebourne gardens show a depressing lack of enterprise. The layout of the flower beds is the same every year, he complains—the famous white border is always white, the stocks are always in the same place; and so are the delphiniums and lupines. "Same old stuff, year after year," he says. Contrary to popular belief, the English artisan has little sentiment for anything but the newest and most utilitarian manifestations of civilization. My wife and I think it is fun to know that Miss Gulielma Springett drove past the front door of our 365-year-old farmhouse on her way to Ringmer Parish Church the day she married William Penn in 1672. But we are regarded as highly eccentric by Ringmer natives.

The Church of St. Mary the Virgin in our village was built in the fifteenth century on twelfth-century Norman foundations still visible. The casual visitor entering the church, however, will have his eye caught less by the architecture than by a copy, prominently displayed among the official guidebooks just inside the main south door by the font, of the *Harvard Bulletin*—an issue, he will note, devoted to a football game against Yale. This unexpected periodical, and probably the only copy to be found in any English church (or indeed in any other kind of church either, for that matter), is a reminder of the link that exists between Ringmer, Sussex and Cambridge, Massachusetts. In 1636 the Rev. John Harvard, clergyman son of a London butcher, stopped by in Ringmer to marry Ann Sadler, daughter of the vicar of St. Mary the Virgin. He immigrated with his wife to America in 1637, and in the following year founded the University which bears his name and in which Ringmer takes a very personal pride.

Ringmer's other famous Cambridge (England) alumnus is, of course, John Christie. Having read and replaced the *Harvard Bulletin*, the visitor who has already been to a Glyndebourne performance will notice that the organ

gallery of the church bears the same coat of arms, carved in wood, that decorates the program book and official notices to do with the opera festival. These are the arms of the Christie family (motto: *Integer vitae*), displayed here to commemorate John Christie's gift to the church of the organ, its case and gallery, which were constructed by the donor and his enterprises. It was as an organ designer that the name of John Christie was first known in the musical world. The first Christie Unit Organ for use in cinemas was installed at the Electric Theatre, Bournemouth, in 1931, an instrument which is capable—a little surprisingly in view of its inventor's known taste in music—of reproducing the sounds of surf, hail, airplanes, and birds; police, train, and steamboat whistles; horses' hooves, fire gongs, klaxons, tambourines, and tom-toms. A visitor to London desiring close acquaintance with the Christie Unit Organ will find one at the Odeon Cinema, Marble Arch. A more conventional type of instrument by the same designer will be found at Glyndebourne in the Organ Room, a passageway between the gardens and the auditorium containing some of the showpieces of the Christie collection of porcelain, jade, and Dutch landscapes.

As a county Sussex has always been considered notoriously unmusical; choral societies and brass bands have never flourished there as they do in the north of England. In Ringmer itself a team of eight athletic and enthusiastic bell ringers comprises the native music producers. There has, however, grown up a community of music consumers unlike anything elsewhere. Nearly all the labor employed at Glyndebourne, not only in the maintenance and operation of the theatre, house and grounds, but also in the making of costumes, scenery, and props, comes off what is known as "The Estate."

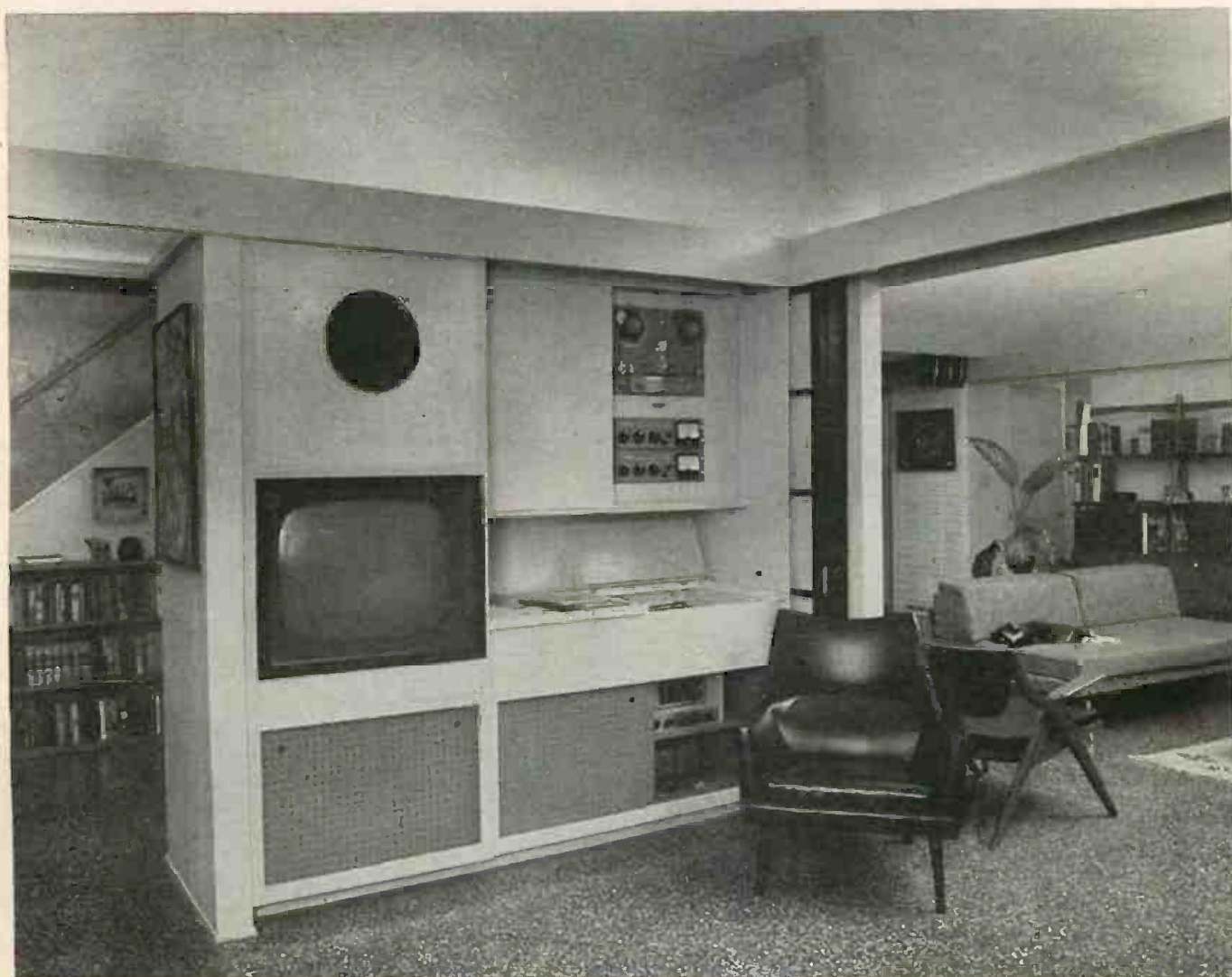
Each production at Glyndebourne is preceded by a special dress rehearsal for the benefit of The Estate who attend, with their wives and families, performances which in every respect, except one, follow the traditional regulations and conventions of a normal Festival performance. The exception is that evening dress is not worn. At ordinary public *Continued on page 120*



The Lord of the Manor has rights over the village green.

In the hills near Hollywood is a house such as audiophiles dream of. Built by Bert Berlant, of Berlant tape recorder fame and now of Stephens Manufacturing Company, the house is designed around a central music core containing all components and serving to divide the living area into foyer, family room and living room. The control-center cabinet is pictured below. Two large removable panels on the back permit easy access for servicing equipment, while cool-air intakes at floor level and vents from the top provide ventilation. Behind the sliding doors are adjustable storage shelves.

The House that Lives with



Photography by Joseph Jasgur

Music can be heard all through the house, even in kitchen and master bedroom. Here is the main living area: foyer, lower right; patio, center; living room (opening on a tropical garden that can be glimpsed beyond the piano), upper right. Each of the loudspeaker installations — all equipment Stephens Trusonic, naturally — is a two-way system. The close-up, lower left, of one of the living-room speakers shows the interesting mounting of the woofer, flush in the soffit behind which is a space acting as a tuned vented enclosure. The tweeter projects towards living room.

Music



Janos Starker *apostle of the*

JANOS STARKER is an intense, small-boned young man whose faunlike appearance on the stage suggests that his instrument should be Panpipes rather than the violoncello. The impression is deceiving. A little of Starker's paprika-seasoned conversation makes you ask why someone who is so fluent in expressing himself in words needs to play any instrument.

Starker realizes perfectly well the effects his candid verbal pronouncements can produce. "I know what makes me obnoxious to some people," he announces disarmingly. "I have opinions. I make statements." Yet he is the first to concede when his opponent has scored a point, the last to try to answer every question with a pat formula. "There are no easy solutions to big problems," he insists. "I don't try to settle everything with simple statements." Like many Hungarian intellectuals, Starker is a born debater who enjoys the thrust and parry of a good argument.

The big problem Starker faces in the next five years is establishing himself on his own terms among the major instrumentalists appearing before the international musical audience. To do this as a cellist, he thinks, will be difficult, perhaps impossible, because the cello—Starker announces this without apparent concern—is an unpopular instrument. Not only does it lack the glamour and immediate appeal of the piano and violin, but few of those who go to hear cello recitals have any valid criterion of how a cello should sound or how a great cellist can be distinguished.

"What does the cello suggest to the average person?" he asks. "It is the instrument you choose for background music in the film as the heroine is slowly dying. It is a depressing, melancholy sound with a wailing tremolo. It cannot laugh, but it takes to agony perfectly. The cello is the sad hero who faces life with resignation. Who wants to spend his money for an evening in such company? The cello will never achieve the popularity of the violin, but it can improve its present role. It must, in fact, if it is not to become primarily an ensemble instrument."

As Starker sees it, whatever success he has as a musician will reflect his success as an image maker, and vice versa.

"There is not one living, active cellist who is internationally accepted as a major concert artist," Starker asserts. "Of the thousands of cellists, not a single one has the position of Segovia. He took the guitar, which wasn't even considered a concert instrument, developed its technique, and created a repertory for himself. By sticking to concertizing until he overcame the barriers that stood in his way, he has finally arrived in his fiftieth season to find himself and his instrument accepted everywhere."

Starker believes that Segovia's great achievement has been in creating a place for the classical guitar which other artists will continue to fill after his retirement.

"Before any instrument can acquire real significance in solo work someone has to come along to develop its technique until its potential can be seen," Starker told me. "Casals did this for the cello, but one of the handicaps of the instrument is that this didn't happen until practically within our lifetime." Furthermore, Starker feels that Casals' long years of self-imposed exile and retirement have served to make his accomplishment of more historic than practical importance. Unlike Segovia, Casals established no succession.

"Beethoven and Liszt showed in their own day the possibilities of piano technique and wrote music that made use of what they had discovered. After Paganini there was no longer any mystery about the resources of the violin. As a result, the pianist and violinist have pieces by the great classical and romantic composers that show off their instruments well and link the instrument in the listener's mind with the great masters. Beethoven, Chopin, and Liszt all suggest the piano. When you think of the violin, the Beethoven, Brahms, and Mendelssohn concertos come to mind. What do people associate with the cello?"

The six Bach suites, I suggested.

"That is true," Starker admitted. "It is very gratifying to me as I receive requests for programs to find how many of my audiences ask for Bach. This too is due to

sad hero

Casals. Until he played and recorded this music, the ordinary concertgoer had no idea that it even existed. But although Casals did unbelievable things for the cello, and for the whole of music, I must say with reluctance that I now think that in his later years he is doing the cello some harm. This is a sad thing to face because to me Casals and Heifetz are the two greatest instrumentalists of this century.

"We must appreciate, though, that no one artist can create a standard. This must come from a tradition, from a succession of great artists who master the technical achievements of their predecessors and develop the instrument in their own way. Do we really know how Paganini played? Are we sure his performances would be acceptable today? Wouldn't it be silly to take Elman or Kreisler and set them up as the standard for all violinists, even though they have achieved great popularity and done remarkable things? Yet this seems to be happening to Casals. The public — even the critics — take his manner of playing as the one way a cellist should approach his instrument. It is unreasonable. For all of Casals' greatness, in matters of technique and tone production younger men have gone beyond him."

The insistence on Casals as a standard is particularly uncongenial to Starker, whose approach to cello playing is quite different than that of the eminent Spaniard. If he uses any vibrato at all, Starker prefers a narrow range vibrato from the upper arm, adjusting its speed to the character of the music, but never extending it be-



Angus McBean.

yond certain limits that serve as the boundary lines of his style and tone. His vibrato starts fresh on every note, and every note gets only the degree of vibrato that Starker feels necessary for its musical significance. Saint-Saëns gets one quality, Bach another.

This practice contrasts sharply with that of cellists who use a uniform wide-range vibrato, which, as Starker characterizes it, "touches two notes, so that you almost hear two notes. Played that way the cello is never out of tune, but it is really never in tune either. I play in fine tune, and it is not possible for me to do any faking to cover defects in intonation. When I play a bad note you can hear it."

Nothing can make Starker angry faster than to be accused, especially in print, of having a small tone. A large sound is actually easier *Continued on page 116*



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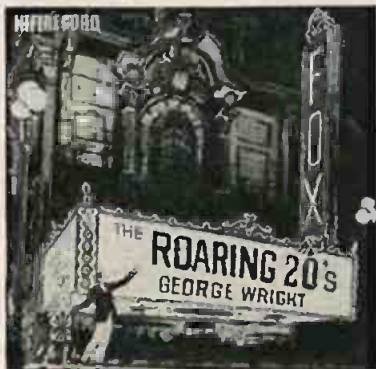


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by Roland Gelatt

Music Makers

EVER SINCE Charles Munch first conducted the Berlioz *Requiem* in this country, eight years ago, there has been a persistent clamor for RCA Victor to make his performance of it available on records. The pleas did not fall on unresponsive ears. RCA has been in favor of the undertaking for some time. Last year, indeed, actual dates for recording sessions were set, only to be canceled—because of Mr. Munch's indisposition—at the last minute. This year, again, recording sessions were scheduled, and this year they took place without a hitch—in Boston at the end of April. Berliozians may now rest easy. The celebrated Munch performance of the *Requiem* is safely on tape and may possibly be issued on records this fall.

The year's delay was without doubt providential. Dick Mohr, recording director in charge of the sessions, says that he and RCA's engineers have in the past twelve months learned a good deal about recording stereo in Symphony Hall. The *Requiem* as it has just been recorded represents a distinct sonic advance over what could have been accomplished a year ago. For example, at recording sessions the orchestra is now seated on the parquet of Symphony Hall instead of on stage, as formerly, and the move—according to Mohr—has been tremendously beneficial. There have been forward steps, too, in RCA's stereo recording techniques.

Berlioz's *Grande Messe des Morts* requires, of course, the utmost in stereo expertise if it is not to degenerate on records into a grand mess of jumbled sounds. The score calls for an orchestra of prodigious size (including eight pairs of timpani, bass drum, four tam-tams, ten pairs of cymbals) and a whopping chorus. In the *Tuba mirum* section, as everyone surely knows, Berlioz prescribes four brass bands blowing fanfares from four corners of the auditorium. At

the recording sessions the brass bands were dispersed in the upper balcony of Symphony Hall. In concert with orchestra and chorus below they made an awesome, soul-filling noise. This listener can testify that all of Symphony Hall heaved and shook with its might. If anything approaching that amount of sound gets onto records and through loudspeakers, next-door neighbors from coast to coast will be thoroughly and understandably aroused.

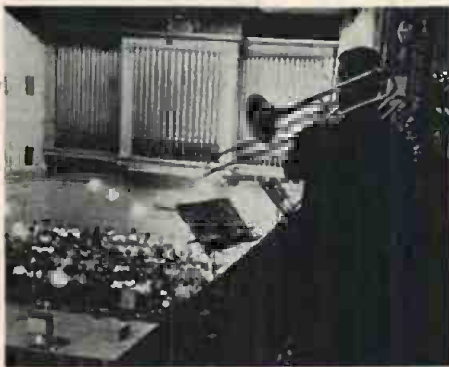
SUMMERTIME is when recording crews set out for Italy and Austria to tape the operas that we'll be savoring at home in the winter months to come. This summer will see more than the normal amount of activity, for every company with an opera catalogue is intent on getting stereo versions of the old favorites to market as soon as possible. Our sleuths on the Con-

tinents have been sniffing out advance news, as follows:

London Records is reported to have four bread-and-butter operas on its 1959 summer schedule: *La Bohème*, with Tebaldi, Bergonzi, and Bastianini, Tullio Serafin conducting; *Tosca*, with Tebaldi, Di Stefano, and George London, conductor not specified; *Pagliacci*, with Margherita Roberti (an American soprano, née Margaret Roberts), Del Monaco, Bastianini, and Cornell MacNeil, conductor not specified; *Aida*, with Tebaldi, Simionato, Del Monaco, MacNeil, and Siepi, Herbert von Karajan conducting. The first three are to be made in Rome, the *Aida* in Vienna. It is reported that London's tentative plans to record *Carmen* in Geneva under Albert Wolff's direction have had to be temporarily shelved.

EMI-Capitol will be keeping Victoria de los Angeles busy this summer. The Spanish soprano is scheduled to record *Traviata* and *Butterfly*, both in Rome, both under the direction of Gabriele Santini. La Callas has already recorded a stereo remake of *Lucia* in London (tenor: Ferruccio Tagliavini) and is due to return there for more opera sessions in August. Betting favors *Norma* as the next Callas stereo undertaking. And if present negotiations prove fruitful, EMI will be enticing Victor de Sabata back into the recording studios this summer for a stereo remake of the *Verdi Requiem*.

Mercury Records, the grapevine tells us, will be setting up shop in La Scala to record *Lucia*. Our informant suggests that the principals will be Renata Scottò and, if London Records will agree to loan him, Giuseppe di Stefano. RCA Victor's summer plans, as detailed here in January, include *Don Giovanni*, *Ariadne*, *Romeo and Juliet*, and *Turandot* (but with Birgit Nilsson and not Leonie Rysanek as previously reported).



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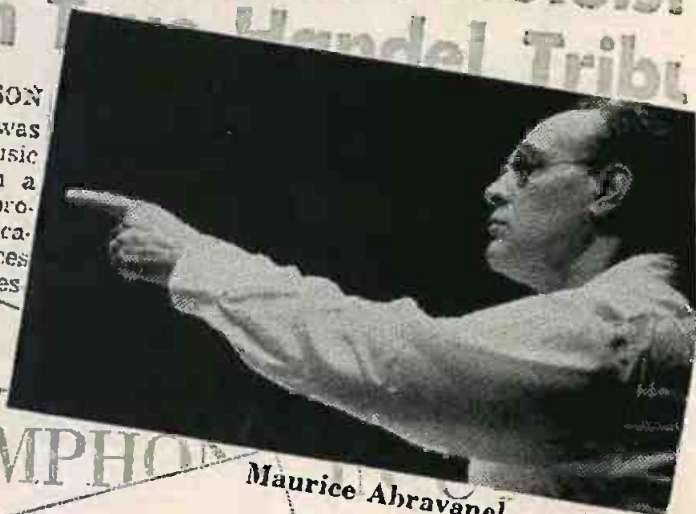
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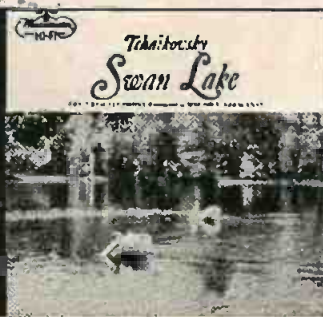
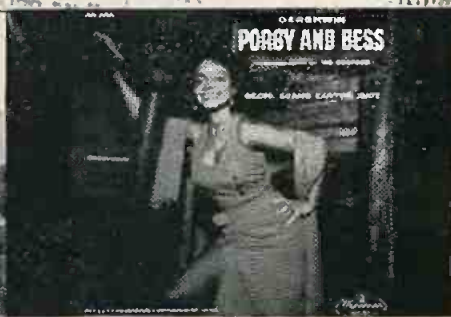
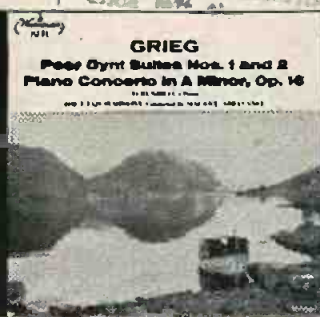
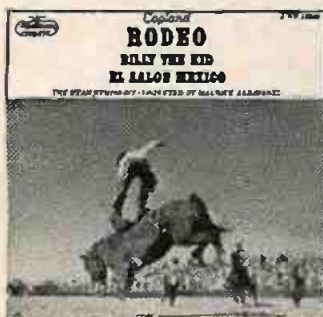
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 GERSHWIN: Rhapsody in Blue—Reid Nibley, piano; American in Paris. (XWN 18687 monophonic) (WST 14002 stereo)
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CLASSICAL

ANTHEIL: *Symphony No. 4*
[Ginastera: *Estancias*

London Symphony Orchestra, Sir Eugene Goossens, cond.

- EVEREST LPBR 6013. LP. \$3.98.
- • EVEREST SDBR 3013. SD. \$5.95.

The disc appearance of George Antheil's Fourth Symphony within a few weeks of his death makes for an awkward and embarrassing situation. Antheil was a skilled and gifted composer, but his Fourth Symphony is a wretched affair, cobbled together in a hurry during the war in a brash, blatant, and obvious imitation of Shostakovich. Sir Eugene's performance and Everest's brilliant recording mercilessly underline its almost ludicrous vulgarity.

If Antheil is here revealed as a poor man's Shostakovich, Alberto Ginastera here stands forth as a poor man's Aaron Copland. The music of this ballet about Argentine ranch life is, however, at least devoid of Hollywood lushness. It, too, is very skillfully done by all concerned. A.F.

BACH: *Organ Works*

Preludes and Fugues: in C minor, S. 546; in C, S. 547; Fantasia in C minor, S. 562; Toccata and Fugue in F, S. 540.

Finn Videry, organ.

- VANGUARD BG 580. LP. \$4.98.

Four big, rich pieces, played in grand style by this eminent musician on the organ of St. Johannes in Vejle, Denmark. The pedal is a little too reticent, and sometimes a hair's breadth behind, in S. 546 and 562, and the middle voices in the joyous Prelude of S. 547 could be more clearly differentiated; but the performances have a magisterial quality, and the great Toccata is propelled forward with plenty of drive. N.B.

BACH: *Suite for Unaccompanied Cello, No. 5, in C minor, S. 1011*

[Kodály: *Sonata for Unaccompanied Cello, Op. 8*

Aldo Parisot, cello.

- COUNTERPOINT CPT 569. LP. \$4.98.
- • COUNTERPOINT CPST 5563. SD. \$5.95.

Aldo Parisot, the Brazilian cellist, has often demonstrated his technical and artistic capabilities, but never to such an exciting extent as on this release. The Bach Suite, one of the most difficult of the six in this form, reveals him as a consummate musician. Everywhere, his phrasing is ideal, and to his interpretation he brings great nobility and insight. Yet he never lets the listener forget that this is, fundamentally, a suite of classic dances. Furthermore, his performance of the Kodály Sonata—than which there is probably nothing in the entire cello literature more challenging—fairly crackles with electricity. At the same time, he invests the music with a warm inner glow,

especially in the slow middle movement where the lyrical solo line is accompanied by left-hand pizzicato. All the way through, too, he emphasizes the fact that this is richly colored Hungarian music. His performance is not one to make anyone forget the incandescent recordings of this work by Janos Starker, but he gives his Hungarian colleague a very close race.

The monophonic recording is full, natural, and bright. But why Counterpoint elected also to record these performances in stereo is a mystery. The instrument itself is not as wide as the average speaker cabinet, yet we are asked to listen to it from two such sound outlets. The end result, strangely enough, is thinner than in the one-channel version. Needless to say, that edition is warmly recommended. P.A.

BALAKIREV: *Islamey*—See Rachmaninoff: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18.*

BALAKIREV: *Islamey*—See Tchaikovsky: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23.*

BALAKIREV: *Symphony No. 1, in C*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

- • ANGEL S 35399. SD. \$5.98.

In his review of the monophonic edition in May 1957, Robert Charles Marsh

waxed much more enthusiastic over this symphony than I can. I find it somewhat labored and lacking in inspiration. I can, however, share Marsh's enthusiasm for the high polish of Sir Thomas' performance and the equally high quality of the engineering. Both attributes become even more evident in stereo, where the separation, presence, and clarity are well-nigh ideal. If only the music were better. . . . P.A.

BEETHOVEN: Variations: Thirty-two, in C minor; Six, in F, Op. 34; Fifteen, in E flat, Op. 35 ("Eroica")

Denis Matthews, piano.

- VANGUARD VSD 2017. LP. \$4.98.
- • VANGUARD VRS 1032. SD. \$5.98.

BEETHOVEN: Bagatelles: Op. 33: Nos. 1-7; Op. 119: 1-11; Op. 126: Nos. 1-6

Denis Matthews, piano.

- VANGUARD VSD 2018. LP. \$4.98.
- • VANGUARD VRS 1033. SD. \$5.98.

BEETHOVEN: Bagatelles: Op. 33: Nos. 1-7; Op. 119: Nos. 1-11; Op. 126: Nos. 1-6; in C minor (1794); in C (1804); in A minor ("Für Elise")

George Banham, piano.

- Vox PL 10680. LP. \$4.98.

One of the mysteries of the record business is how music can go unnoticed for decades, only to have the neglect corrected by the near-simultaneous appearance of multiple editions. Regard the case of the Beethoven *Bagatelles*. Every student of the composer's music knows of them and—especially in the case of the final two sets—considers them among his most important keyboard works. One would never guess this from their disc history. Schnabel recorded *Für Elise* and the Op. 33 and Op. 126 sets for his Beethoven Society series, but the Op. 119 group was scheduled for one of the volumes that remained unrealized. Even sadder is the thought that these performances, like the great Schnabel performance of the *Diabelli Variations*, have never appeared except on HMV 78s. In fact, the Op. 119 group never was recorded at all until Grant Johannesen did the first complete edition on LP for the English Nixa company. He left out *Für Elise*, however, thinking that it's a short work all right, but not really a bagatelle.

So, except for some random versions of one or another part of the series, there is where we stand, with three "complete" recordings, no two of which have the same contents.

Both the new sets are satisfactory. Matthews has the advantage of slightly better recording, which in stereo places a grand piano solidly in your living room, and he plays with somewhat greater style and polish than Banham. Vox, however, offers three additional bagatelles for the same price. In the Op. 34 variations Matthews has no catalogue competition; and, if one takes all factors together, the opposition in the other two works is not very intense. These are sensitive and imaginative performances, well reproduced. R.C.M.

BEETHOVEN: Concerto for Violin, Cello, Piano, and Orchestra, in C, Op. 56

David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano; Philharmonia Orchestra, Sir Malcolm Sargent, cond.

- ANGEL 35697. LP. \$4.98.

John Corigliano, violin; Leonard Rose, cello; Walter Hendl, piano; New York Philharmonic, Bruno Walter, cond.

- COLUMBIA ML 5368. LP. \$4.98.

After all these years, suddenly we have two issues of the *Triple Concerto* in the same month. The Angel edition is new and sounds that way. The Columbia is actually ten years old, but has been expertly reprocessed—although it obviously can be updated only so far.

The Walter set is dominated by the conductor. (The soloists are first-desk players and the orchestra's staff pianist of those days.) It reveals Walter's special gift of lyric warmth, which he blends with just the degree of rhetorical emphasis needed to give the work stature. On top of this, there's a good *Leonore* No. 3 for a bonus on the second side.

The Angel edition is dominated by Oistrakh, who outclasses Corigliano as a violinist—and is much better recorded. The other members of the two solo trios are more evenly matched, but sonics favor the Russians. Sargent's accompaniment is a good one although it lacks the authority of Walter's.

Since this is minor Beethoven, the choice rests on what you want most. If you feel the work merits attention only in the most powerful statement of the whole, you'll prefer the Walter. If you want it for exciting solo performances, you'll want the Oistrakh. R.C.M.

BEETHOVEN: Quartet for Piano and Strings, No. 4, in E flat, Op. 16

†Schumann: *Quartet for Piano and Strings, in E flat, Op. 47*

Festival Quartet.

- RCA VICTOR LM 2200. LP. \$4.98.

Beethoven's Piano Quartet in E flat is an identical twin of his Quintet for Piano and Winds (oboe, clarinet, bassoon, and horn). They share the same opus number, and were written at about the same time. Those familiar with the wind version will readily agree, I think, that it was for this medium that the music was originally conceived. Though the combination of piano and strings is well enough handled, the character of the music fairly cries out for the clear expressiveness of instruments that are blown rather than bowed. There are excellent recordings of the Quintet by Serkin and members of the Philadelphia Woodwind Quintet (Columbia) and by Gieseking and the Philharmonia Wind Quartet (Angel). The present reading—Babin, piano; Gnlberg, violin; Primrose, viola; Grandan, cello—can be adequately described as competent.

The Schumann Quartet, on the other hand, is well suited to the medium; it makes a fine and closely related com-

panion to the more famous Piano Quintet in the same key. In this presentation there is more fire than in the Beethoven, though I find the performances by Horszowski, Schneider, Katims, and Miller (Columbia) and by Bohle and the Barchet Quartet (Vox) more closely coordinated. P.A.

BEETHOVEN: Septet in E flat, Op. 20
†Mendelssohn: *Octet in E flat, Op. 20*

Chamber Ensemble of the Bamberg Symphony.

- Vox PL 11230. LP. \$4.98.

Both these works are ones Toscanini loved to play with chamber-sized orchestras, and his versions have a clarity of line and rhythmic excitement that you won't find here. If you want the original ensemble quality and relaxed performances in a romantic German manner, however, these are pleasant statements that aim to make the tuneful minor scores into nothing more than what they are. R.C.M.

BEETHOVEN: Sonatas for Piano: No. 26, in E flat, Op. 81a ("Les Adieux"); No. 29, in B flat, Op. 106 ("Hammerklavier")

Eduardo del Pueyo, piano.

- EPIC LC 3555. LP. \$4.98.

At first this highly charged approach to Op. 106 attracts one, since it is quite the most individual *Hammerklavier* on records. But after a few minutes—if one knows the sonata well—interest is apt to diminish, since it becomes plain that the music is to be presented largely in terms of those elements that offer possibilities for exciting virtuoso playing. I recommend this version to people who find the Op. 106 a bore when heard as Beethoven marked it. There are such folk, and Del Pueyo probably renders a service by making the great sonata accessible to them. Others will probably stick with more orthodox and comprehensive views of the work.

Les Adieux is played with greater lyricism in a sympathetic performance with an attractive, lively reading of the finale. R.C.M.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67; Overture, Zur Weihe des Hauses, Op. 124

Berlin Philharmonic Orchestra, Lorin Maazel, cond.

- DECCA DL 10006. LP. \$4.98.
- • DECCA DL 710006. SD. \$5.98.

When one places a twenty-nine-year-old conductor before an orchestra with the skill and traditions of the Berlin Philharmonic, it is never quite certain who is responsible for what. I give Maazel little credit for the fact that the men play well; they would do that without a conductor in a repertory piece such as this. The unreasonably prolonged oboe cadenza in the first movement I credit to the first oboe, who probably couldn't get away with it under a more experi-

enced maestro. The fast tempo of the opening theme (requiring a slowdown for the second theme at bar 63) and the generally overenergetic approach undoubtedly are Maazel's responsibility.

The upshot is a performance that has exciting moments but, as a stereo version of the Fifth, is not up to the Ansermet. The monophonic version has reasonably good sound; the stereo makes you pay for greater spaciousness at the cost of coarsened quality over-all. R.C.M.

BEETHOVEN: *Symphony No. 6, in F, Op. 68 ("Pastoral")*

Vienna State Opera Orchestra, Hermann Seherchen, cond.

• WESTMINSTER XWN 18801. LP. \$4.98.
• • WESTMINSTER WST 14049. SD. \$5.98.

Scherchen's individual ideas about tempos are only partly responsible for what one hears here, since the tape appears to have been mastered at a faster speed than it was recorded—which gives a higher pitch than Beethoven intended as well as an increase in speed. Few will take this brisk statement of the first movement as *Allegro ma non troppo*, and practically no one these days omits the repeat of the scherzo as Scherchen does. The final movement, however, is quite lovely.

The stereo effect is very mild, suggesting some distance between the microphones and the players in a resonant hall. There is high acoustical crosstalk, so that the first violins tend to turn up on the right channel more prominently than they do on the left. The monophonic sound is no more than adequate. The recent Walter and Klempner sets remain the preferred editions. R.C.M.

BERG: *Three Pieces for Orchestra, Op. 6*

†Webern: *Six Pieces for Orchestra, Op. 6*

†Stravinsky: *Agon*

Südwestdeutsches Orchester, Hans Rosbaud, cond.

• WESTMINSTER XWN 18807. LP. \$4.98.

The Berg has not been recorded before. The Webern has hitherto been available only in Robert Craft's big set containing all of that master's music. These two pieces belong together because they are prime examples of the rhapsodic, ecstatic expressionism so characteristic of both composers in their early years; furthermore, both are scored for the big, post-Wagnerian orchestra to which neither composer ever returned. The Berg is a genuine horror, voicing the Germanic lyricism of its period in its most swollen and overheated form; it is easy to see why Berg had to turn thereafter to the rigorous formal discipline of his later music, and it was this discipline that saved him. Webern, however, was fully possessed of his own brand of discipline as early as this Opus 6. His six pieces are less than half as long as Berg's three; they have the aphoristic concentration and intensity which are the sign manual of Webern and display his "melody of

tone color" in an especially rich and colorful form.

The Stravinsky, like the works on the other side, is given an excellent performance and a very brilliant recording, but it must inevitably play second fiddle to the composer's own disc of the same work. A.F.

BLISS: *Things to Come: Suite; Welcome the Queen—See Elgar: Pomp and Circumstance Marches.*

BORODIN: *Quartet for Strings, No. 2, In D: Nocturne (orch. Tchechepnin)—See Tchaikovsky: The Tempest, Op. 18.*

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

Arthur Grumiaux, violin; Concertgebouw

Orchestra of Amsterdam, Eduard van Beinum, cond.

• EPIC LC 3552. LP. \$4.98.

Each of Grumiaux's recordings of standard violin concertos that I have heard has about it a certain rightness that immediately ranks it high up on any list. The Belgian virtuoso's interpretation of the Brahms Concerto is no exception. His is not a performance flashing fire; rather, it is fairly relaxed, eminently songful, and carefully phrased right down to the last bar line. The late Eduard van Beinum and his excellent orchestra are always at one with the soloist, so that the results are most satisfying. I could cavil only at the rather abrupt staccato treatment of the second theme in the last movement. But this is a minor detail in an otherwise beautifully played, admirably recorded version of a monumental concerto. P.A.

Giesecking's Last Tribute to Beethoven

WALTER GIESECKING was one of the great interpreters of Beethoven's piano music, a position that was never concealed but at times appeared to be overshadowed by his supreme achievement in the Debussy and Ravel literature. Nonetheless his prewar Beethoven recordings were among the best we had, and from the beginning of the postwar period he continued to make distinctive contributions to the catalogue.

These four records mark the end of his Beethoven as we shall know it. They represent all that can be released of the tapes of a complete edition of the sonatas which was in progress at the time of the pianist's death. Together with what we already have, they mean that twenty-two of Beethoven's mighty thirty-two have been preserved in Giesecking versions, and eighteen of the twenty-two are currently available in the catalogue—commercially convincing evidence of the popularity of the artist.

What we have here, and should seize with special delight, are light, deft, beautifully colored performances of all the earliest sonatas except the first. (The Giesecking chronology is complete on Angel from No. 2 through No. 11, and this company has postwar versions of Nos. 12 and 15, never issued here, which could give a complete series through Op. 28.) What we don't have are some of the greatest sonatas from the middle and later period. There is no *Les Adieux*, no *Hammerklavier*, no Op. 111. We must always be the poorer, lacking them.

Through the *Moonlight*, concluding the series on the four records considered here, Beethoven's sonatas were said by their publisher to be for piano or harpsichord, a fact which meant that one could play them on any of the keyboard instruments current in the final half of the eighteenth century. They obviously sound best on a fine grand piano, which is what Beethoven secured for himself as soon as he was able. But their character is such that it is falsification to give them all-out performances on a modern seven-foot instrument with the top up and liberal use of pedal. Giesecking plays a contemporary



Eventually, there is conviction.

piano, but in a manner appropriate to the music and the instrument for which it was composed. At first his approach may seem a bit dry and reserved, but it grows on one, and eventually proves convincing.

As for the music, the less familiar sonatas such as the second (a fascinating example of youthful genius in four well-developed movements, dedicated to Haydn) become the most rewarding discoveries, while the ones everybody knows (the *Moonlight*, for instance) are heard with a beauty of nuance and a vitality of conception that is the nearest thing to hearing them for the first time.

A remarkable series, in short, which we and our grandchildren should view with increasing respect.

ROBERT CHARLES MARSH

BEETHOVEN: *Sonatas for Piano*

No. 2, in A, Op. 2, No. 2; No. 3, in C, Op. 2, No. 3 (on 35654). No. 4, in E flat, Op. 7; No. 5, in C minor, Op. 10, No. 1; No. 6, in F, Op. 10, No. 2 (on 35655). No. 7, in D, Op. 10, No. 3; No. 11, in B flat, Op. 22 (on 35653). No. 9, in E, Op. 14, No. 1; No. 10, in G, Op. 14, No. 2; No. 13, in E flat, Op. 27, No. 1; No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight") (on 35652).

Walter Giesecking, piano.

• ANGEL 35652/55. Four LP. \$4.98 each.

BRAHMS: Quintet for Clarinet and Strings, in B minor, Op. 115

Reginald Kell, clarinet; Fine Arts Quartet.

• • CONCERTDISC CS 202. SD. \$6.95.

Anyone who owns the fine monophonic disc these artists made for Decca need not rush to replace it with this new stereo version. In some ways I feel that the instrumental balance and musical integration is a trifle better in the older version. There is, however, no denying the beauty, intensity, and exquisitely refined phrasing in this newer performance. This is especially true of Kell's playing, consistently at the very top of chamber music performances by clarinetists anywhere. Furthermore, the stereo distribution here is most natural, with first and second violins on the left, viola and cello on the right, and clarinet in the middle. The best results, both in sound and interpretation, are achieved in the final set of variations. On the whole, a very successful display of chamber music in stereo. P.A.

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5; Intermezzos, Op. 117: No. 1, in E flat; No. 2, in B flat minor; No. 3, in C sharp minor

Geza Anda, piano.

• ANGEL 35626. LP. \$4.98 (or \$3.98).

It takes a certain type of logical musical mentality to play the Brahms F minor Sonata, and this Anda does not have. Instead of trying for an over-all sweep, he goes in for effects of an episodic nature. Thus his phrasing is apt to be choppy. Furthermore, Anda here indulges in completely unnecessary ritards. Obviously he conceives them as an expressive device, but they end as a pure—and annoying—mannerism. He thinks nothing of slowing the tempo in whole sections, as in the trio of the scherzo; and he often will start a ritard long before the composer indicated, as in the E flat Intermezzo. Kempff's disc of the Sonata (Decca) is greatly superior. For the Op. 117 Intermezzos, the Gieseking (Angel) remains the best. H.C.S.

BRAHMS: Sonatas for Violin and Piano: No. 1, in G, Op. 78; No. 2, in A, Op. 100; No. 3, in D minor, Op. 108

†Schubert: *Fantasia for Violin and Piano, in C, Op. 159*

Yehudi Menuhin, violin; Louis Kentner, piano.

• EMI-CAPITOL GBR 7142. Two LPs \$9.96.

Menuhin and his brother-in-law, Kentner, are old hands at sonata playing. They know the laws of give-and-take, and they obey them. Their happy partnership is a rather relaxed one, though. The first two Brahms Sonatas and the Schubert Fantasia are interpreted in an almost casual fashion. There is nothing careless about either the playing or the phrasing, but there is often a lack of real fire or temperament. Kentner has it in the Schubert, but Menuhin doesn't. Only in the third Brahms Sonata do we begin to get anything like an inner glow in the

NEXT MONTH IN high fidelity



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performances. Both instruments emerge in faithful, well-balanced sound. But interpretatively, I would choose either Stern and Zakin (Columbia) or Shapiro and Berkowitz (Vanguard). P.A.

BRAHMS: Symphony No. 1, in C minor, Op. 68

Mannheim National Symphony, Herbert Albert, cond.

• • JANUS FST 2006. SD. \$4.95.

In the eighteenth century, the Mannheim Orchestra, probably a precursor of the present group, was ranked among the finest in Europe. Today, by comparison, it's a relatively obscure organization, as is its conductor. But this doesn't mean that they aren't capable of turning in a first-rate performance of a symphonic masterpiece. This is a soundly conceived interpretation, very clearly articulated, and reproduced with natural stereo balance and rich tonal textures. It may not be the most exciting First in the catalogue, but it's a mighty fine one. P.A.

BRAHMS: Waltzes (complete)—See Haydn: Sonatas for Piano: No. 20, in E; and No. 35, in E flat.

BRIXI: Concerto for Organ and Orchestra, No. 1, in F—See Handel: Concerto for Organ and Orchestra, in F, Op. 4, No. 4.

BRUCKNER: Symphony No. 7, in E

Symphony Orchestra of the Southwest

German Radio (Baden-Baden), Hans Rosbaud, cond.

• • VOX STPL 510752. Two SD. \$11.90.

Bruckner is one symphonist who certainly can benefit from stereo; his expansive music almost demands it. I had high praise for Rosbaud's performance when Vox issued it recently on a single monophonic disc. The stereo edition requires two discs, and costs more than twice as much, but it's worth it. The sound is excellently distributed over a broad aural canvas, projecting all the grandeur and fine taste that Rosbaud puts into his revealing interpretation. P.A.

BUXTEHUDE: Organ Works, Vol. 1

Joergen Ernst Hansen, organ.

• HAYDN SOCIETY HS 9054. LP. \$4.98.

The nine organ pieces on this disc include the imaginative and powerful Prelude and Fugue in D and the magnificent Prelude and Fugue in C minor. Hansen, a Danish organist just turned thirty, plays with vital rhythm and carefully chosen variety of color. His instrument, in the Chapel of Christianborg Castle at Copenhagen, dates from 1826. It has attractive qualities but some of the stops seem rather coarse and a few pipes are out of tune. The fine old Swedish organ used in Alf Linder's recordings of Buxtehude's organ works on Westminster sounds to me considerably better in this music. N.B.

CHAUSSON: Symphony in B flat, Op. 20

Detroit Symphony Orchestra, Paul Paray, cond.

• • MERCURY SR 90017. SD. \$5.95.

Paray's dramatically exciting delineation of this Franckish symphony was better treated by the Mercury engineers on stereo tape. Even parts of the monophonic disc are clearer than they are on this two-channel record, where some fuzziness prevails in the higher, heavier passages. P.A.

CHOPIN: Etudes: Op. 10 (12); Op. 25 (12); Andante Spianato and Grande Polonaise brillante, in E flat, Op. 22; Bolero, in C, Op. 19; Berceuse, in D flat, Op. 57

Louis Kentner, piano.

• EMI-CAPITOL GBR 7162. Two LPs \$9.96.

Hard on the heels of Badura-Skoda's single-disc recording of both books of Etudes comes this two-disc version with the last side filled in by additional works. I find that Kentner's playing is larger in scale and that it has much more personality than Badura-Skoda's. It is true that this musical personality may not appeal to some listeners, for Kentner does not hesitate to add "expressive" devices, as in the E major Etude, and some of his ideas about tempo depart abruptly from orthodoxy. He takes the F major Etude of Op. 10, for instance, at a very leisurely pace, whereas almost everybody else hurtles through the arpeggios. To my mind, this F major is quite effective.

What is preëminent about these interpretations is the sense of culture and tradition embodied in the playing. Good recorded sound, prominent surfaces.

H.C.S.

CHOPIN: Piano Music

Vol. I: *Ballade, No. 3, in A flat, Op. 47; Andante spianato and Grande Polonaise, in E flat, Op. 22; Fantaisie, in F minor, Op. 49; Polonoise-Fantaisie, in A flat, Op. 61.* Vol. II: *Impromptus: No. 1, in A flat, Op. 29; No. 2, in F sharp, Op. 36; No. 3, in G flat, Op. 51; No. 4, in C sharp minor, Op. 66 (Fantaisie-Impromptu); Berceuse, in D flat, Op. 57; Barcarolle, in F sharp, Op. 60; Nocturne, No. 3, in B, Op. 9, No. 3; Scherzo, No. 3, in C sharp minor, Op. 39.* Vol. III: *Sonata for Piano, No. 2, in B flat minor, Op. 35; Sonata for Piano, No. 3, in B minor, Op. 58.*

Wilhelm Kempff, piano.

• • LONDON CS 6040/42. Three SD. \$4.98 each.

Perhaps a psychiatrist rather than a music critic is needed to unravel some of the mysteries of Kempff's approach to these large-scale Chopin pieces. To say that some of the pianist's ideas are inexplicable would be putting it kindly. In many respects the playing resembles that of a skilled dilettante—which, of course, Kempff is not—rather than that of an important artist. To give an idea of his strange approach here, every pianist in the history of the phonograph takes the finale of the B flat minor Sonata in eighty to ninety seconds. Kempff takes 107. Similarly, he takes the coda of the C sharp minor Scherzo at a ridiculously slow tempo. The upward sweeps in the Fantasy are almost at half tempo. The finale of the B minor Sonata is almost completely lacking in tension or excitement (comparison with Novaes or Kapell is cruel). Nowhere does Kempff rise to the big moments. Often he shapes a quiet lyric theme with a distinctive quality, but he fails to link the theme with what goes before or comes later. His best playing comes in the Impromptus, though here too the interpretations suffer from a limp approach. The sound in these three stereo discs is best when one speaker is eliminated from the circuit.

H.C.S.

DANZI: Quintet for Winds, Op. 67, No. 2

—See Hindemith, *Kleine Kammermusik, Op. 24, No. 2.*

DEBUSSY: Images

Boston Symphony Orchestra, Charles Munch, cond.

• RCA VICTOR LM 2282. LP. \$4.98.
• • RCA VICTOR LSC 2282. SD. \$5.98.

Every listener to this disc can consistently revel in the sumptuous Bostonian sonorities (here almost as luxuriant in LP as they are in the only slightly more "floating" sound of the stereo edition), but not all will be spellbound enough to ignore the frequent interpretative lapses in rhythmic and dramatic continuity. The extent to which these performances re-

main episodic and lacking in conviction is best demonstrated by comparing them directly with the far subtler, more precisely controlled, and more dramatically integrated Argenta readings. And although even L'Orchestre de la Suisse Romande is scarcely a match for the Boston Symphony in sheer tonal opulence, the London stereo disc is both more forceful in impact and truer to the Debussyan scoring in its more authentic instrumental balances and placements—particularly those of the percussion section, which seems somewhat artificially spotlighted in the present recording.

R.D.D.

DEBUSSY: La Mer; Nocturnes (3)

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• • EPIC BC 1020. SD. \$5.98.

The elegiac mood in which I listened to this latest example of Van Beinum's artistry prohibited any attempts at objective critical evaluation on my part, for it was only a day or two before that I had been shocked by the announcement of the Dutch conductor's sudden death. I suppose that I couldn't actually deny the justness of Harold Schonberg's strictures on the "squareness" and faulty "dynamic registrations" of these performances as heard in last fall's monophonic version (LC 3464), any more than I could forget the more genuinely Gallic insights of the Monteux readings of these same two works. Yet for once I was quite willing to enjoy without cavil the rich poetry of Van Beinum's interpretations, the aural enchantments of the orchestra he built into so plastically expressive a symphonic vehicle, and particularly the unsurpassed



Eduard van Beinum: the poetry is over.

loveliness of the woman's choir in *Sirènes*—in their entirety a deeply moving memorial to one of the outstanding conductors of our times.

R.D.D.

DEBUSSY: Printemps; Danse

†Turina: *Danzas fantásticas, Op. 22; Le Proceso del rocío, Op. 9*

Royal Philharmonic Orchestra, Robert Irving, cond.

• • EMI-CAPITOL SG 7130. SD. \$5.95.

Widely praised a few months ago in its monophonic version (G 7130), this felicitously chosen program of mostly less-familiar impressionistic French and Spanish music surely sounds even more colorful in notably brilliant, if still rather acoustically dry, stereoism, to which everything except the Ravel orchestration of Debussy's *Danse* is a welcome first edition. Yet my minority opinions still remain: the Turina pieces never succeed in living up to their high promise (and reputation); Irving's readings are often too nervous and overvehement to capture the music's full sensuousness; and the recording itself transmits only too clearly an atmospherically false hardness of orchestral tonal qualities.

R.D.D.

DEBUSSY: Suite Bergamasque

†Ravel: *Sonatina, in F sharp minor; Valses nobles et sentimentales; Mirrors: No. 4, Alborada del gracioso*

Leon Fleisher, piano.

• EPIC LC 3554. LP. \$4.98.

Leon Fleisher's *Bergamasque* contains some of his best recorded playing to date, and his musical views of the suite are not exceeded in appropriateness by any other disc of the work now available. Especially inviting is his rhythmic utterance which, in keeping with the best and least understood Debussy traditions, allows for just a jot of freedom within a very strict framework. Mr. Fleisher realizes this to perfection, as he does also the value of pedal atmosphere that is not excessive. In the *Valses nobles et sentimentales*, too, his instincts are so right and his playing is so poetic that the piece seems at the piano considerably more touching than it ever does in its orchestral version. Further, Mr. Fleisher has managed admirably to mirror the Ravelian habit of ending a phrase as if it were a sigh of parting or a gesture of farewell.

As opposed to these successes, his *Sonatina* lacks elegance and finesse (e.g. the opening statement of the last movement); and his reading of *Alborada del gracioso* sets no goals for future performers to eclipse, since it is, on the one hand, wholly adequate, and, on the other, rarely anything more.

JAY S. HARRISON

DONIZETTI: Lucia di Lammermoor

Roberta Peters (s), Lucia; Miti Truccato Pace (ms), Alisa; Jan Peerce (t), Edgardo; Piero di Palma (t), Lord Arturo Bucklaw; Mario Carlin (t), Normanno; Philip Maero (b), Lord Enrico Ashton; Giorgio Tozzi (bs), Raimondo Bide-the-Bent. Rome Opera House Chorus and Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR LSC 6141. Three SD. \$17.94.

The original monophonic release which I reviewed in these pages in December contained two records. Victor now issues the performance in stereo and on three records. The added record does not, unfortunately, indicate that any of the ex-

tensive cuts of the monophonic edition have been restored: the performance is still as chopped and sliced and "traditional" as ever, and Miss Peters is still warbling the many cadenzas that Donizetti never wrote. It seems excessive to be obliged to shell out so much more (\$7.98 according to my arithmetic) for so little more.

This does not mean, however, that the engineers have done their job badly. The sound is (with the stereo *Vanessa*) the finest that Victor has so far achieved in opera recording. The separation and direction of voices nicely calculates the realities of stage performance, if we leave out of account the lack of mobility among the dramatis personae. *Lucia's* simple orchestral procedures do not benefit so much as some operas do by two-channel sound, but whatever Donizetti put into the score—and Leinsdorf *et al.* performs—comes through, every bit of it. The sextet is well done, as was predictable, but what I like best are the dark hues of the brass and timpani in Edgardo's closing scene, the sound of the distant doleful bell echoed by the trombones, and especially the very beautifully played cello solo just before our hero stabs himself. Yet these niceties come over almost as well monophonically; and I still raise my voice for Angel-Callas, which—I hear—has just been re-recorded in London for stereo. D.J.

DVORAK: *Symphony No. 5, in E minor, Op. 95 ("From the New World")*
 †Smetana: *My Country: No. 2, Vltava ("Moldau")*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.
 • ANGEL 35615. LP. \$4.98.

Von Karajan's *New World* is warm and glowing, not only because of his manner of directing the score but also because of the warmth and polish of the orchestral playing. If there is one thing I miss, it is a greater incisiveness in the attacks, especially in the first movement. The *Moldau*, too, would have benefited from a trifle more instrumental bite, plus a more exciting approach on the part of the conductor. But this is a felicitous coupling—one usually gets the symphony



Von Karajan: a *New World* glows warmly.

alone—and the music has been excellently reproduced. P.A.

ELGAR: *Pomp and Circumstance Marches, Op. 39: No. 1, in D; No. 2, in A minor; No. 3, in C minor; No. 4, in G; No. 5, in C*
 †Bliss: *Things to Come: Suite; Welcome the Queen*

London Symphony Orchestra, Sir Arthur Bliss, cond.

• RCA Victor LM 2257. LP. \$4.98.
 • • RCA Victor LSC 2257. SD. \$5.98.

Sir Edward Elgar's *Pomp and Circumstance* Marches fully live up to their title, but there is a certain thinness of inspiration in all but Nos. 1 and 4—which probably explains why these are the only two we usually hear. Conductor and the orchestra play them in fairly strict march tempo, with plenty of brilliant snap.

Filling out the second side of this very British disc are two of Sir Arthur Bliss's own compositions. The suite of six short excerpts is all that remains of H. C. Wells's once-famous film *Things to Come*. Except for the opening *Ballet*—which reveals some "things to come" in Aaron Copland's *Appalachian Spring*—and the fifth movement, *Machines*, with some admirably restrained but suggestive musico-mechanical effects, the music sounds rather functional and not very adaptable to concert use. *Welcome the Queen* is a pleasant if unimportant ode in the Elgarian style, written in 1954 as a greeting to Queen Elizabeth II upon her return from her Commonwealth tour.

Victor's reproduction in both monophony and stereo matches the brilliance of the music. The two-channel version is not overly directional, but it spreads the sound clearly and evenly across the listening area. P.A.

FALLA: *El Amor brujo; Noches en los jardines de España*

Amparito Peris de Prulière, mezzo (in *Amor*); Yvonne Loriod, piano (in *Noches*); Orchestre du Théâtre National de l'Opéra de Paris, Manuel Rosenthal, cond.

• WESTMINSTER XWN 18803. LP. \$4.98.

Both performances are in the French rather than the Spanish style (the exception being the vocal part in *Amor*), but when the approach is consistent and reveals the energy and taste exhibited here, American listeners probably will not protest. Rosenthal has a tendency to use rather brisk tempos in *Amor*, but finds a slower and more satisfying pulse for *Noches*. The recording is bright and pleasing, but not exceptional.

I'll stick with my previous recommendations: the Ansermet *Amor* and Argenta's *Noches*. But bargain hunters will appreciate having both these popular works on one record; for dollar stretching Rosenthal's edition should be quite a satisfactory investment. R.C.M.

FAURE: *Fantaisie for Piano and Orchestra, in G, Op. 111—See D'Indy: Symphonie sur un chant montagnard français, Op. 25.*

FRESCOBALDI: *Madrigals*
 †Gesualdo: *Madrigals*

Randolph Singers, David Randolph, cond.
 • WESTMINSTER XWN 18812. LP. \$4.98.

Of special interest here are the six madrigals by Frescobaldi, a composer hitherto represented on records only by his far more celebrated keyboard music. These pieces show him to be a very skillful madrigalist, with interesting ideas on the coupling and juxtaposition of various voices and venturesome harmonies. Unlike his doleful colleague on this disc, he is capable of lighthearted writing too. In the Gesualdo pieces, of which there are also six (not seven, as the liner implies; the last two together form a single work), some of the chromatic progressions come off as usual with stunning effect, and others merely make the singers sound out of tune. The tone of the Randolph ensemble is pleasing, and it has obviously been carefully trained; but its intonation here is sometimes tentative, even in the Frescobaldi. N.B.

GESUALDO: *Madrigals—See Frescobaldi: Madrigals.*

GINASTERA: *Estancias—See Antheil: Symphony No. 4.*

GLAZUNOV: *Stenka Razin, Op. 13—See Tchaikovsky: The Tempest, Op. 18.*

GRIEG: *Peer Gynt: Orchestral Suites: No. 1, Op. 46; No. 2, Op. 55*

Oslo Philharmonic Orchestra, Odd Grønner-Hegge, cond.
 • • RCA CAMDEN CAS 480. SD. \$2.98.

For those who want to add the *Peer Gynt* Suites to their stereo libraries but who don't want to lay out \$5.98 for the superlative Beecham disc, this is an excellent buy. The Norwegian orchestra and conductor, exhibiting an obvious affection for and immersion in this music, play it for all it is worth. An especially exciting moment, both in the excellent interpretation and in the realistic stereo sound, is *Peer Gynt's Return Home* in the second suite. But the entire disc is marked by a fine balance between the sensitive and the dramatic. In fact, it can be recommended to those with pocket-books of any size. P.A.

HANDEL: *Concerto for Organ and Orchestra, in F, Op. 4, No. 4*

†Brixi: *Concerto for Organ and Orchestra, No. 1, in F*

Jiri Reinberger, organ; Prague Chamber Orchestra, Vaclav Neumann, cond. (in the Handel). Miroslav Kampelsheimer, organ; Prague Symphony Orchestra, Ladislav Sip, cond. (in the Brixi).
 • ARRIA ALP 104. LP. \$4.98.

The Concerto by Franz Xaver Brixi (1732-1771) is one of three known by

Continued on page 64

HIGH FIDELITY MAGAZINE

IT'S IT'S WONDERFUL! WONDERFUL!



DRAWING BY BJÖRN WIINBLAD

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Other distinguished new Mercury Living Presence Stereo and Monaural releases are shown below:



SR 90179



SR 90128



SR 90173



SR 90049

this Bohemian organist, who turned out a vast amount of sacred choral music. The liner notes, which are poor, speak of "frequent elements of Czech folk music," but to me the work sounds like an agreeable sample of the international *galant* style of its time. Both compositions are well performed, and the sound is excellent except towards the end of each side, where there is some distortion. On the review disc the labels are on the wrong sides. N.B.

HAYDN: *Sonatas for Piano: No. 30, in E; No. 35, in E flat; Andante con variazioni, in F minor*

{Brahms: *Waltzes (complete)*

Carl Seemann, piano.

- DECCA DL 10007. LP. \$4.98.
- • DECCA DL 710007. SD. \$5.98.

As a pianistic workman, Seemann has much to offer. He is beautifully trained and goes about his work with a great deal of finish. But, on the evidence of this disc at least, as an interpreter he has less to offer. Despite the tasteful quality of his playing, he keeps himself here so much outside of the music that the contents sound entirely depersonalized. The great F minor Variations of Haydn have much more blood than Seemann even begins to suggest. He tinkles through the pair of sonatas, and also through the Brahms waltzes, in a pleasant but unimaginative manner, seldom getting much below the surface. Of the two discs, the stereo (Decca calls it "full stereo," presumably as against half stereo?) sounds the better. The tone is full and is well centered between the speakers. H.C.S.

HAYDN: *Symphony No. 94, in G ("Surprise")*

Oslo Philharmonic Orchestra, Øivin Fjeldstad, cond.

- • RCA CAMDEN CAS 481. SD. \$2.98.

Recorded a year ago, this set reproduces the full, bright sound of the orchestra in the marbled hall of Oslo University where it plays. It is a good ensemble, always reliable if not brilliant, and Haydn brings forth some fine string tone in a performance that is unhurried and unfailingly attractive. In short, excellent value. R.C.M.

HAYDN: *Symphony No. 104, in D ("London")*—See Mendelssohn: *Symphony No. 4, in A, Op. 90 ("Italian")*.

HINDEMITH: *Kleine Kammermusik, Op. 24, No. 2*

{Danzi: *Quintet for Winds, Op. 67, No. 2*

New York Woodwind Quintet.

- • CONCERTDISC CS 205. SD. \$6.05.

The *Kleine Kammermusik* has been recorded more often than any other work of Hindemith (there are six versions of it in current catalogues) because it is a tuneful, jolly, *Eulenspiegelisch* piece and is written for a combination that always records well regardless of the technique employed. Here, in its stereo debut, it

practically walks out of the speakers into your lap; and since the performance is by the finest wood-wind ensemble in the country, the record is the last word so far as this particular work is concerned. It is coupled with a hitherto unrecorded quintet by the eighteenth-century Mannheimers, Franz Danzi, which is on the insubstantial side but is so magnificently played and recorded that it almost gives cards and spades to Mozart himself. A.F.

D'INDY: *Symphonie sur un chant montagnard français, Op. 25*

{Fauré: *Fantaisie for Piano and Orchestra, in G, Op. 111*

{Saint-Saëns: *Valse-caprice, Op. 76 ("Wedding Cake")*

Grant Johannesen, piano; London Symphony Orchestra. Sir Eugene Goossens, cond. (in the D'Indy and Fauré); Lawrence Collingwood, cond. (in the Saint-Saëns).

- • CAPITOL SC 7132. SD. \$5.98.

The D'Indy is given a wonderfully rich and sonorous recording and a very fine interpretation; this is the best of the several recorded versions of the work which, almost alone, keeps the name of D'Indy alive today.

The works of Fauré and Saint-Saëns on the other side do not seem to have been recorded before. The Fauré is a polite, restrained, somewhat dullish affair of far less interest than the same composer's *Ballade* for piano and orchestra. The Saint-Saëns is a witty chain of waltzes making much use of virtuosic glitter in keeping with its title. A.F.

JANACEK: *Taras Bulba*

{Martinu: *Les Fresques de Piero della Francesca*

Royal Philharmonic Orchestra, Rafael Kubelik, cond.

- EMI-CAPITOL C 7159. LP. \$4.98.

Leos Janáček is coming into his own some three decades after his death, but the recording of his turgid, commonplace tone poem on Gogol's *Taras Bulba* will not add much luster to his reputation. The Martinu piece on the other side is warmly expressive, very richly and finely orchestrated, and more genuinely eloquent than Martinu usually manages to be. The performances of both works seem to be excellent, and the recordings are passable. A.F.



Schwarz (left) peruses the Mahler Fifth.

KHACHATURIAN: *Symphony No. 2*

State Radio Orchestra of the U.S.S.R., Nathan Rachlin, cond.

- M-G-M GC 30002. LP. \$4.98.

This work, composed in 1942 to commemorate the twenty-fifth anniversary of the Russian Revolution, is a typical piece of official Soviet music. In other words, it is as stale and tiresome as it comes. A.F.

KODALY: *Sonata for Unaccompanied Cello, Op. 8*—See Bach: *Suite for Unaccompanied Cello, No. 5, in C minor, S. 1011.*

LULLY: *Dies irae; Psaume 50: Miserere mei Deus*

Ethel Sussman, soprano; Marie Thérèse Debliqui, contralto; Bernard Plantey, tenor; Jean Mollion, tenor; Bernard Cottret, bass; Jeannie Baudrey, organ; Choir and Orchestra Lamoureux, Marcel Conraud, cond.

- ARCHIVE ARC 3097. LP. \$5.98.

Two more in the series of grand "motets" or cantatas that Lully produced for the delectation of Louis XIV. They are noble pieces, in which the setting varies from vocal soloist with continuo, through various combinations of soloists, to double chorus with orchestra. To me the *Dies irae* is especially effective: one must admire the simple means by which the *Rex tremendae majestatis* is made to sound both tremendous and majestic; and in the *Pie Jesu* the music combines reverence with a dramatic accumulation of intensity. The soloists have more to do in the *Miserere*, and they do it well, on the whole, the only weak member of the quintet being the high tenor, who sounds very tight-throated. These works are not as brilliant as Lully's *Te Deum*, but they seem to me to be equally worth the adventurous listener's attention. N.B.

MAHLER: *Symphony No. 5, in C sharp minor*

London Symphony Orchestra, Rudolf Schwarz, cond.

- EVEREST LPBR 6014-2. Two LP. \$7.96.

This is the third recording of this music, but the first to offer a combination of sensitive, dramatic interpretation and forceful sound reproduction. Wholly instrumental in its writing, the Mahler Fifth marks the composer's emancipation from folk materials and, perhaps more than any other work, clarifies the distinction between his earlier and later periods.

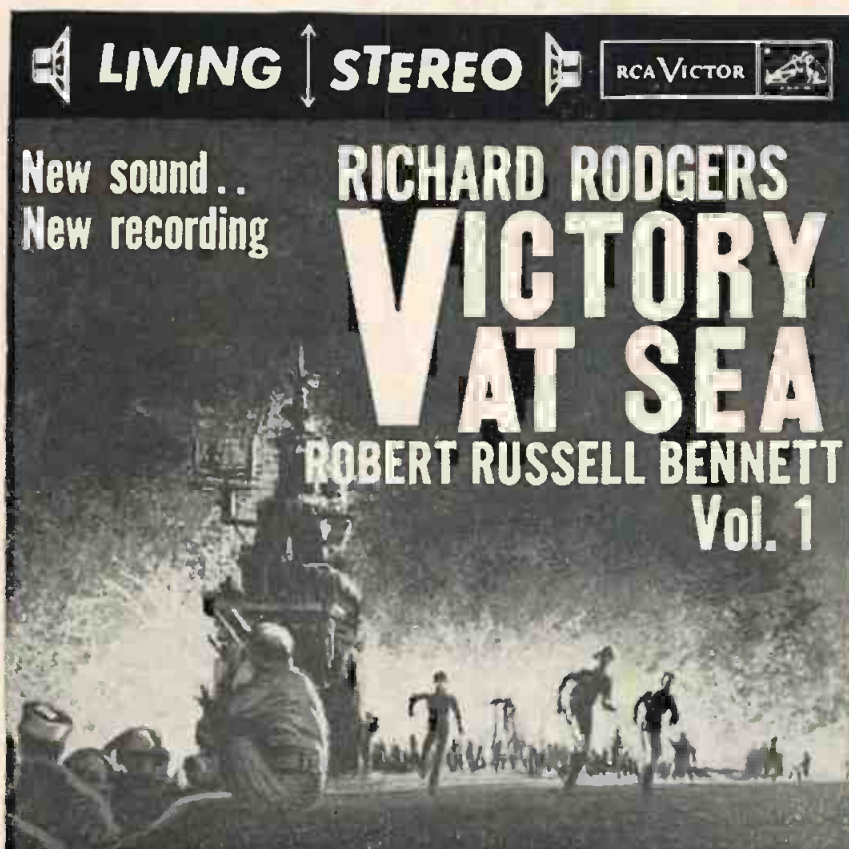
There are five movements on paper, although the first two actually form a bipartite development of a single powerful musical impulse. The scherzo is very long and extremely moving, while the slow movement—often played alone as a concert piece—is short but deeply felt, and leads into a highly developed rondo finale.

Schwarz's performance is excellent.

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\$9*

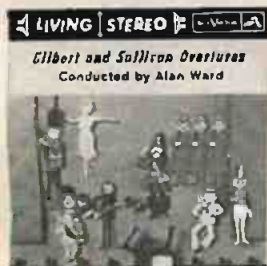
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MARTINU: *Les Fresques de Piero della Francesca*—See Janáček: *Taras Bulha*.

MASSENET: *Manon*

Victoria de los Angeles (s), Manon; Liliane Berton (s), Pousette; Marthe Serres (s), Javotte; Raymonde Notti-Pages (ms), Rosette; Henri Legay (t), Le Chevalier des Grieux; René Hérent (t), Guillot; Michel Denis (b), Lescaut; Jean Vieuille (b), De Brétigny; Jean Borthayre (bs), Le Comte des Grieux. Chorus and Orchestra of the Théâtre National de l'Opéra-Comique, Pierre Monteux, cond.

• EMI-CAPITOL CDR 7171. Four LP. \$17.98.

The most French-French opera of all, *Manon* is as little likely to be magically elevated by critical authority to a place among the few towering masterpieces of musical theatre as is Massenet himself ever to be canonized as an internationally great composer. Yet it is a work whose gossamer web of bittersweet-baited sentiment seems to bind for a lifetime all human affections once drawn to it. So, although it has never achieved the popular-repertoire status enjoyed in this country by *Carmen* and *Faust*, it has a following as quietly loyal as any. And since *Manon* is a thoroughly urban *opéra-comique* that needs an authentically Parisian ensemble style, its admirers have long since become singularly dependent on recordings for their purest enjoyment. By the same token, no company, I believe, has ever attempted to record a *Manon* with any basic resources other than those of the Opéra-Comique itself. Even so, the results have not always been better than minus-plus.

However, the most complete and most recent such undertaking yielded a performance, originally released here in 1956 by RCA Victor (LM 6402), that was on most counts superb, with Victoria de los Angeles (on her mettle as the only non-French element) singing enchantingly well. Now, consequent to the realignment of transatlantic commercial alliances, the same performance is issued by EMI-Capitol. The hearable outcome is no less winning than at first, on a comparative basis. Nor are (what may be called so for simple convenience's sake) "the absolute values" at all prejudiced by the fact that this new set is, for all practical purposes, without competition—since the technically antiquated Columbia Entré set has been withdrawn, and the more recent, but prestereo London (LLPA 7), as heavily cut as the Entré and, worse, afflicted with an unfortunate narration by M. Max de Rieux, is not only generally inferior but presumably also on its way to withdrawal.

As seems typical of Capitol-engineered reissues, the sound in the new pressing is prevalently somewhat brighter (not to say sharper-edged) than that of the 1956 Victor—a technical characteristic that does not flatter the pinching in the *passaggio*



De los Angeles: Manon earns quiet loyalty.

and at the top of Miss De los Angeles' scale, or help Henri Legay's self-responsible way of building the Saint Sulpice aria without command of enough voice to thrust his way through the climax; but otherwise it serves Pierre Monteux's supple, fine-grained reading quite well. An interlinear libretto, no more nor less aggravating than others of the sort and source, is included.

Altogether, this is one of the very best full-length recordings of any French opera, and anyone in the least monophonic-ally susceptible to the *phrase Massenélique* can be commended to its company for a good long time to come. J.H., JR.

MENDELSSOHN: *Octet in E flat, Op. 20*—See Beethoven: *Septet in E flat, Op. 20*.

MENDELSSOHN: *Symphony No. 4, in A, Op. 90 ("Italian"); Overture for Trumpet, in C, Op. 101*

London Philharmonic Orchestra, Sir Eugene Goossens, cond. (in the Symphony); Vienna State Opera Orchestra, Hans Swarowsky, cond. (in the Overture).

• URANIA UX 112. LP. \$4.98.
• • URANIA USD 1013. SD. \$5.95.

Goossens and the Philharmonic give the *Italian* Symphony a clean, crisp reading that might almost be described as chaste. On a first hearing, the conductor's slow tempos in the middle movements sound different but interesting; on a second run-through, however, they are inclined to be a trifle tiring. The end movements, however, have plenty of zest and sparkle.

The *Trumpet Overture* is a real novelty, though not a very important one. Composed in 1825, when Mendelssohn was only sixteen, it is a lively, rather festive piece that gives fair promise of the great things to come from this genius. Swarowsky's performance is on the routine side. It is welcome, nonetheless, as this is the first disc representation of this early work.

Urania, which has set some pretty high recording standards of late, doesn't match them on this record. The monophonic disc is not quite as bright as the stereo edition, though the former is more equitably balanced. I found some weakness in the right channel, as well as a deficiency in bass frequencies. To add to the problems, the *Overture* was recorded under entirely

different acoustical conditions. The hall is too live, and the relatively distant microphone placement brings about an instrumental focus that is not always sharp. P.A.

MENDELSSOHN: *Symphony No. 4, in A, Op. 90 ("Italian")*
†Haydn: *Symphony No. 104, in D ("London")*

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5349. LP. \$4.98.
• • COLUMBIA MS 6050. SD. \$5.98.

Right now I am inclined to call this the most completely satisfying record Bernstein has ever made. His most common faults, overemphasis and exaggeration, are scarcely present, while his sensitivity to rhythms and big, flowing themes produces the happiest results. My special praise goes to the way he takes the repeat in the opening movement of the *Italian*, thus giving the listener a chance to hear a lovely (and thematically important) bridge passage as well as the double exposition. Taken as part of a vibrant statement of the whole, as enjoyable in its quiet moments as its brightest pages, this serves as the masterstroke that makes for an edition that is presently unrivaled.

The Haydn is not quite so clear a matter. There is already a fine stereo edition by Woldike (on tape), and there is due shortly a new Beecham which will probably make more of the slow movement than Bernstein's rapid tempo allows. Whatever competition brings out, however, the present disc remains first-class.

Both stereo and monophonic recording are excellent, although the stereo is preferable for its spaciousness. To solve the off-balance effect created by the Philharmonic's practice of seating first and second violins on the left, lift at least the bass response of the right channel. R.C.M.

MILHAUD: *La Création du monde*
†Stravinsky: *L'Histoire du soldat: Suite*

London Symphony Orchestra Chamber Group, John Carewe, cond.

• EVEREST LPBR 6017. LP. \$3.98.
• • EVEREST SDBR 3027. SD. \$5.95.

Both these works are unquestionably masterpieces. The Milhaud is the earliest surviving example of the use of jazz in the larger forms, and it remains the best work of its kind ever written; the Stravinsky is the supreme distillate of modern irony and satire. The coupling of two such compositions on a single disc should be great news, but the performances are a bit mild; the Stravinsky, especially, lacks the bite and sarcasm it needs (and which it gets, incidentally, in the composer's own recording).

The registration is very good, but stereo does not do much for either piece. Both are written for small ensembles, which record well enough monophonically. I, for one, see no advantage to hearing a solo violin in one speaker and a solo bassoon in the other when what they are playing is supposed to intertwine in a closely knit skein of sound. A.F.

MONTEVERDI: *Lamento d'Arianna*; *Ch'io t'ami*—See Palestrina: *Sicut cervus*.

MOZART: *Church Sonatas for Organ and Orchestra* (complete)

Christiane de Lisle, organ; Instrumental Ensemble Sinfonia, Jean Witold, cond.
• WESTMINSTER XWN 18804. LP. \$4.98.

It is only in the last of these one-movement "sonatas" that the organ is given complete independence: that piece is in fact a full-fledged concerto movement for organ and orchestra. In the others the organ supports the bass, fills in harmonies, is given the kind of melodic echoes and so on that Mozart would normally allot to wind instruments, and in general behaves as an instrument-of-all-work, very much like the piano in a theatre orchestra. Some of the early pieces among these works would doubtless interest only the Mozart enthusiast, but others, particularly the last half-dozen or so, might be found enjoyable by practically everybody. In K. 145 there are sudden and inexplicable accelerations and retards, in K. 328 the principal theme is played at a slower tempo than the rest of the movement, and one measure is omitted in K. 144; otherwise the performances are acceptable. N.B.

MOZART: *Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 11, in F, K. 413*

Rudolf Serkin, piano; Marlboro Festival Orchestra, Alexander Schneider, cond.
• COLUMBIA ML 5367. LP. \$4.98.

Serkin's performance of the D minor Concerto is much more convincing here than in his older Columbia disc, made with the Philadelphia Orchestra. While it is dramatic and passionate, it does not get out of bounds, as the older one seemed to do. The orchestral playing on the present recording is sweeping too, but with its occasional added accents and swellings within phrases somewhat overdone, especially in the first movement. The F major Concerto, a little beauty, is nicely performed by all concerned. N.B.

MOZART: *La finta giardiniera* (highlights)

Soloists; Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond.
• EPIC LC 3543. LP. \$4.98.

About half of the twenty-eight "numbers" in the opera are presented here, some (including the overture) in abbreviated form. The singing nowhere rises above the level of the merely competent, and in the case of two of the four ladies it is below that. It is strange that the same company that issued a practically complete *Finta semplice* should now bring out this sliced-up version of a considerably more mature and interesting work. This opera, a curious mixture of the comic and the serious, shows the eighteen-year-old Mozart already a master of every operatic

type of musical gesture, though the material itself is not yet as consistently engrossing as it was to become in his later works for the stage. Even so, some of the serious arias, such as Arminda's grand "Vorrei punirti indegno" or Sandrina's pathetic cavatina "Ah dal pianto," both included here, as well as the best of the comic ones, a couple of which are omitted here, are as fine as any that were being written at the time. N.B.

MOZART: *Le Nozze di Figaro* (excerpts)

Overture; Se vuol ballare; Non so più; Non più andrai; Porgi amor; Voi che sapete; Venite inginocchiatevi; Aprite, presto aprite; Crudell' perche; Hai già vinta la causa; Riconosci in questo amplesso; E Susanna non vien. . . Dove sono; Sull' aria; Giunse alfin. . . Deh vieni, non tardar; Gente, gente!

Elisabeth Schwarzkopf (s), Countess; Irmgard Seefried (s), Susanna; Sena Jurinac (s), Cherubino; Rösl Schwaiger (s), Barbarina; Elisabeth Höngen (ms), Marcellina; Erich Majkut (t), Don Curzio, Don Basilio; George London (h), Count; Erich Kunz (bs), Figaro; Marjan Rus (bs), Bartolo; Wilhelm Felden (bs), Antonio. Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• ANGEL 35326. LP. \$4.98.

What seems ever so long ago there passed a span of some several years (as old monkish tale tellers put it) when the problems of choice among varying extended recordings of *Le Nozze di Figaro* could at least be set down in orderly fashion, and some sort of conclusion reached without open recourse to such dark sciences as permutations and combinations, counting of toes as well as fingers, or predictive astrology. That easy time was, imprecisely, between the date of what early believers used to refer to as the Advent of LP and the Mozart bicentenary observations of 1956.

Then there were but three versions: the heavily cut old RCA Victor (LCT 6001) set made at Glyndebourne in 1935, musicianly but badly outdated in sound; the much more modern, relatively com-



Figaro's fair ladies: Jurinac and Seefried.

plete Cetra set (1219), very Italian and hence too leisurely in tempos for many tastes; and the 1950-ish Columbia set (SL 114), similar in cuts to the RCA, but much the newest and most incisive of the three—and so the most frequent Mozart candidate for lists of "ten best" opera recordings in "high fidelity," or whatever. This last is the set withdrawn, and, of course, no longer Columbia property on this side of the Atlantic—that has been

sifted for the excerpts now issued in a very pretty Angel package. And these, on the whole, still sound reassuringly crisp and vital, with a good many brilliancies of execution quite undimmed, and some slightly enhanced, in the fresh cutting, which, however, is not entirely free from bothers.

Of the twenty-eight numbers (less all recitative) in the parent three-LP set, space has been found for fourteen—or, rather, fourteen and two-fifths, since about that fraction of the last-act finale has been included. The principal casualties are the Susanna-Figaro duets, Bartolo's aria, and ensembles in Act I; the *terzetto* and finale in Act II; the Act III finale; and Barbarina's and Figaro's arias in Act IV. What remains is a compendium of the most famous numbers as they might be heard in a generally elegant and extremely fast-paced performance. Elisabeth Schwarzkopf does some delicately aristocratic singing as the Countess—sometimes so delicate as to border on fastidious noncommunication—and George London hangs away at the Count's music with vast energy, though not with the assurance Erich Kunz brings to his very Viennese Figaro. The true heroines of the performance are Irmgard Seefried and Sena Jurinac, both of whom sing as delightfully as anyone could reasonably dream.

The Angel sound is lighter-textured and brighter than the firmer Columbia—in fact, so bright that listening may be more comfortable with the treble backed off a bit. There is some post-echo (e.g., in "Non so più") from time to time, but the surfaces are very fine. A cut-down libretto is supplied; unhappily, it is one of those maddening interlinear affairs, with English non-translations from the text of E. J. Dent, a version aptly described by a British colleague as "Donnish doggerel."

All told, anyone on the lookout for a one-disc *Figaro* could search further and do much worse. *But* (and it is a big one) since the opera-taping orgy of the Mozart year, three other full-length recordings have appeared to replace the old RCA and Cetra sets, both, like the Columbia, no longer in the catalogue. Of these, one of the very best is the London (XLLA 35), conducted by Erich Kleiber—and it, too, has been excerpted on a single LP (5439). I have not heard this disc, so cannot say what it contains, but it should surely be worth investigation, too. The Epic version (SC 6022) has so far yielded no one-disc offspring, nor has the 1955 Glyndebourne set, once issued here by RCA as LM 6401 but now in probably temporary withdrawal from any American list. But either or both of these may possibly be forthcoming. . . . Yet for all that, the Angel owns excellences that should make anyone who is in the least Mozart-conscious glad to have it about. J.H., Jr.

MOZART: *Symphonies: No. 39, in E flat, K. 543; No. 41, in C, K. 551 ("Jupiter")*

Continued on page 70



SOLTI

WAGNER'S DAS RHEINGOLD

**LONDON – first again with
the complete recording
of an operatic masterpiece**



WALDEMAR KMENTT as Fröh



The orchestra in session under Solti



GEORGE LONDON as Wotan



CLAIRE WATSON as Freia



the thunder and
lightning department!



KURT BÖHME as Fafner

WAGNER would have enjoyed stereophonic sound hugely. The spectacle of the Flying Dutchman looming up out of the storm with his phantom band on every side of the audience with frightening efficacy would have satisfied his exuberant sense of drama to the *n*th degree.

From a stage-production point of view the inconvenient transformation in *Siegfried* of Fafner the Giant into Fafner the Dragon (plus attendant off-stage megaphone) could be accomplished without this somehow incongruous aid—and with fearful awesomeness. The spectacle of a terrified Mime cowering under an omnipresent Alberich, whose voice pursues him from every vantage point of the stage with inescapable relentlessness in *Das Rheingold* would have whipped up Wagner's dramatic appetite to undreamed-of lengths.

"One of the great recordings of the century," said the critic in *The Gramophone* after hearing our presentation. The impact of *Das Rheingold*, released this month stereophonically on OSA-1309 will be one which, with its dramatic veracity, will not only knock the listener sideways, but would also have knocked Wagner breathless and left him clamouring for a stereogram.

Complete Recording for the First Time

Available for the first time in the complete recording and using the same techniques as were used in the presentation of the historic *Walküre*, London engineers have aimed at a production as near as possible to the real thing. In some cases—as far as Wagner's occasionally near-impossible stage directions were concerned—even nearer, with meticulous thoroughness.

The transcendent power of the music is electrifying. In the stereophonic recording the sound swells and pulsates—burns under the strange magnetic symbolism of this dynamic herald to the fiery legend of *The Ring*.

The theatrical requirements were studied by the cast as minutely as the musical score. The sound is as directional as the composer originally conceived it and the stage effects noted with painstaking exactitude.



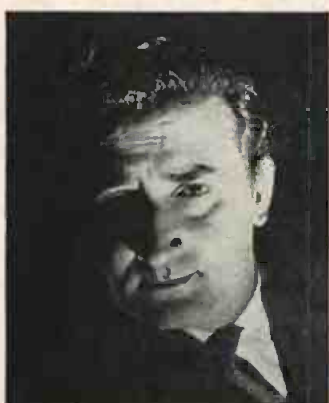
JEAN MADEIRA as Erda

...in magnificent Stereo*

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RECORDS



KIRSTEN FLAGSTAD as Fricka



GUSTAV NEIDLINGER as Alberich



SET SVANHOLM as Loge



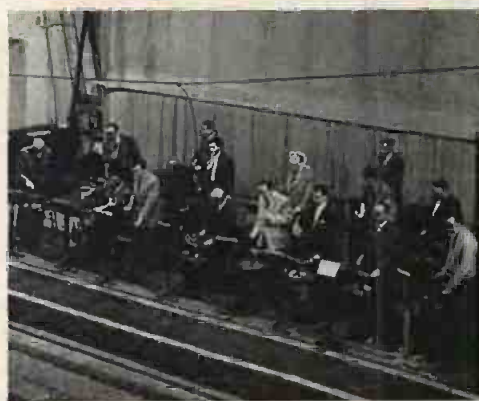
WALTER KREPPEL as Fasolt



The horns and Wagner tubas



A 'brigade' of harps!



Eighteen anvils

The Three Rhine Maidens:
ODA BALSBOG, HETTY PLUMACHER,
IRA MALANIUK as Woglinde,
Wellgunde and Flosshilde.



***DAS RHEINGOLD**
is also available in a brand new
ffrr monophonic recording.

Great Artists

About some of the artists . . . George London—the brilliant Canadian bass-baritone who made such a sensation in the title-role of *The Flying Dutchman* at Bayreuth in 1956 was specially chosen for the part of Wotan. That great Wagnerian—Kirsten Flagstad—learnt the part of Fricka for the first time particularly for this recording. Gustav Neidlinger, giving a performance of diabolical fire as Alberich, King of the Nibelungs—a performance arduous in the extreme—was persuaded into the role for the last time and reaches matchless peaks in its execution. Tenor Set Svanholm—distinguished to Londoners for his performances in the *Ring* at Covent Garden—plays Loge, colleague of the gods Donner (Eberhard Wachter) and Froh (Waldemar Kmentt) and brother to Freia (Claire Watson).

A Recording Feat

With the Vienna Philharmonic Orchestra conducted by Georg Solti, a cast and orchestra of this calibre would be a rare and wonderful thing indeed on the stage today. For such a work and for such a tremendous feat of recording-engineering only the finest artistic material could possibly be used.

The result is something that will establish another landmark in the history of recorded sound.



PAUL KUEN as Mime



EBERHARD WACHTER as Donner

Write for free complete catalog LONDON RECORDS INC., Dept. LD, 539 West 25th Street, New York 1, N. Y.

Continued from page 67

London Symphony Orchestra, Hans Schmidt-Isserstedt, cond.

• MERCURY MG 50184. LP. \$3.98.

As performances, these could easily join the select handful at the top. Schmidt-Isserstedt conveys Mozart's ideas in their musical purity, not refracted in the prism of a conductor's personal "interpretation." Yet there is nothing routine in this brisk

or searching singing. As far as sound goes, however, the disc cannot be granted as high a rank. The strings are harsh. N.B.

ORFF: *Carmina burana*

Virginia Babikian, soprano; Clyde Hager, tenor; Guy Gardner, baritone; Houston Chorale; Houston Symphony Boys' Choir; Houston Symphony Orchestra, Leopold Stokowski, cond.

• CAPITOL P 8470. LP. \$4.98.

• • CAPITOL SP 8470. SD. \$5.98.

Stereo is particularly good for choruses; the big sound of a big vocal ensemble always sounds choked in monophonic recording and stereo permits it to expand. To be sure, the choral forces employed here are not the best in the world, but the unfailing liveliness of Stokowski's interpretation redeems such shortcomings as his singers and his orchestra may display. The whole thing sounds very fresh and rather less vulgarly troglodytic than usual. This is the only recording of

Master-Class Session for the Music Makers of Tomorrow



Carl Orff

MUSIC FOR CHILDREN is a collection of songs, speaking choruses, rhythm exercises, and instrumental pieces, composed or arranged by Carl Orff and Gunild Keetman, performed under their direction by children, and meant, in the words of the accompanying booklet, "to develop in children a sense of rhythm, form, melody, beauty of sound, the spoken word, and humor."

We have here an English adaptation, excellently done by Margaret Murray, of the celebrated *Schulwerk*, the fruit of Orff's and Keetman's experience as music teachers at the Güntherschule in Munich almost thirty years ago. The idea of the work is exciting, the execution both from point of view of composition and of performance is brilliant, and the effect of the records is thrilling. This album belongs in every home and in every school.

The Orff-Keetman idea is that children should learn music from participating in its making, rather than from just hearing it. They have provided (in print, published by Schott, as well as on records) a series of pieces that become progressively more complex. They begin with some chanting up and down a minor third (the interval on which children do their earliest singing or yelling), "Pat-a-cake," "Tinker, tailor," counting-out rhymes, children calling each other's names, and so forth. Gradually, more and more notes

of the scale are introduced, and by way of songs based on the pentatonic scale, they arrive at songs using the complete major and minor scales. There are accompaniments for such instruments as xylophones, glockenspiel, cello (open strings only); and there are plenty of percussion effects, some produced by drums and bells, others by hand clapping, foot stamping, and knee slapping. The point is to use instruments that do not require a taxingly exact degree of muscular coordination and that will therefore prove stimulating rather than frustrating to the very young. It is the intention that children will participate in the music by singing or clapping along, improvising rhythmic or melodic counterpoints (something to which the extreme simplicity of the recorded songs and chants and jingles lends itself beautifully), inventing new music analogous to the pieces heard, acting out the subject matter of the songs, even to improvising their own instruments such as water glasses filled to various levels and beaten with spoons. The very point of every item in *Music for Children* is that it can be added to.

Well, it really works, too: children who heard the records would, unprompted, begin to sing along with them, or to join in the percussion effects. One child shyly edged over to the piano and tried (eventually succeeded, too) to pick out the two notes that were being played as a xylophone ostinato on the record; another sang various tunes he knew, using the record's rhythm exercises as accompaniment.

This approach to music is of immense importance. If you have ever sung a Weelkes madrigal or accompanied a friend in a Schubert song, played a Haydn quartet or stumbled through a Brahms duet, you know how limited is the contact of the person who knows this music only from the outside. Music, along with almost everything else, is in the grips of the specialist. The emergence of the specialist-performer, i.e. of the man who does nothing but perform, has not really been a healthy phenomenon, and the specialist-listener is even less of an un-mixed blessing. Nowadays, children get their musical education at youth concerts, and with luck they will in time become as expert manipulators of *idées reçues* as their parents. Anyone who believes that there is more to be gained by breeding a generation of active musical amateurs (however limited technically) rather than

a herd of passive, knob-twiddling fools, must be heartened and excited by the rightness of the Orff-Keetman approach to musical initiation.

Clearly then, the main destiny of *Music for Children* is not as a piece to be listened to. It is, nonetheless, a joy to hear for its own sake—be careful, though, not to attempt to swallow it all at one gulp, for it will pall even more quickly than a dozen Vivaldi concertos for tromba marina at one sitting. I have drawn the greatest pleasure from the rhythms and speech exercises, partly because they convey so much about the nature of music and the beauty of sound without, strictly speaking, being music at all. The spoken recitations are particularly remarkable. Some are poems, like Christina Rossetti's *Stones* (breath-taking to listen to here), and there is a superb charge through the witches' scene from *Macbeth*. But again, it is the simplest things that are most impressive: a group of children almost hypnotically repeating the words "keep calm, keep calm," followed by a sharply percussive "Watch your step." And then there is something unforgettable, a simple list of trees and flowers, spoken, it seems, by a dozen infant Edith Sitwells, including the glorious sequence "crocus, narcissus, fritillary, primula veris, jasmine, japonica," ending with "deadly nightshade, winter heliotrope, saxifrage, goldenrod" and finally an intoxicatingly fragrant "rrro-o-o-o-se."

Here is music—much more, I cannot help adding, than in Orff's more ambitious things where the seeming infantilism of his inclinations is as destructive to the effect of Catullus, Sophocles, or Hölderlin, as it is right, touching, and beautiful in this work dedicated with love, humanity, and understanding to the musicians, skilled and unskilled, of tomorrow. Here is something of overwhelming importance, achieved on these records to perfection, and not to be missed.

CARL MICHAEL STEINBERG

ORFF AND KEETMAN: *Music for Children*

Chorus of the Children's Opera Group, Margaret John, director; Chorus of the Bancroft School for Boys, J. G. Wright, music master; Speech Ensemble from the Italia Conti School; Instrumental Ensemble; Carl Orff, Gunild Keetman, Walter Jelinek, conds.

• ANGEL 3582 B. Two LP. \$9.96.

Carmina burana with which one may obtain the complete text in the original and in English translation. A.F.

PALESTRINA: *Sicut cervus; Souve fa il morir; O beata et benedicta et gloriosa; Adoramus te, Christe; Stabat mater*
Monteverdi: *Lamento d'Arianna; Ch'io l'ami*

Netherlands Chamber Choir, Felix de Nobel, cond.
 • ANGEL 35667. LP. \$4.98.

This group has shown how well it can perform Palestrina in its admirable recording of the *Pope Marcellus* Mass. Here it deals equally well with four of his motets and a religious madrigal. Its flexibility, fine tone, and generally accurate intonation are employed with musicality and intelligence not only in the lovely music of Palestrina but also in the more dramatic and worldly madrigals of Monteverdi. All of the Palestrina here is very beautiful, but I was especially struck by the ecstatic *O beata*, with its cascades of sound descending from on high on "Alleluiah." And the *Lament* by Monteverdi, in its original solo form probably his most famous composition during his lifetime, still retains its pathos. N.B.

PONCHIELLI: *La Gioconda*

Zinka Milanov (s), *Gioconda*; Rosalind Elias (ms), *Laura*; Belen Amparau (c), *La Cieca*; Giuseppe di Stefano (t), Enzo Grimaldo; Leonard Warren (b), Barnaba; Plinio Clabassi (bs), *Alvise*. Soloists, Chorus and Orchestra of l'Accademia di Santa Cecilia (Rome), Fernando Previtali, cond.
 • • RCA Victor LSC 6139. Four SD. \$17.94.

To the ample contingent of Milanovians whom I offended in my review of the LP by rather harsh reception of the soprano's part I have a partial retraction to make. There are some heavenly moments here, as I discovered on repeated listening. Such is the nature of the reviewer's lot that frequently he cannot masticate and digest at leisure. And so, poor chap, he suffers occasionally from indigestion. This must serve me for excuse. What I heard when I first listened to this *Gioconda* were Milanov's unsteady top notes and ghostly middle ones. But now that I've grown familiar with the recording I find these defects neither as frequent of occurrence nor as disturbing as I had imagined. Even in the splendor of stereophonic sound they don't trouble me much. They are a small price to pay for the catharsis of her "Madre! Enzo adorato! Ah, come t'amo." Milanov's acting, however, still appears to me to be rudimentary; no one who knows what Callas does with the role of *Gioconda* can be thoroughly appeased by Milanov's lovely sound. About the other principals I remain loyal or (as the case may be) unrepentant.

The album has grown to four records owing to the exigencies of stereo grooves, but Victor, with shrewd generosity, is not making an extra charge for the extra record. The stereophony rivals the London

Walküre, Act I, for realism and sheer aural size. D.J.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C Minor, Op. 18*

†Balakirev: *Islamey*

Julius Katchen, piano; London Symphony Orchestra, Georg Solti, cond.
 • • LONDON CS 6064. SD. \$4.98.

If memory serves, Julius Katchen's new version of this concerto is fussier and less satisfactory than his old one, which seemed to me to be among the best available. Some of the fast tempos now are excessively fast, even though the pianist can manage the notes, and some shifts in tempos suggest willfulness rather than reason. Yet this remains an extremely accomplished performance, full

of life, vigor, and brilliance, and there are moments of genuine beauty, such as the return of the initial solo material in the slow movement. Solti's accompaniment seems perfunctory, but he usually manages to keep up with the pianist's bursts of acceleration. The piano tone grows dull in loud passages, but the solo instrument is placed in proper perspective with the orchestra, neither too much exposed nor too much covered. Katchen fills the record by whipping through Balakirev's famous old piano solo, with breath-taking speed in the fast sections and no little sentimentality in the slow ones. R.E.

RAVEL: *Sonatina, in F sharp minor; Valses nobles et sentimentales; Miroirs: No. 4, Alborada del gracioso—* See Debussy: *Suite Bergamasque*.

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ROZSA: *Concerto for String Orchestra, Op. 17; Variations on a Hungarian Peasant Song, Op. 4; Kaleidoscope, Op. 19a*

Vienna State Opera Orchestra, Miklos Rozsa, cond.

- WESTMINSTER XWN 18805. LP. \$4.98.
- • WESTMINSTER WST 14035. SD. \$5.98.

The concerto makes the big neoclassical, polyphonic gesture with much conviction and power. It is, in fact, a work in which elegance and eloquence fuse in equal proportions, as in the famous *Concerto Grosso* of Ernest Bloch, which it resembles. Because of its big sonorities and strongly contrapuntal texture, it is well adapted to stereophonic recording, and it is very well done here. The two pieces on the other side are light, entertaining things in Hungarian folk style. A.F.

SAINT-SAENS: *Valse-caprice, Op. 76 ("Wedding Cake")*—See D'Indy: *Symphonie sur un chant montagnard français, Op. 25*.

SCHUBERT: *Fantasia for Violin and Piano, in C, Op. 159*—See Brahms: *Sonatas for Violin and Piano*.

SCHUBERT: *Die Schöne Müllerin, Op. 25*

Helmut Krebs, tenor; Félix Schroeder, piano.

- WESTMINSTER XWN 18815. LP. \$4.98.

The piano in this Westminster-Erato release is so faintly recorded that at times I had to take the fact that it was being played at all on trust. Nor has the tenor been treated to significantly better realism. The whole makes for a kind of delicate, music box effect not entirely at odds with the interpretation but certainly exasperating in the bigger, more passionate songs.

Passion and the voice of Helmut Krebs, however, even had the engineering been better, are elements quite apart. Krebs occupies a position between lyric tenor and countertenor. His voice is nasal in production, with that curious, insinuating, emasculate quality which certain German tenors share with almost all Russian ones. He articulates beautifully: *vide* the rapid but legato repeated-note figures of *Mein* and the marvelously clean double-appoggiaturas of that song and of *Unge-duld*. And he is not without a sense of the Schubert style. But of passion there is no trace: those hot, parched G sharps of "Trock'ne Blumen" roll from his musicianly tongue like so many passing tones played on a well-tempered clavier. The performance has this advantage over such great interpretations as those of Aksel Schjötz or Gerhard Hüsch (both stemming from the 78 era; there is no great interpretation of the cycle on LP): one can play it often and casually and come away quite dry-eyed.

A text and translation printed in all the glory of 3-point type are enclosed. D.J.

SCHUBERT: *Impromptus: Op. 90; Op. 142*

Joerg Demus, piano.

- DECCA DL 10005. LP. \$4.98.
- • DECCA DL 710005. SD. \$5.98.

Even with the monumental Schnabel recording of the *Impromptus* gone from the catalogue, there is no dearth of worthwhile performances: Badura-Skoda, Lipatti (Opus 90 only), Gieseking, Firkušny. The new Demus edition does not have any significant advantage over the others by virtue of its engineering, it seems to me. Both stereo and monophonic pressings are seriously lacking in solid bass response and, conversely, are excessively brilliant on top; and the volume, as in the Deutsche Grammophon companion release of Demus in the *Moments Musicaux* and *Drei Klavierstücke*, needs to be turned way up, but since no distortion results, this is not serious.

If the sound is disappointing, the same can most emphatically *not* be said of the interpretations. They are very beautiful indeed, better technically than Schnabel's (note the breathless, fairy lightness of the coda to the final *Impromptu* of the second set) and spiritually closer to him (e.g., the legato singing of the G flat *Impromptu*) than are any of the performers mentioned above. This is perhaps Joerg Demus' finest achievement on records, the one that most clearly marks him as a pianist worthy of consideration with the best. D.J.

SCHUMANN: *Quartet for Piano and Strings, in E flat, Op. 47*—See Beethoven: *Quartet for Piano and Strings, No. 4, in E flat, Op. 16*.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Fantasiestücke, Op. 12 (6)*

Sviatoslav Richter, piano; State Radio Orchestra of the U.S.S.R., Alexander Gauk, cond.

- MONITOR MC 2026. LP. \$4.98.

Sviatoslav Richter, who has never played outside of the Iron Curtain, is developing into one of the mythical figures of the keyboard, called by some the greatest living pianist. He may be, but not on the basis of this Schumann. There is very little poetry in this performance of the concerto, which is fast, methodical, and even routine. Richter plays the notes perfectly and leaves no doubt about his keyboard control, but here he also tends towards a metronomic rigidity that one does not normally associate with his playing, for in prior discs (as in the Schumann *Waldscenen* and the Rachmaninoff First Concerto) he was all nuance and flexibility. Call this an off day.

In the *Fantasiestücke* he plays six of the eight pieces, omitting *Grillen* and *Fabel*. Apparently he never plays those two, for in his Decca disc of the *Fantasiestücke* the same pieces are omitted. The Decca was a different performance: a shade faster and, in the *Traumeswirren*,

Continue on page 74

4

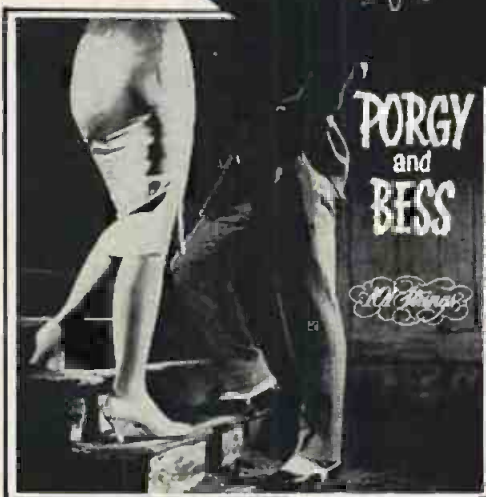
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a shade sloppier. Both are very fine, though. Those interested only in the *Fantasiestücke* should turn to the Decca disc, for it is coupled with Richter's great performance of the *Waldscenen*. As for the Concerto in A minor, there are Lippatti, Rubinstein, Serkin, and Novaes to compete with Richter; I prefer any of those four. H.C.S.

SHOSTAKOVICH: *Symphony No. 5, in D, Op. 47*

National Symphony Orchestra, Howard Mitchell, cond.

• RCA VICTOR LM 2261. LP. \$4.98.
• • RCA VICTOR LSC 2261. SD. \$5.98.

The drama, fire, tunefulness, and epic scope of this symphony are re-created here with the highest degree of conviction

and eloquence. Mitchell does not surpass Stokowski's famous interpretation of the same work, which was recently released on an excellent stereo disc, but he gives him formidable competition. Both versions of the Mitchell sound magnificent, but the stereo is, of course, more full-bodied. A. F.

SMETANA: *My Country: No. 2, Vltava ("Moldau")*—See Dvořák: *Symphony No. 5, in E minor, Op. 95 ("From the New World")*.

SPOHR: *Nonet in F, Op. 31*

Leonard Sorkin, violin; Irving Ilmer, viola; George Sopkin, cello; Harold Siegel, double-bass; Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; John Barrows, horn.

• • CONCERTDisc CS 201. SD. \$6.95.

This charming work, a first cousin to the Schubert Octet, was previously released on stereo tape, a recording which I liked for the feeling of presence—almost participation—that it imparted to the listener. These same attributes are present in the disc version, which almost matches the tape in quality. P.A.

STRAVINSKY: *Agon*—See Berg: *Three Pieces for Orchestra, Op. 6*.

STRAVINSKY: *L'Histoire du soldat: Suite*—See Milhaud: *La Création du monde*.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

†Balakirev: *Islamey*

György Cziffra, piano; Orchestre National de la Radiodiffusion Française, Pierre Dervaux, cond. (in the Tchaikovsky).

• ANGEL 35612. LP. \$4.98.

Cziffra is an exciting and formidable virtuoso, and that virtuosity is best displayed in the fiendishly difficult Oriental fantasy *Islamey*, a work that even its composer couldn't play. His prodigious technical command is also amply evident in the comparative ease with which he seems to play many of the passages in the concerto. Nevertheless, this is an interpretation which has certain idiosyncrasies of tempo and style; and though it is expressive in places, it never seems to get very far beneath the surface. Cliburn's and Gilels', both on RCA Victor, and Pennarino's on Capitol are among the preferred versions of the popular Tchaikovsky work. P.A.

TCHAIKOVSKY: *Swan Lake, Op. 20: Suite; The Sleeping Beauty, Op. 66: Suite*

Ballet Theatre Orchestra, Joseph Levine, cond.

• • CAPITOL SP 8471. SD. \$5.98.

Mr. Levine and the Ballet Theatre Orchestra have devoted one monophonic disc each to these two Tchaikovsky ballet scores, and these have been praised for catching a kind of performance excitement. This excitement grows even greater with the strikingly dramatic and extraordinarily sharp stereophonic sound given the two suites excerpted for this single disc. The suites are made up as follows: *Swan Lake*—Introduction to Act II, Waltz from Act I, Dance of the Little Swans, Scene from Act II, Finale. *The Sleeping Beauty*—Introduction and March, *Divertissements* from Act III (*Pas de quatre*, Puss-in-Boots and the White Cat, The Bluebird and Enchanted Princess Florine), Waltz from Act I. R.E.

TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

Boston Symphony Orchestra, Pierre Monteux, cond.

• • RCA VICTOR LSC 2239. SD. \$5.98.

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TCHAIKOVSKY: *The Tempest, Op. 18*
 † Borodin: *Quartet for Strings, No. 2, in D: Nocturne (orch. Tcherepnin)*
 † Glazunov: *Stenka Ruzin, Op. 13*

Philharmonia Orchestra, Anatole Fistoulari, cond.
 • EMI-CAPITOL G 7119. LP. \$4.98.

It's good to have some off-beat Tchaikovsky for a change, though *The Tempest* is probably the weakest of his orchestral fantasies. The program, based on Shakespeare's play, gives the composer a good excuse to let loose a great deal of symphonic sound and fury, and the lyrical love music in the middle is inferior to its counterparts in Tchaikovsky's other fantasies.

Tcherepnin's strange, overfussy, and overblown transcription of the beautiful Borodin *Nocturne*—complete with heavy doublings, harp glissandi, brass, timpani, and solos that shift from one instrument to the next after nearly every phrase—sounds like the work of an overanxious student in a first-year orchestration class. Fistoulari, who phrases it disjointedly, should have had better taste than to perpetuate this horror in discs.

Stenka Razin is a symphonic poem that treats musically of some events in the life of a seventeenth-century Russian robber-hero-revolutionary. Since these events take place on the Volga, Glazunov has made rather extensive use of the popular *Song of the Volga Boatmen*. The work, which has some passages reminiscent of Borodin, is among Glazunov's better orchestral efforts, though it is far from an outstanding masterpiece.

Aside from the *Nocturne*, Fistoulari provides performances as convincing as the music permits, and the disc is well recorded. P.A.

TURINA: *Danzas fantásticas, Op. 22; Le Procesión del rocío, Op. 9*—See Debussy: *Printemps; Danse*.

VILLA LOBOS: *Bachianas Brasileiras: No. 4; No. 7*

Orchestre National de la Radiodiffusion Française, Heitor Villa Lobos, cond.
 • ANGEL 35674. LP. \$4.98.

Now all nine of the *Bachianas Brasileiras* are available on records, seven of them under the composer's own direction. No. 4 has hitherto been recorded only in a rather ineffective arrangement for piano solo. No. 7 has not been recorded before.

Both are extremely attractive works, combining strictness and rhapsody, Bach and Brazil, in fascinating and ingeniously balanced proportions. No. 4 is based very largely on the theme which Frederick the Great gave Bach for his

Musical Offering; Villa Lobos puts it through all manner of rhythmic paces, dips it in kaleidoscopic colors, and gives it curious folkloric twists, confirming its hard-core validity in modern terms as Bach confirmed it in terms of the baroque. No. 7 is full of life, too, but is especially remarkable for the colossal slow fugue with which it ends; this is in the same vein as the hugely sonorous orchestrations of Bach's organ fugues which were at one time so popular, and it might easily pass for such. The performances are superb, the recording good except for some wiry harshness in the strings. A.F.

WAGNER: "Great Scenes for Bass-Baritone"

Der Fliegende Holländer: Die Frist ist um (Act I). Die Meistersinger: Was

duftet doch der Flieder (Act II); Wahn! Wahn! Überall Wahn! (Act III). Die Walküre: Leb' wohl, du kühnes, herrliches Kind! (Wotan's Farewell and Magic Fire Music) (Act III).

George London, bass-baritone; Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.

• • LONDON OS 25044. SD. \$5.98.

London sings these four great bass-baritone solos with conviction, warmth, richness, and clean diction. His voice and interpretative style seem best suited to the Dutchman's music; he is just a trifle too aloof for Sachs or Wotan, though he does a musicianly job. What these roles require is a little more humanity and a voice that is not quite as thick in texture as London's. I find Knappertsbusch's or-

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Stereo, we are told, is an illusion. This recording gives me a very complete illusion, for here we experience some of the world's greatest musicians in extracts of beloved operas and orchestral masterpieces. The synthesis of know-how in sound reproduction and engineering skill are exemplified in these moments taken from London's extensive catalogue.

The opera stage is represented by the glorious voice of Renata Tebaldi in a portion of "Un bel dì, vedremo" taken from the recently issued complete edition of *Madama Butterfly*; the fast rising young Italian tenor, Carlo Bergonzi, is heard in the famous "Recondita armonia" out of Puccini's *Tosca*; the incomparable Kirsten Flagstad voices her unforgettable rendition of "Du bist der Lenz" as in Wagner's music-drama, *Die Walküre*; also included are thrilling portions from the complete history-making London edition of *Das Rheingold* and the soon to be released version of Boito's, *Mefistofele*, starring Cesare Siepi, Renata Tebaldi and Mario del Monaco.

From the concert-halls of the world comes Ernest Ansermet to lead L'Orchestre de la Suisse Romande in a portion of Beethoven's Fifth Symphony; Georg Solti directs the Israel Philharmonic Orchestra in the bouncing *Tarantella* from *La Boutique Fantasque* and never have Respighi's arrangements of Rossini's piano pieces shown so brilliantly; Karl Münchinger, founder and conductor of the renowned Stuttgart Chamber Orchestra, shows us their way with a Bach Brandenburg Concerto. The legendary Wilhelm Backhaus assisted by the illustrious Vienna Philharmonic Orchestra delight us with a segment of Beethoven's Piano Concerto No. 4 and the sterling members of the Vienna Octet demonstrate stereo in the field of chamber music via a portion of Schubert's delightful Octet in F. The recording concludes with the rousing finale to Tchaikovsky's 1812 Overture as performed by The London Symphony Orchestra and The Band of the Grenadier Guards.

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chestral support sympathetic but slow and heavy-handed. Nevertheless, the sheer opulence and distribution of the orchestral sound, plus the optimum center placement of London's voice, is extraordinarily effective in stereo. P.A.

WEBERN: *Six Pieces for Orchestra*, Op. 6—See Berg: *Three Pieces for Orchestra*, Op. 6.

RECITALS AND MISCELLANY

JUSSI BJOERLING: *Operatic Arias*

Flotow: *Marta: M'appari*. Borodin: *Prince Igor: Vladimir's Recitative and Cavatina*. Donizetti: *L'Elisir d'amore: Una furtiva lagrima*. Tchaikovsky: *Eugen Onegin: Lensky's Second Aria*. Giordano: *Andrea Chénier: Come un bel dì di maggio*. Mascagni: *Cavalleria rusticana: Siciliana*. Puccini: *Manon Lescaut: Donna non vidi mai; Tosca: E lucevan le stelle*. Verdi: *Aida: Se quel guerriero io fossi... Celeste Aida; Rigoletto: La donna è mobile; Ella mi fu rapita!... Parmi veder le lagrime*.

Jussi Bjoerling, tenor; various orchestras, conducted by Nils Grevillius, Jonel Perlea, Erich Leinsdorf, Renato Cellini. • RCA Victor LM 2260. LP. \$4.98.

If the credentials provided by this recital are reliable, I should say that Jussi Bjoerling—born in 1910 and singing professionally since he was seven—still has a valuable career ahead of him. The voice has lost some of its splendor, undeniably. The lower notes are ragged and noncohesive (sustained sub-staff tone tends to fade and revive curiously), but the upper reaches were always Bjoerling's particular glory and continue to be. And there is a darker, more intense hue which is all to the good: it makes for a convincing "Celeste Aida" (with a strong, open high C), and a stunning "E lucevan le stelle." The more lyric pieces are less remarkable only because they are more predictable, but are not without their moments of surprised delight for the listener: e.g. in the Donizetti aria the sudden doubling in size and intensity of the voice at the word "Mama Sì, m'ama, lo vedo!"

The two Russian areas are sung in Swedish, which doesn't much matter with the Tchaikovsky—it would be lovely and Tchaikovskian if it were sung in Singhalese—but which so alters the characteristic tone of Vladimir's Cavatina that I scarcely recognized it. The accompaniments are uniformly nondescript, except for an elegantly languid bassoon in the preamble to "Una furtiva lagrima." No texts or translations. Summaries. D. J.

DON COSSACK CHOIR: *Divine Liturgy and Requiem Mass of the Russian Orthodox Church*

Don Cossack Choir, Serge Jaroff, cond. • DECCA DXD 158. Two LP. \$9.96. • • DECCA DX 7158. Two SD. \$11.96.

DON COSSACK CHOIR: "Choral Masterpieces of the Russian Orthodox Church"

Krupitzky-Jaroff: *On the Shores of Babylon*. Wedel: *Confession*. Rimsky-Korsakov: *The Only Begotten One; Thy Dwelling Place*. Turehaninov: *The Last Supper; The Cry of Joseph; Pre-Easter Prayer*. Vorotnikov: *The Thief Forgiven*.

Don Cossack Choir, Serge Jaroff, cond. • DECCA DL 9403 LP. \$4.98. • • DECCA DL 79403. SD. \$5.98.

The Don Cossacks have not made any records as satisfying as these, although Russian liturgical music may have a less wide appeal than the choir's secular repertoire. The choir always sounds impressive on first hearing; the monotony sets in with the steady molasseslike flow of sound and with the continued stress on vocal effects at the expense of musical line. The liturgical music and its traditions seem to circumscribe these excesses somewhat; furthermore, stereophony, by distributing the source of sound, tends to dissipate the monotonous waves of crescendos and decrescendos.

In the Divine Liturgy and Requiem Mass, the presence of soloists chanting against reiterated choral phrases provides some of the most effective and beautiful sections; the very occasional ringing of bells adds to the solemn atmosphere; and contrast is provided by such composed portions as Kastalsky's wonderfully dramatic Credo.

Although the large Cossack choir affords a fuller, rounder, suaver sound than that of the Afonsky ensembles on Westminster discs (Afonsky and Jaroff share soloists, incidentally), the latter bring a more personal, intimate quality to their performances. It is the Spassky choir of Paris, which can be heard on an Epic disc, that gives the fullest expression to this kind of music, with a large, mixed choir. (The one brief appearance of a female voice in the Don Cossacks recordings is startling—and beautifully so—despite all the high falsetto tenors.) English texts are supplied, but it is sometimes hard to follow the Russian-sung liturgies, and the absence of banding on the discs in such cases makes it difficult to pinpoint different portions.

The single disc of choral "masterpieces" is largely devoted to Lenten music, some of it less than masterful. The choice items are Rimsky-Korsakov's movingly austere settings of Kiev chants; *The Thief Forgiven*, which conveys a tremendously powerful anguish; and *The Cry of Joseph*, with its curiously lively, accented, dance-like phrases. R.E.

MARCEL GRANDJANY: "El Amor d'España"

Soler: *Sonata in A minor*. Anglès: *Aria in D minor*. Casanovas: *Sonata in F*. Freixanet: *Sonata in A*. Cabezón: *Diferencias Sobre el Canto Llano del Caballero*. Chavarrí: *El Viejo Castillo Moro*. Granados: *Andaluzá (Playera)*. Falla: *Jota; Spanish Dance No. 2 from La Vida breve*. Turina: *Sacro-Monte*. Grandjany: *Canción de Cuna*. Albéniz: *Torre Bermeja*.

Marcel Grandjany, harp.

• CAPITOL P 8473. LP. \$4.98.

The love of/for Spain is elegantly expressed on the harp by M. Grandjany, even if his materials are largely familiar. The sixteenth- and eighteenth-century keyboard works, which turn up in harpsichord, organ, and piano recordings, may lose some pungency when transcribed for the harp, but they have an aristocratic gaiety and contrasting, well-defined colors in these performances. Among the more recent works, the harpist gives us his sophisticated French setting of a folk lullaby that is quite ravishing. R.E.

VICTORIA DE LOS ANGELES: Operatic Recital

Verdi: *Ernani: Sarta è la notte* . . . *Ernani involami*; *Otello: Era più calmo?* . . . *Piangere cantando* . . . *Ave Maria*. Puccini: *La Bohème: Sì, mi chiamano Mimì*; *Donde lieta usci*. Boito: *Mefistofele: L'altra notte in fondo al mare*. Rossini: *La Cenerentola: Nacqui all'affano* . . . *Non più mesta*. Mascagni: *Cavalleria rusticana: Voi lo sapete*. Catalani: *La Wally: Ebben? ne andrò lontana*.

Victoria de los Angeles, soprano; Orchestra of the Opera House (Rome), Giuseppe Morelli, cond.

• EMI-CAPITOL G 7172. LP. \$4.98.

Originally issued here in 1957 by RCA (LM 1920), this recital was written about in these pages with truly re-creative enthusiasm by Max de Schauensee. Now the same tapings are to be heard, in the same sequence, on a new and cleanly cut EMI-Capitol release, sounding much the same—which is to say, splendidly fresh and lifelike.

As for the vocalism *per se*, there can be no disagreement: it is, apart from a characteristic stringiness at the top, superb enough for any age, of any metal. As for the performances *in toto*—well, owners of different hearing equipment notoriously do not receive identical messages, or, anyhow, do not interpret them in just the same way.

As for myself: at first hearing I was completely charmed by the (mostly) exquisite tone. Upon rehearing, my attention wandered. For this very sweetest of singers seemed, a great deal of the time, to be communicating very little save the already quite obvious fact that she was a pleasant young lady acting moderately hard (such is the nature of most of the material) at being somewhat distressed herself and rather concerned over some vaguely imagined other person. This was true even in the extravagantly admired *Otello* scene; and the aura pervaded even the Rossini rondo, making its execution seem rather a sisterly demonstration of how one ought to try to sing than the emergence-in-coloratura of a fairy tale heroine. Surely someone must have poisoned the shrimp to so effectively dull a usually overmotile set of responses. Thus—if only for pure loveliness of voice—recommended. J.H.,JR.

MORMON TABERNACLE CHOIR: "The Beloved Choruses"

Bach: *Cantata No. 208: Sheep May Safely*

Graze; Cantata No. 147: Jesu, Joy of Man's Desiring; A Mighty Fortress Is Our God; St. Matthew Passion: In Deepest Grief. Haydn: *The Creation: The Heavens Are Telling*. Schubert: *An die Musik*. Rimsky-Korsakov: *Glory, Glory, Glory*. Sibelius: *On Great Lone Hills (Finlandia)*. Handel: *Messiah: Hallelujah* chorus.

Mormon Tabernacle Choir, Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5364. LP. \$4.98.
• • COLUMBIA MS 6058. SD. \$5.98.

Nothing could be more solid, dignified, and smoothly effective than the combination of the Mormon Tabernacle Choir and the Philadelphia Orchestra. The propriety of the Schubert arrangement is in question, and three of the Bach choruses lack the expressive intimacy only smaller ensembles can give them. But in *A Mighty Fortress*, the *Finlandia* arrangement, and the Rimsky-Korsakov setting of *Slava*, musical purism matters less, and the massed sound, so clear and beautifully disciplined, becomes truly exciting, particularly in the perfectly balanced, spacious stereo version. R.E.

"MUSIC FOR FRUSTRATED CONDUCTORS"

Bizet: *Carmen: Entr'acte, Act IV*. Rodgers: *Victory at Sea: Allies on the March*. Tchaikovsky: *Symphony No. 4, in F minor, Op. 36: Scherzo*. Khachaturian: *Gayne: Sabre Dance*. Johann Strauss, II: *Die Fledermaus: Du und Du Waltzes*. Vaughan Williams: *Fantasia on "Greensleeves"*. Chabrier: *España rapsodie*. Kreisler-Gould: *Liebesfreud*. Partichela-Gould: *Mexican Hat Dance*.

RCA Victor Symphony Orchestra, Robert Russell Bennett, cond. (in Bizet, Rodgers, Tchaikovsky); Boston Pops Orchestra, Arthur Fiedler, cond. (in Khachaturian, Strauss, Vaughan Williams); Morton Gould and His Orchestra (in Chabrier, Kreisler-Gould, Partichela-Gould).

• RCA Victor LM 2325. LP. \$4.98.
• • RCA Victor LSC 2325. SD. \$5.98.

With the receipt of this album I promptly fell from grace as a member of Shadow Conductors Anonymous—those whose Walter-Mitty-dream-lives of fame on the podium have given way before the knowledge of the sheer physical labor, indefatigable study, and inexhaustible executive chores which a conductor's role in actuality demands. Along with the disc comes the deliciously lightweight but palpably "real" tool-of-the-trade, "Your RCA Victor Baton"—and the appeal is irresistible. Well, shadow conducting is a harmless enough eccentricity and has even numbered among its practitioners such renowned professionals as Toscanini and Beecham.

This disc is, however, purely for the home time-beater, who in addition to the baton is provided with a leaflet containing illustrations of a few common beat-procedures as well as some very elementary notes by Deems Taylor on "The ABC's of Conducting" and on the specific pieces included here. The performances (ap-

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parently drawn from earlier-released popular symphonic programs) are mostly routinely high-spirited, but appropriately steady in pulse. The choice of selections is well varied, although at least one or two much simpler examples should have been included and quite possibly the treacherous *España* excluded. And the recordings are admirably clear and realistic. For once, however, the stereo version is not merely sonically preferable: it's essential for the pretender-conductor's illusion of having an actual orchestra broadly spread out before him, with each choir and soloist accurately localized. How else can he make meaningful entrance cues?

A serious instruction record would, of course, include the musical scores themselves, far more detailed descriptions of the proper readings of all tricky and transitional passages, and a list of recommended reference works. But at the very least "frustrated conductors" are proffered a reasonably resilient springboard here, and there is no limitation on the height of the leaps they may make from it in fancy and the privacy of their listening rooms. After all, wasn't Danny Kaye finally invited to conduct our most celebrated symphony orchestras, and moreover wasn't he a resounding success at it? Why not—someday, somehow—you or I? R.D.D.

MUSIC OF THE ITALIAN BAROQUE:

The Concerto Grosso and Trio Sonata

Corelli: *Concerto Grosso in D, Op. 6, No. 1*. Vivaldi: *Trio Sonata in D minor, Op. 1, No. 12 ("La Folia")*. Stradella: *Sin-*

fonia in D minor. Sammartini: *Trio Sonata in G, Op. 6, No. 9*. Torelli: *Concerto in A minor, Op. 8, No. 2*.

Societas Musica Chamber Orchestra (Copenhagen), Joergen Ernst Hansen, harpsichord and cond.

VANGUARD BG 584. LP. \$4.98.

The elegant concerto grosso by Corelli and the lively one by Torelli are available in other good performances on LP, but the three chamber-music works seem not to be in the current catalogue at all. The Vivaldi is an imposing set of variations, and the Stradella, with its direct expressiveness, makes one want to know more about that mysterious master. The Sammartini represented is Giuseppe, not his more famous brother, Giovanni Battista. Why his sonata should be played by two recorders here is not clear; it was undoubtedly intended for flutes. Aside from an occasional tendency on the part of one violin soloist or another to play a little sharp, the performances are good. N.B.

SERGEI RACHMANINOFF: "The Art of Sergei Rachmaninoff, Vol. II"

Sergei Rachmaninoff, piano.

• RCA CAMDEN CAL 488. LP. \$1.98.

The first volume of this series, released several years ago, was devoted to reissues of Schumann's *Carnaval* and Chopin's B flat minor Sonata. On the present disc are seventeen short pieces, recorded between 1920 (Daquin's *Le Coucou*) and 1942, the year before Rachmaninoff's death. Curiously, not all of the material

will be familiar to many listeners. Most pianists of the time, when recording short pieces, would play a Chopin nocturne or waltz, or the like. Rachmaninoff came up with such things as his own transcriptions of Bach, several of his own original pieces, Schumann-Tausig, Borodin, Henselt, and others. He is the only pianist in history, so far as I know, who recorded *The Return Home*, the sixth in Liszt's transcriptions of Chopin's *Polish Songs*. Another work that is seldom encountered today is Adolf Henselt's charming étude *Were I a Bird*. Rachmaninoff's performance is fabulous, and on this disc it sounds even more fabulous than it was, because it comes out in G major instead of F sharp major, the correct key. The original ten-inch disc suffers from the same faulty speed; it should have been taken down in the repressing.

In fact, I am rather unhappy about all of the transfers on this disc. In an effort to clean them up and reduce surface noise, the Victor engineers have removed some of the bloom. The original 78-rpm versions may be a little noisier, but they sound brighter and more natural. Nevertheless, the Camden disc will give those who never heard Rachmaninoff an opportunity to hear one of the titanic pianists of all time. No amount of dull recording can conceal the man's terrifying accuracy, velocity, evenness of fingers, control, stupendous left hand, and musical aristocracy. The subtle shifts of tone color he employs, his delicate rubato, and the imagination of his conceptions—all these disappeared with Rachmaninoff. There



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still is enough material in the Victor vaults for a Vol. III. Let's hope it will be forthcoming.
H.C.S.

HELEN TRAUBEL: "In Opera and Song"

Lehár: *The Land of Smiles: Yours is my heart alone. The Merry Widow: Waltz.* Sullivan: *The Lost Chord.* Schubert: *Ave Maria.* Malotte: *The Lord's Prayer.* Traditional: *Greensleeves* (arr. Ambruster). Austin-Shilkret: *The Lonesome Road.* Gluck: *Alceste: Divinités du Styx.* Wagner: *Tannhäuser: Dich, teure Halle; Allmächtige Jungfrau; Elisabeths Gebet.* Lohengrin: *Euch Lüften.* Verdi: *Otello: Pianto cantando* (*Salce, salce*).

Helen Traubel, soprano; RCA Victor Orchestra and unidentified orchestra, Frank Black, Robert Ambruster, Charles O'Connell, Frieder Weissmann, Arthur Fiedler, conds.

• RCA CAMDEN CAL 485. LP. \$1.98.

One doctrine, now all but axiomatic, holds that a sober-minded record critic ought always to resist the sporting distractions cast in his path by jacket annotators, much as a well-brought-up beagle ought to dedicate himself exclusively to rabbits and resist the merely doggy impulse to chase cats of opportunity. Yet the most serious of all hounds may occasionally yield to unprofessional temptation; so why forever deny the right to a poor, unkenneled reviewer?

As an instance in point: with a particularly irresistible flush of language, the

unsigned notes to this new (and only) Camden collection of Helen Traubel reissues blurt out that it "shows off the flexibility and musical curiosity that have made her a trail blazer all through her career . . . opening up new vineyards to operatic voices." Now here is surely poetry of a sort—if not in form or order, at least in the delicate fascinations of imagery (note especially the word "vineyards" as it relates to appearances in night clubs; perhaps the choice was fortuitous, but I prefer to regard it as the work of some new master), and, above all, in sheer creative imagination.

This last quality is not altogether fortunate. For—though the objection is no doubt irrelevant from a wholly lit'ry point of view—the evocation of a Miss Traubel who was or is any sort of agile, ax-swinging musical pioneer, or even vineyard opener, has not much to do with significant historical fact, less to do with the singer at any period, and certainly next to nothing to do with the singer to be heard on this record. Its grooves, in fact, hold little that is likely to be of special appeal to those whose fascination is with the post-Metropolitan Miss Traubel—that ample, jocular, deep-voiced woman who has learned to do creditable musical comedy work if the role is shaped to fit, to do a night club turn complete with the "Torador Song" from *Carmen*, and to get her own laughs while cutting a caper with Jimmy Durante. These listeners might give Dot 3058 a whirl. Nor, contrariwise, does the Camden disc contain very wide bands of interest to listeners whose con-

cern is primarily with the late-Wagner repertoire in which Miss Traubel sang at the Metropolitan, and in which she earned her status as one of the most important American singers of her generation.

For this status was indeed hers; and it was honestly come by, after years of hard work. When she was first offered a Metropolitan contract, in 1926, she refused it; and when she did join the company, in 1937, Kirsten Flagstad was there. In the 1940s, when Mme. Flagstad had gone home to her family in Norway, Miss Traubel achieved first-claim standing in the German repertoire; and when Miss Flagstad returned nearly a decade later, the two shared roles on a mathematically equal basis. Many Wagnerites of long experience preferred the warm, rounded beauty of Miss Traubel's singing (despite a chanciness of upward extension that more and more led her to avoid Cs and Bs above the staff—a limitation that was almost certainly the only thing that kept her from having a major career in Europe) to the cool, steely, columnar thrust of Mme. Flagstad's. And the Camden materials, oddly assorted as they are relative to her opera house activity (much of her best Wagner recording was done for Columbia in the middle of her operatic career, and some that she did for Victor earlier and later is not included), are still sufficient to give a fairly good impression of her qualities.

At least this is true of Side 2. Side 1, representative of what you might call the Sunday Evening Hour Traubel, is largely either junk to start with or respectable

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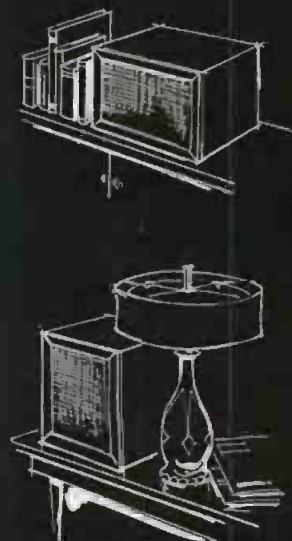
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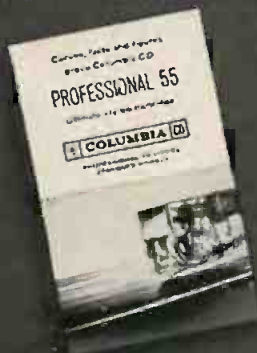


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music made into junk by overweighted arrangements and/or too majestic singing. Oddly, the loveliest singing on the listenable side is the least characteristic—the *Otello* aria, which is spun out with lovely, pure tone and more sense of Desdemona's plight than one might expect from a singer who never did (or could) appear in the role. Almost as impressive is *Euch Lüften*, though Miss Traubel actually sounded much lovelier in this when her huge voice had a whole opera house to melt into. The *Tannhäuser* "Prayer" is not on this level, nor is *Dich, teure Halle!*, where strain at the top can be felt. The Gluck is sung in the grand concert manner, with much superb tone, but without a great deal of dramatic impulse.

The accompaniments are routinely competent; the engineering is variable, but as good as in most reissues of this sort. No texts—only those remarkable notes. For a singer of her importance, Miss Traubel is not now justly represented on LP; but correction of that defect is partly up to Columbia. In sum: even with one side musically a dead loss, for \$1.98 you can't go too far wrong. J.H., Jr.

THE SPOKEN WORD

BIBLICAL READINGS: "Tales from the Great Book"

An adaptation of the comic strip, *Tales from the Great Book*, read by Joseph Cotten and Robert Preston.

• RCA Victor LBY 1014. LP. \$1.98.

This record is divided into two parts. The story of the Exodus takes up Side 1 and a considerable part of Side 2. The remainder of Side 2 retails the conquest of Canaan. As all Bible readers know, the Exodus is practically commensurate with the life story of Moses; and the conquest of the Promised Land bears about the same relation to his successor, Joshua the son of Nun. The whole record is taken from what was originally a comic strip composed by John Lehti and published by the Publishers Syndicate and is not unlike old-fashioned books of Bible stories written for children. Fortunately or not, according to the taste of the listener, where the readings follow the text of the Bible, the language employed is modern English and not the Elizabethan wording of the King James Version. If you are fond of the latter's quaint poetry, you are not likely to enjoy finding such a verse as "Thy garment waxed not old upon thee" changed to "Your clothes did not wear out," nor "Ye shall see their faces no more forever" become "You shall not see them any more." Is there not a real danger that in endeavoring to "make the Bible real," as they put it, our generation will only succeed in making it dull?

The distribution of interest in this record is accomplished in a curious fashion. The subject matter of the Moses stories is decidedly more fascinating than the doings of Joshua. But Joseph Cotten, who reads the former narrative, has not the voice nor the delivery that Robert Preston has. He tells the tales of Moses in a

thoroughly unaffected fashion and is in every sense a good storyteller. But his voice is nowhere near as bright or vigorous as Robert Preston's.

The readings themselves are not all that is involved, however. Episodes are interspersed by interludes played on an electronic organ, like the old silent moving pictures. There is also musical accompaniment to a considerable part of the narrative, and such sounds as the drowning of Pharaoh and his chariots in the Red Sea, the unarching, the trumpets, and the collapse of the Walls of Jericho are re-created. I must confess that some of these are much better than others.

On the whole the record seems of abundant worth for use in church school or religious education in the home.

WALTER B. WRIGHT, S.T.B.

DANIEL DEFOE: *Moll Flanders*

Selections from *Moll Flanders*, read by Siobhan McKenna.

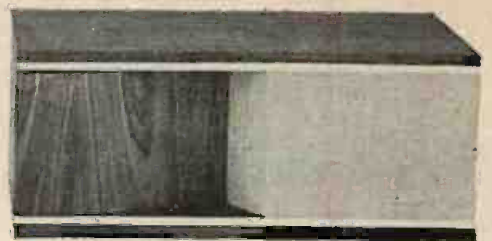
• CAEDMON TC 1090. LP. \$5.95.

Although Daniel Defoe was a prolific writer, he was not a prolix one: his own title-page description neatly sums up the life of his heroine, "who was Born in Newgate, and during a Life of continu'd Variety for Threescore Years, besides her childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd honest, and died a Penitent. . . ." *Moll Flanders* is a kind of female Paul Bunyan; and in spite of all the circumstantial detail and the objective tone that good newspaperman Defoe employs, no one is going to be deluded into thinking this account was "Written from [an actual person's] own memorandums." This is a story fully in the tradition of the rogue's tale. And no one, in spite of pietistic protestations, is going to take it as a cautionary tale, either. Crime paid pretty well for Moll; and when she turned to virtue, it was on a firm footing of financial security.

In his preface to this novel Defoe resigned himself to letting the reader "pass his own opinion"; the opinion of readers for more than two centuries seems to have been that Moll's acquaintance is well worth making. This heroine bears no relation to the sisterhood of the sentimentalized "pure prostitute"; she is endowed with good looks, a shrewd intelligence, an amiable disposition, and especially a solid grasp of pounds and pence. Moll is familiar with moral platitudes, but she has no moral imagination. Her story is peculiarly innocent, and quite refreshing.

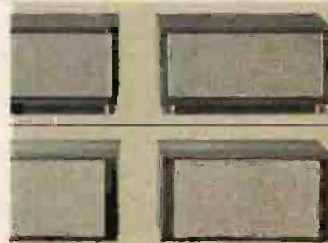
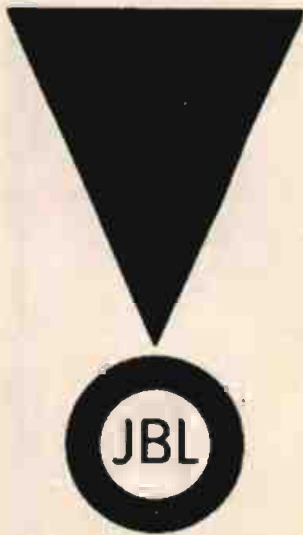
Particularly as played by Siobhan McKenna, whose bawdy-genteel, deceitful-but-undeceived, highly dramatic-but-unself-dramatizing Moll is an inspired re-creation. The episodes on this disc are those in which Moll discovers that she has married and borne two children to her own half-brother and in which she relates her career as one of London's most successful thieves and pickpockets. One craves more. J.G.

Reviews continued on page 83



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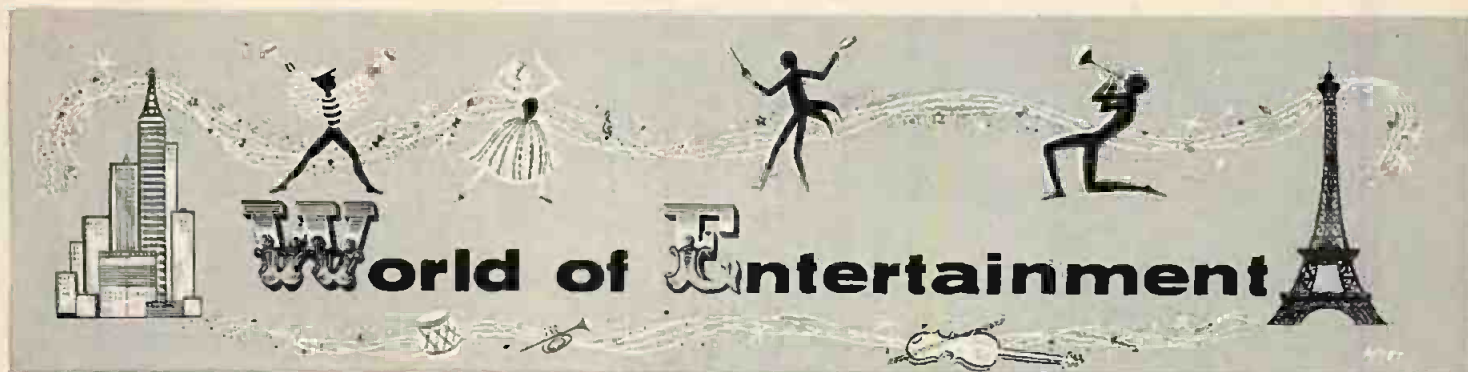
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The Suite has nine sections, each with its own special effects. The excitement begins in the opening "Ballet for Brass", with the two full bands racing at you from both directions. Then, when two trumpets, one from each side, get out and start doing a pas de deux right on the middle of the dance floor — you'll know *that's why stereo was born!*

The whole work is full of fire and flame and sly-dry humor. But suffice it to say that two musical masses have been brought together in these two bands. They've made a beautiful radioactive explosion called "Stereophonic Suite for two Bands."

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Here at Home

"Barber Shop." The Buffalo Bills; Harry Reser, banjo. Columbia CL 1288, \$3.98 (LP).

The S.P.E.B.S.Q.S.A. (The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America) is not likely to be very happy about this record, but other admirers of barber shop quartet singing will probably be mesmerized. For here is the most robust and thoroughly unorthodox example of this particular form of vocalism to be encountered on records. The Buffalo Bills, a foursome featured in the current New York musical *The Music Man*, have had the audacity to pass up all those lugubrious songs barber shop quartets have been singing for too long, in favor of songs that, for the most part, really jump. As if this were not prize enough, they have called in Harry Reser (remember the old radio program, "Clicquot Club Eskimos"?) to accompany them, on the banjo. This might even start a new Society, the S.E.F.F.A.B.S.Q.S.A. (Society for the Encouragement of Free-for-All Barber Shop Quartet Singing in America)—which would be a wonderful idea.

"Maurice Chevalier Sings Broadway." Maurice Chevalier; Orchestra, Glenn Osser, cond. M-G-M E 3738, \$3.98 (LP).

In songs like *I Love Paris* and *C'est Magnifique*, which might well have come from a Casino de Paris revue rather than a Broadway musical, Chevalier is here superb. His saucily suggestive performance of Gershwin's early song *Do It Again* is the *pièce de résistance* of the entire disc, and possibly the finest example of Chevalier's art, in English, currently on records. The balance of the program, however, finds Chevalier wrestling with some indifferent songs, without being able to infuse them with much excitement. A recital of the lyrics of *Some Enchanted Evening* and of *I've Grown Accustomed to Her Face* does not exactly enhance his reputation as a *diseur*, but perhaps the most surprising disappointment is the dull performance of *Get Me to the Church on Time*, a song one would have thought perfect for this artist. There is none, or at least, very little of the rowdy music hall quality and style that Stanley Holloway poured into the song, and Chevalier fails to bring it off by his sedate handling. The singer is ably supported by Glenn Osser's

excellent arrangements, but M-G-M's recorded sound is extremely gritty.

"Forever Young." Victor Young and His Singing Strings. Decca DL 8798, \$3.98 (LP).

This is a showcase for the talents of the late Victor Young, in the triple role of composer, arranger, and conductor. His strings do not always sing alone. Peggy Lee joins them on *Golden Earrings* (probably the most successful record she ever made), and Jeri Southern not only sings but does a piano solo on *When I Fall in Love*. The recorded string tone is not always as pleasing to the ear as it might be, since some of these bands came from sides made quite a while ago, but on the whole it is satisfactory. All in all, a rather pleasant memento of one of Hollywood's most successful popular composers.

"Hollywood Song Book." Neal Hefti and His Orchestra. Coral CX 2, \$7.98 (Two LP); Coral CX72, \$11.98 (Two SD).

Because there is usually much acrimonious debate over the song awarded the Oscar as "The Best Song in a Motion Picture," this collection of twenty-four prize winners, from *The Continental* of 1934 to *All the Way* of 1957, is a most interesting documentary. The competition must have been extremely weak for *In the Cool, Cool, Cool of the Evening* to win in 1951 and *Zip-A-Dee Doo-Dah* in 1947, but the remainder have stood the test of time surprisingly well. One interesting aspect of this record is to recall, if possible, the pictures from which these favorites came. Few will remember that *Buttons and Bows* was featured in a minor Bob Hope effort, *Paleface*, or that Frank Loesser's *Baby, It's Cold Outside* was the major pleasure of *Neptune's Daughter*, a watery epic that displayed the charms of Esther Williams. If there's anyone around your house who was a regular moviegoer in the middle and late Thirties, this could be turned into an excellent quiz game.

The Neal Hefti arrangements naturally bear only a superficial resemblance to the original orchestral arrangements of the numbers, but they are all genuinely attractive and eminently listenable, particularly in the stereo version, which boasts a very wide range of spatial illusion. Sidney Skolsky has written excellent liner notes. They are amusing, lucid, and extremely informative as to the background of the songs and their composers. Such detailed information is so seldom

supplied that this aspect of the album is worthy of comment.

"I'll Remember April." Patti Page, with Jack Rael and His Orchestra. Mercury MG 20406, \$3.98 (LP).

You might be as puzzled as I was to think up a dozen popular songs that would aptly fit the title of this record. After *April Showers* and the title song, what? I was stumped. Patti Page has solved the problem by using a form of association which goes like this. April, rain, sunshine, gardens, blossoms (cherry and rose), breezes—really quite a neat trick. Even neater is her bright, uncluttered manner of handling these old songs, particularly the ballads. Even such standards as *Mighty Like a Rose* and *My Wild Irish Rose* take on fresh colors when Miss Page sings them. I don't feel that she is quite as much at home with the one or two rhythm numbers she tries, though she bounces them around in breezy style, and they make a pleasant enough change from the slow, easygoing songs.

"Instrumental Selections from Porgy And Bess and Showboat." Eric Steele and His Orchestra. Mercury MG 20394, \$3.98 (LP).

Richly scored arrangements of a dozen songs from two popular American musicals, faultlessly played by an English orchestra. To some ears, the performances are apt to sound sedate and lacking in variety, and I must admit that I myself prefer a little more musical vitality in some of these numbers. But the album is obviously intended for the mood music audience, and is a splendid example of what such an album should be. Extremely luxuriant Mercury sound considerably enhances the pleasure of the disc.

"Juno." Original Cast Recording. Orchestra, Robert Emmett Dolan, cond. Columbia OL 5380, \$4.98 (LP); Columbia OS 2013, \$5.98 (SD).

Juno, a well-intentioned, but puzzling, attempt to convert Sean O'Casey's searing tragedy *Juno and the Paycock* into a musical, founded on the Broadway after only fourteen performances. For this disastrous venture, Marc Blitzstein wrote an extremely musical score, though I suspect its intellectual quality may lessen considerably its commercial appeal. Unlike most composers currently writing for the Broadway stage, Blitzstein orchestrates his own music and in his arrangements avoids the usual orchestral

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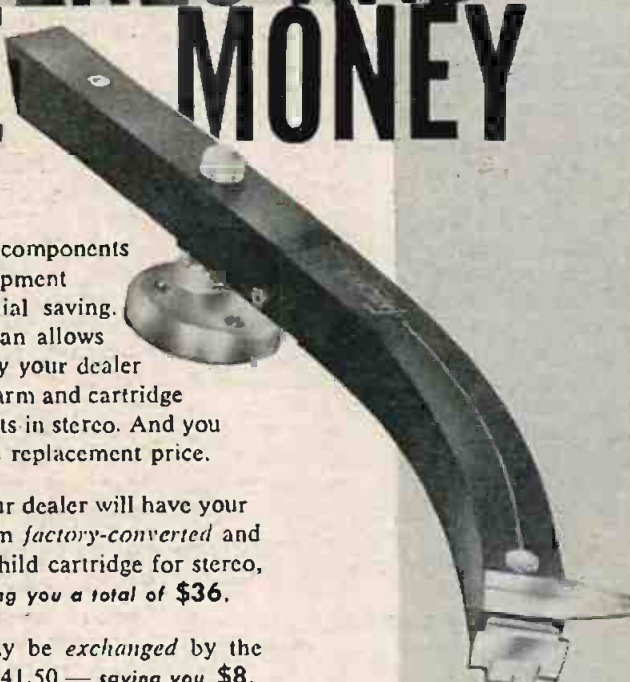
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clichés. Here he shows a masterful way with music in the Irish idiom, yet never once does his score sound either derivative or commonplace. Even a jig, an Irish waltz, or a keening ballad bears the imprint of his fine musical taste. Furthermore, his lyrics have bite, humor, and, above all, literacy.

Shirley Booth, who has been consistently unlucky when involved with musicals, is warm and often touching in the role of "Ma" Boyle, although I have the impression that she is not actually very happy in it. As her husband, the roistering braggart "Captain" Jack Boyle, Melvyn Douglas blusters his way through a couple of songs, but hardly realizes the character of O'Casey's great creation. Jack Macgowran is grand as the toadying "Joxer," though the role has been considerably written out. Monte Amundsen, a newcomer and certainly a performer to watch, is outstanding in three lovely Blitzstein ballads. The orchestral work, under Robert Emmett Dolan's strong direction, is spirited. Both versions offer the usual dependable Columbia show sound, though the stereo version seems fuller and richer, if shriller on the high end. In stereo, the ensemble numbers sound considerably more exciting and are more realistically projected than in the monophonic edition.

"Love Is a Gentle Thing." Harry Belafonte. RCA Victor LPM 1927, \$3.98 (LP).

I'd be tempted to call this a recital of folk music, since most of the material springs from that terrain; but the inclusion of a movie theme song, a semipopular Italian song, and a couple of commercial Western-flavored ballads rather negates the idea. No matter; it is an altogether admirable program of gentle songs, laments, and lullabies very handsomely sung by Harry Belafonte. Over the years this singer has acquired a number of vocal mannerisms, a fair amount of showmanship, and considerable sophistication. If these acquisitions tend to lessen his right to be considered a true folk singer, they also considerably enhance his reputation as the foremost popular singer of folk music. His voice is currently in beautiful condition, and he weaves a lovely sound around these airs.

"My Fair Lady." Original Cast Recording. Musical Director, Cyril Ornadel. Columbia OS 2015, \$5.98 (SD).

It was only to be expected that the immensely popular musical *My Fair Lady*, issued monophonically early in 1956, should appear in a stereo recording. Even though the principals of the original New York cast—Julie Andrews, Rex Harrison, and Stanley Holloway—were all busily engaged playing to packed houses at London's Drury Lane Theatre, Columbia's engineers, undaunted, trekked across the Atlantic, and on February 1, 1959, recorded this charming Loewe score, in my opinion one of the most consistently agreeable and satisfying scores written for any musical. Loewe's music has the elegance, the grace, and the wit that one used to hear in the music of Lionel Monckton. The stereo recording is, soni-

cally, a complete triumph. The orchestral sound is far richer than that on its monophonic counterpart, it is better balanced, and is kinder to the details of instrumentation. Then, too, it presents an excellent illusion of stage action, particularly in the trio *The Rain in Spain*, which places Harrison and Cooté in the right speaker, with Andrews in the left, at the beginning of the number. Later, when the trio indulge in what appears to be some sort of Spanish dance, Cooté has joined Miss Andrews, and Harrison appears to be cavorting alone. The effect is striking and convincing. Other ensemble numbers come off equally well and are distinctly more impressive in stereo than in mono. The music is well served by Cyril Ornadel's crisp direction of the London orchestra, though I would not care to say that I find it better than Franz Allers' work in the older version.

About the performances, however, I have some reservations. All three principals appear to have considerably broadened their interpretations. Perhaps this is due to their having played to an English audience for almost a year, for the English want to hear a Cockney "wot is a Cockney." Both Miss Andrews and Mr. Harrison have therefore thickened their accent considerably, and Mr. Holloway appears to me to be mugging his part rather strenuously. Miss Andrews is as charming as ever, but her voice shows some signs of wear, and is not as pure or as fresh as before. Mr. Harrison seems also to have decided to play Professor Higgins far more emphatically than he once did. There are times when his vehemence seems coarse, and quite out of character—not often, but disturbing when it does occur. Leonard Weir as Freddy (played by John Michael King in New York) is the only new member of the cast who has anything to do. His version of *On the Street Where You Live* is far more impassioned than Mr. King's, and also a good deal better sung. On the whole, I do not feel that the excellent stereo sound compensates for the slight deterioration in performance.

"A Party with Betty Comden and Adolph Green." Capitol SWAO 1197, \$6.98 (SD).

It's a long time between acts, and in the case of Betty Comden and Adolph Green, it happens to be fourteen years. Last seen on Broadway in the 1944 musical *On the Town*, which they wrote and also appeared in, they were swallowed up by the Hollywood movie mills. Now, with several movies behind them, they have returned to Broadway to throw *A Party*. And quite a party it is—especially when they revive some of the brilliantly satirical numbers they wrote and performed years ago, when they were two-fifths of the well-remembered, prewar, night club act The Revuers. Here again are such delights as *Movie Ads* and *The Reader's Digest*, and that hilarious burlesque of a Schubert-Brothers-type operetta *Baroness Bazooka*. After hearing this devastating lampoon, you will hardly be surprised that such musical fustian has now vanished from the scene. Here too is a far more pointed performance of *The French*



Pert songstress Pat Suzuki.

Lesson, from the movie *Good News*, than that offered by its original performers, Peter Lawford and June Allyson. From material contributed to more recent Broadway shows—*Wonderful Town*, *Bells Are Ringing*, and *Two on the Aisle*—the talented team have extracted some songs that fill out the balance of their program. They work on these with such skill and theatrical expertise that they succeed in making them seem better than they are. Since according to the sleeve this was "Recorded in live performance," I assume the audience reaction and applause is genuine. If so, everyone had a wonderful time at the party, and I think you will too.

"The Sound of Wayne King." Wayne King and His Orchestra. Decca DL 8823, \$3.98 (LP); Decca DL 78823, \$5.98 (SD).

A program of reasonably current pop favorites—*Gigi*, *Volare*, *Return To Me*, etc.—played by the Wayne King group. Probably most of the credit for the refreshing note here should go to Wayne Robinson, whose rich and original arrangements for these numbers rank them well out of the usual rut. Some credit is due also to Tommy Shepard for some lovely trombone solos, and some to Wayne King himself for getting away from what the public expects of him. Decca's engineers have aided the cause considerably in providing outstandingly lush sound, particularly in the stereo version.

"Jeri Southern Meets Cole Porter." Jeri Southern; Orchestra, Billy May, cond. Capitol ST 1173, \$4.98 (SD).

The uninspired title of this record gives no clue to the unusual program of Porter songs that Miss Southern has chosen to record. Except for *You're the Top*, she has carefully sidestepped the too-often-recorded favorites in favor of lesser-known numbers from the Porter portfolio of show tunes. Some of these, in fact, are obscure enough as to be almost unknown, even by the most avid Porter fan. Here, for instance, are *Don't Look at Me That Way* and *Which*, both from the Irene Bordoni 1928 musical play

Paris, best remembered, if at all, as the cradle of one of Porter's most amusing songs, *Let's Do It*. If you happen to recall the 1929 revue *Wake Up and Dream*, chances are it would be because of *What Is This Thing Called Love* rather than *Looking at You*, which the vocalist has unearthed from that score. And certainly *Let's Fly Away* made considerably less impact on those who saw the 1930 musical *The New Yorkers* than did the popular *Love for Sale*, over which it is chosen here. From *Nymph Errant*, a Porter show which unaccountably failed to reach this side of the Atlantic, comes the delightful *It's Bad for Me*, a song once memorably recorded by Gertrude Lawrence, who starred in the London production. These unfamiliar items are nicely balanced against some better known, but still too seldom heard, Porter songs. Miss Southern has never sounded better on records. Her respect for the composer's lyrics and melodies and her own innate feeling for these songs go a long way to make this an almost irresistible record for any Porter devotee.

"Pat Suzuki's Broadway '59." Pat Suzuki; Orchestra, George Siravo, cond. RCA Victor LPM 1965, \$3.98 (LP).

Two previous solo recordings by the pert and winsome Pat Suzuki (Vik 1127 and Vik 1147, both now withdrawn) alerted a few listeners to the arrival of a new singing talent. There was additional evidence in *Flower Drum Song* of the growth of her style and personality. On this record, talent, style, and personality are all strongly and effectively fused. Here are a clutch of the better songs from seven of the current Broadway musicals, all sung with tremendous imagination and *elan*. The choice of material is sometimes startling, but the result invariably justifies the choice. Particularly delightful are her versions of *Love Look Away* from her current show, of *Tonight* from *West Side Story*, and *Till There Was You* from *The Music Man*. If the magic does not work as well in some of the other songs, the fault lies with their basic inferiority rather than with the singer's efforts. George Siravo has contributed some interesting arrangements; and Victor, excellent sound.

"When You're Smiling." Eddie Peabody and His Banjo. Dot DLP 25155, \$4.98 (SD).

Although I am one of those people allergic to the charms of the banjo, I find the allergy less acute when the instrument is handled by that old master, Eddie Peabody. The veteran Peabody, who in the Twenties always seemed to me to have been the model for John Held, Jr.'s typical college boy (though it might have been the other way round), continues to display an astonishing amount of virtuosity, even after almost forty years. In this recording, he has displaced the banjo in favor of an instrument of his own invention, the Banjolene—an electric banjo with vibrato attachment. It produces, under his skilled fingers, a sound especially appropriate to the more romantic numbers he plays

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here—*Drifting and Dreaming* and *My Blue Heaven* in particular. In some numbers he has orchestral backing, and in others electric organ. In *Limehouse Blues* he is joined by flute and electric organ in a performance exciting and a bit weird. Dot's stereo sound is completely satisfactory.

JOHN F. INDCOX

Foreign Flavor

"Baccaloni in Stereo." Salvatore Baccaloni, Orchestra and Chorus. Grand Award GA 230 SD, \$4.98 (SD).

"The Big Man with the Big Voice," basso buffo Salvatore Baccaloni of the Met and operatic points east and west is at perfect ease in this recital of Italian popular songs. His deep, rich voice booms out without condescension, and he injects a delicious aura of drama and/or humor wherever indicated. Unhappily, Grand Award's engineers have grossly overmiked him; but even sonic imbalance cannot banish the joy of this release.

"La Belle Epoque." "Patachou Sings the Songs of Aristide Bruant." Orchestra, Joss Baselli and A. Goragner, conds. Columbia WL 140, \$4.98 (LP).

Heretofore I have not been an admirer of Patachou's style, but this album reveals her in a new and striking context. Scorning artifice, she adapts her clear voice perfectly to the cynical, slangy, intensely Parisian songs of Aristide Bruant. The ballads of the *fin de siècle* bard of Montmartre—*Nini Peau de Chien*, *La Belle-Sœur à Eloi*, *A Mazas*—are rowdy and, occasionally, almost childish sentimental. But they are always vivid with the vaguely diseased efflorescence of the pimps and prostitutes they celebrate. They abound also in the wry, wise humor of the commercial sinner.

But beneath the wit and the laughter and the inverted morality, Bruant's songs are crushingly sad. Patachou penetrates to this underlying poignance without ever compromising the surface fun. This is the genius of her interpretation. I do not know whether any one will ever sing these songs better than Yvette Guilbert, but I do know that no one in this generation will outdo Patachou.

"Cuadro Flamenco." Pepa Reyes and Angel Mancheño, dancers; Juan Garcia de la Mata, guitar; Manolo Leiva, singer. Elektra 159, \$4.98 (LP).

"Flamenco Fury." José Greco and Company. M-G-M E 3741, \$3.98 (LP).

"The Incredible Montoya Presents Porrina de Badajoz." Porrina de Badajoz; Carlos Montoya, guitar. RCA Victor LPM 1878, \$3.98 (LP).

"Música Flamenca." Niño Ricardo, guitar. Epic LC 3556, \$4.98 (LP).

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Elektra's *Cuadro Flamenco* introduces four talented *madrileños*. Their performances are solidly competent, but lack the soaring quality of flamenco at its finest. The album's chief distinction, in fact, lies in the wide-eyed notes, which gush all over the back of the sleeve.

José Greco brings to M-G-M's *Flamenco Fury* the smooth professionalism that marks his annual transcontinental tours. Yet Greco is conversant with the essence of his art—"the dark root of the cry" Lorca once termed it—and realism and sincerity underlie his troupe's suave presentation.

Stark and sinewy in its unadorned beauty is the collaboration of guitarist Carlos Montoya and singer Porrina de Badajoz. Porrina's untrained voice is harsh and pure and rich in nuance; Montoya's perfectly attuned guitar is at its multihued best. Their program—*soleares*, *bulerias*, and *fundamentos*—is as straightforwardly virile as their approach. Clear, resonant reproduction by RCA Victor throughout.

On the even more intimate level of the solo guitar, Niño Ricardo's *Música Flamenca* is a moving recital in the classical gypsy mold. Here is flashing technique combined with impeccable restraint. The emotion generated by Sevillian Ricardo is taut, never sloppy. This record—so clear that the instrumentalist's hoarse humming is audible—places Ricardo firmly in the first rank of flamenco guitarists.

"Cugat in Spain." Xavier Cugat and His Orchestra. RCA Victor LPM 1894, \$3.98 (LP).

Says the annotation: "All the times contained herein come from Spain—the pasodobles, gypsy airs, and Spanish classical music. And yet they all come out with a cha-cha beat." This, precisely, is the trouble. A dismal effort all around.

"Fuego Del Ande." Yma Sumac; Moises Vivanco and His Orchestra Tipica. Capitol ST 1169, \$4.98 (SD).

Yma Sumac's voice may lack the astonishing range and flexibility of fifteen years ago, but she is still a thoroughly winsome vocalist. While these gay Peruvian-Inca-Andean traditional airs—brilliantly arranged by conductor Vivanco—make no excessive demands, Miss Sumac is in such splendid form that the restrictions of her material seem almost beside the point. Lifting, light, and thoroughly beguiling. The stereo sound is tops.

"Hamburg on the North Sea." Various performers. Capitol T 10203, \$3.98 (LP).

The smell of the Baltic and the peculiar, mocking *esprit* of Hamburg pervade this selection of North German maritime favorites. An assortment of artists do well by the songs and the sound is superb; but unless you have a root—or an odd tendril—in Hamburg, you will find the music and atmosphere of limited appeal.

"Hawaii." Johnny Pineapple and His Islanders. Audio Fidelity AFLP 1850, \$5.95 (LP); AFSD 5850, \$6.95 (SD). "Lovers Luau." Les Paul and Mary Ford. Columbia CL 1276, \$3.98 (LP).

The fiftieth state continues to be a prime target for record companies, and this month's crop brings both a hit and a miss. For Audio Fidelity, the veteran Johnny Pineapple guides his strum-happy forces through a satisfying—if not terribly stimulating—array of melodies on the order of *Sweet Leilani* and *Hawaiian War Chant*. The rich, clean-cut stereo sound edges the excellent monophonic edition.

Les Paul and Mary Ford offer a pedestrian run-through of pretty much the same songs. The performances generate no excitement, and shed luster neither on the artists nor Waikiki.

"Japan Revisited." Mamoru Miyagi and Graduates of Tokyo's University of Arts. Capitol T 10195, \$3.98 (LP). The koto is a multistringed, peculiarly nasal-sounding instrument. Add to it drums, samisens, and the exquisitely played bamboo flute of Mamoru Miyagi and you have sound that is wholly, uncompromisingly Japanese. Here just such an assemblage presents a carefully chosen program of Japanese traditional music. Onetime patrons of Tokyo's nocturnal teahouses will rejoice in the familiar strains of *Tanko Bushi* (*The Coal Miners' Song*) and *Kojo no Tsuki* (*Moonlight on the Ruined Castle*). If you know, or would know, Japan, this is for you.

"Lucho in Mexico." Lucho Gatica; José Sabre Marroquín and Los Cuatro Soles. Capitol T 10187, \$3.98 (LP).

Chilean-born Lucho Gatica is a large vocal wheel in the sprawling world south of the border. However, in this latest release, Capitol's Mexican engineers have overmiked and echo-chambered him to a fare-thee-well. Gatica is a singer of talent and charm who deserves the attention of *norteamericanos*, but the reasons are not evident on this overblown disc.

"Moulin Rouge." Raymond Lefevre and His Grande Orchestra. Kapp 1121, \$3.98 (LP).

Lefevre and his "grande" band limn Paris effectively and tastefully in a musical prism that runs the spectrum from Offenbach to a Maurice Chevalier staple. Lean rather than lush orchestrations and the excellent program make this the equal of any Paris once-over-lightly on discs. Handsome sound.

"A Night at Tire-Bouchon." Capitol T 10202, \$3.98 (LP).

An off-beat offering of merit, this brightly recorded disc presents some of France's merriest old ballads taped—with audience participation—at a small Montmartre *botte*, the Tire-Bouchon. Everything is infectionally gay, but you've got to have a grasp of colloquial French to follow the proceedings. The Tire-Bouchon, incidentally, is no workingman's hangout. I dropped in to sing a chorus or two last summer and fled the premises after one short beer. Price: \$2.50.

"Smart and Continental." Dick Smart; Orchestra, Nick Perito, cond. Everest LPBR 5027, \$3.98 (LP); SDBR 1027, \$5.95 (SD).

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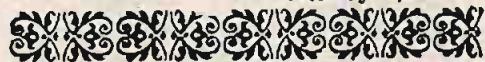
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limited range but pleasing quality. More importantly, he is a veteran of European night spots. As a result, he sings these favorites—*Passing By*, *Autumn Leaves*, *Arrivederci Roma*—with a Continental flair. Those who shudder at the linguistic atrocities of most American singers will find Smart smooth and minimally accented in French and Spanish. Everest's sound is uniformly excellent, with the stereo version holding an edge due to increased breadth and depth.

O. B. BRUMMELL

FI MAN'S FANCY

"'Around the World in 80 Days' in Words and Music." Chorus and Orchestra, Franz Allers, cond. Everest LPBR 4001, \$4.98 (LP); SDBR 1020, \$5.95 (SD).

Although there is no great distinction in Harold Adamson's lyrics to the Victor Young film score for Mike Todd's extravaganza, the stunt of adding verses and bits of Fogg-Paspartout dialogue comes off with surprising effectiveness. This is thanks largely to the skill of Leo Shuken's rescorings, the verve of Franz Allers' performances, perhaps also to the conciseness of the dialogue and Leon Janney's imitations of Cantinflas. Even so, the mélange would appeal mainly to film fans if it weren't as superbly recorded as it has been here, especially in the stereo version, which has not only all the brightness and clarity of the LP but also wondrously open spaciousness and sonic naturalness (as well as far more dramatic cross-channel effects in the dialogues). I have been told that this is Everest's first recording in using 35-mm magnetic-film masters. Whatever the means, it is the final results which count: and here they proffer as admirable—and unexaggerated—an example of theatrical choral and orchestral reproduction as stereo technology has achieved to date.

Dagenham Girl Pipers. Capitol ST 10125, \$4.98 (SD).

Graduates of the famous British school for girl pipe-and-drum players prove their skill in the very first band of this only moderately stereoisitic recording: the remaining eleven bands are more impressive as demonstrations of the youngsters' stamina and—to a nonpiper at least—the remarkable tendency of one tune to sound very much like another. From a sound fancier's point of view, the most interesting moments here are the two groups of solos, where the bagpipe's characteristic drones and floridly "graced" treble can be studied in far better detail than in the ensemble pieces.

"Destination Stereo." RCA Victor LSC 2307, \$2.98 limited offer (SD).

A typical demo-sampler except for the unusual skill with which its program has been selected to display both exceptionally colorful modern scores and notably brilliant, strongly stereoisitic, recording techniques. Most of the materials are drawn from recent RCA Victor orchestral

releases (Fiedler's *Sabre Dance* and *Hernando's Hideaway*, Reiner's Mussorgsky-Ravel "Gnomus" and *Lieutenant Kije* "Troika," Morton Gould's *Rodeo* "Hoe-Down" and his own *Fourth of July*, Munch's *Roman Carnival Overture*, and the second movement of the Rubinstein-Wallenstein *Saint-Saëns Second Piano Concerto*), but there is one surprise in a couple of movements from Rimsky's *Capriccio espagnol* in a somewhat slapdash but ultradramatic and ultrabrilliant performance by the RCA Victor Symphony under Kondrashin, which has not yet been released in its entirety.

"Fanfare!" (NATO Tattoo Arnhem). Columbia WL 147, \$4.98 (LP); WS 301, \$5.98 (SD).

Many Americans may need reminding that the musical meaning of "tattoo" is not only a flourish of drums, but a ceremony in which bugles and drums recall servicemen to their barracks, and—by extension (particularly in England)—a public display in which several military bands participate. This program assembles an international host of organizations (including Dutch, German, British, and Canadian bands, as well as our own 33rd U. S. Army Band) for a recent NATO pageant in the Netherlands garrison town of Arnhem. The music itself ranges almost as widely as the choice of performers, from traditional martial favorites to the *St. Louis Blues* (quaintly played here by a Dutch group) and a pretentious NATO *Hymn* which sounds as if it had been arranged on the spur of the moment to combine the national anthems of the participating countries. Unfortunately, none of the performances is outstanding, and the recording itself—brilliant but a bit harsh in LP, broader and more out-of-doorsy in stereo—is scarcely as impressive as the best current examples of recorded military bands.

"Hi-Fi Cuban Drums." Capitol T 10141, \$3.98 (LP).

"Unrehearsed" and "spontaneously recorded" by Ramón S. Sabat on location in Cuba, the anonymous "island's wildest skin heaters" are less distinctive for any jungle wildness than for their rhythmic steadiness and ingenuity, their sustained verve, and their use of such novel instruments as the *roncole* (jingles), *aggue* (pebble-filled giant gourds), *marimboola* (which utilizes old phonograph mainsprings), and *hierros* (miscellaneous percussion derived from sawed-off machettes, hoe blades, and plowshares), in addition of course to the more familiar maracas, claves, guiro, and bongos. The players are particularly effective in a rhapsodic *Yenguele Maria*, featuring the marimboola, but the jingly *Conga de Carnaval* and catchy *Bongo Sera*, which dispenses entirely with the usual vocal solos with choral responses, are not far behind. Indeed the whole program is remarkably zestful, free from nonauthentic blemishes, and recorded with attractive naturalness in unexaggerated but beautifully clean and open-air stereoism.

"Invitation to the Dance." Capitol Symphony Orchestra, Carmen Dragon,

cond. Capitol P 8466, \$4.98 (LP); SP 8466, \$5.98 (SD).

In part, this latest Dragon symphonic-pops program merely presents further high-spirited, occasionally overvehement, performances of standard favorites in sparkling clean recording which sounds a bit dry in monophony, but is far more translucent, if still not especially spacious, in unexaggerated stereo. But that's the lesser part: the disc assumes genuine distinction for the conductor's arrangements of—or more properly variations on—Country Gardens, Turkey in the Straw, and Sailor's Hornpipe, each of which fairly hubbles over with vivacity and each of which demonstrates Dragon's mastery of imaginative orchestral scoring. In stereo particularly, these three *jeux d'esprit* are

"Life in Vienna." Vienna Philharmonic Orchestra, Rudolf Kempe, cond. Capitol SG 7167, \$5.98 (SD).

Competent performances of the *Morning, Noon, and Night, Opera Ball, Fledermaus*, and *Donna Diana Overtures*, plus Lehar's *Gold and Silver Waltz*, Josef Strauss's *Music of the Spheres*, and the Johann Strauss, Sr. *Radeletsky March*, by an orchestra and conductor who even in routine vein obviously know just how this music should go. At first hearing, the moderately stereoisitic recording, for all its clarity and wide dynamic range, does not seem particularly spacious; but before the second side is finished one appreciates better its genuine virtues of lucidity, warmth, and authenticity.

"Al Melgard at the Chicago Stadium Organ," Vol. 2. Audio Fidelity AFLP 1887, \$5.95 (LP); AFSD 5887, \$6.95 (SD).

Among several current theatre-organ releases, this warrants singling out for its impressively realistic recording (especially in stereo where the clarity of details is maintained unblurred even by an enormously long reverberation period) and for the good taste of Melgard's registrations, which effectively display the un-gimmicked tonal attractions of what is claimed to be the world's largest theatre pipe organ. Moreover, Melgard plays with verve in his brisker pieces (*I Ain't Got Nobody, A-Tisket A-Tasket, Baruska Polka*, etc.) and indulges in only mild throbiness in his slower ones (*London-derry Air, Paloma Tango*, etc.).

"Musically Mad." Stereo Mad-Men Mixed by Bernie Green. RCA Victor LPM 1929, \$3.98 (LP); LSP 1929, \$5.98 (SD).

Even those who have ruefully relished that zaniest of comic book take-offs, *Mad* magazine, can hardly imagine how comparable satirizations might be applied to music, but *aficionado* Green makes a bold try. If only mildly successful in some of his tonal caricatures, he produces authentic belly laughs in the best of them: the opening *Concerto for Two Hands* (which is exactly that—pneumatic sounds, produced by hand squeezing, which the delicate-eared may well protest should be obscene and not heard); a more-robust-than-usual spoof of *The Mikado*; a prat-falling *Skater and His Dog*; the *Green*

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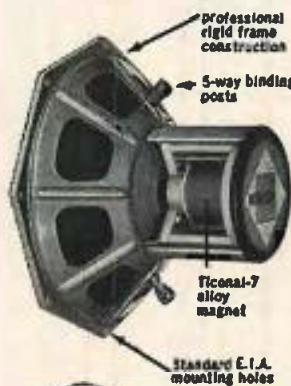
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Records in Review

1958



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Bee, an alarming metamorphosis of Rimsky's bumblebee; and perhaps best of all, as far as genuine musical cartooning goes, a *Gunsmirk Suite* that should silence all TV-Western tunesmiths forever. Funny as all this first struck me on the LP, when I received the stereo disc I not only laughed harder than ever but felt that stereogenics had never been employed more drolly. I'll guarantee you can't keep a straight face throughout this program—and that you can't fault either the brilliancy of the stereo technology or the still more unusual combination of ingenuity and logic with which it is exploited.

"'Porgy and Bess' Stereorchestrations." Monte Kelly and His Orchestra. Carlton LP 12111, \$3.98 (LP); STLP 12111, \$4.98 (SD).

With the approach of the film version of Gershwin's folk opera, we're probably in for a deluge of *P. & B.* hit tunes, but Monte Kelly's "stereorchestrations" (which incidentally sound first-rate in monophony too) will be hard to beat. His big band (with no less than twenty-five strings) plays quite straightforwardly and with good verve for the most part, the moments of jazz improvisation are wisely restricted to the few pieces where they're really suitable, and the over-all sonic impact is notably exciting. The stereo effects are done in excellent musical taste, revealing their full ingenuity only when one relistens with concentrated attention on the sonics alone. And that's hard to do in the arrangements' best moments, where Gershwinian gusto takes over irresistibly.

"Stereophonic Demonstration and Sound Effects." Audio Fidelity AFSD 5890, \$6.95 (SD).

Not to be confused with Audio Fidelity's FCS 50000 (which includes tone test materials and samplings from the new classical series), this is a grab bag of materials of earlier date, some of which I don't think have been released before. The first side is another "introduction to stereo" with pleasant commentary by an unidentified narrator, but also strong sales plugs for the various Audio Fidelity stars represented. I found rather more novel, if perhaps specialized, interest in the straight sound effects on the other side—as motley a *divertissement* as odd-sounds-fanciers have enjoyed since the appearance (and that was in monophony) of E. D. Nunn's *Adventures in Cacophony*.

"Strings in Hi-Fi." Pierre Challet and His Orchestra. Mercury MG 20385, \$3.98 (LP). Domenico Savino and His Symphonic Strings. RCA Camden CAL 487, \$1.98 (LP); CAS 487, \$2.98 (SD).

For all the identical titles and similarity of programs, it would be hard to find two records more markedly unlike in all other respects. Savino's ensemble plays familiar string-orchestral favorites, plus a couple of pops and four of the conductor's own quite engaging originals; but despite the appellation of "symphonic," it is strictly salonish in stylistic approach and ultradily recorded—though less unattractively so in stereo. Even at the latter's best, however, the over-all sound is not nearly

as big and dramatic as that of the apparently much larger Challet (French) orchestra, which is bright as well as clean and even in monophony gives far better indication of a big auditorium. I'm looking forward to hearing this work in stereo sometime, where it should be a knockout, but just as it is it proffers some topnotch symphonic-pops playing. And although its B-side selections fall off badly in both musical interest and executant spirit, those on the A side alone are outstanding for verve and precision.

"Sunday Meeting with the Victory Baptist Choir." Warner Brothers WS 1270, \$4.98 (SD).

Even without the advantages of stereo this on-location recording of Negro gospel songs is more spontaneously exuberant and unselfconscious than any I've heard in the past, and its notably realistic yet unexaggerated stereoism would seem hard to surpass. The choir is an enormous one of two hundred voices and really sounds that big, achieving tremendous momentum when it gets going in jubilant performances, rhythmized by handclapping, of *Jesus I'll Never Forget, Go Down Moses, I Saw the Beautiful Light, Runnin', Jesus My Rock*, and nine other selections. The soloists, obviously unprofessional, are no less obviously sincerely fervent; and fairly distant miking avoids any unnatural spotlighting either of them or of the well-back piano, electronic organ, and electronic guitar accompaniments.

"That Celestial Feeling." Herm Saunders and His Celestial Music. Warner Brothers WS 1269, \$4.98 (SD).

Arranger Frank Comstock has had one of his happiest inspirations in clothing a characteristic mood music program in the new sound of glassy piquancies and dark colorings usually associated with the coolest of cool jazz. Herm Saundler's celesta solos are mostly in the fascinating middle and lower ranges of that normally merely tinkling instrument, and they are atmospherically backed up by a lyrical trombone quartet and a wood-wind ensemble starring bass flute, along with contrabass clarinet, French horn, etc. A lilting *Clouds* and easily swinging *Shooting Stars* are perhaps the best of the twelve pieces, but they all reveal a rich spectrum of attractively blended and contrasted timbres in admirably low-level, glowing stereoism.

"Themes from Horror Movies." Dick Jacobs and His Orchestra. Coral CRL 57240, \$3.98 (LP); CRL 757240, \$5.98 (SD).

I eagerly anticipated some delicious aural frissons from this, my first encounter—tonally—with the *Son of Dracula, Mole People, Deadly Mantis*, etc., recorded—it reads only too candidly here—in "ghoulish high fidelity." But, alas, the monsters prove to be *papier mâché* creations, the orchestra a scratch ensemble in every sense of the term, the sound effects men notably lacking in imagination. Furthermore, Bob McFadden's introductory narrations are delivered in such bogus imitations of the Karloff and Boyer accents as

to stimulate more visibility than goose flesh. And the recorded sound is awful in stereo and only somewhat less ugly in monophony.

"Waltz Masterpieces." Stadium Symphony Orchestra of New York, Poliakin, cond. Everest LPBR 6025, \$3.98 (LP); SDBR 3025, \$5.95 (SD).

The use of 35-mm magnetic-film masters (with their improved signal-to-noise ratio, decreased channel crosstalk, and complete freedom from print-through), which was merely rumored for Everest's *Around the World in 80 Days*, is confirmed by a special press release for the present work. Yet the technological refinements are actually less evident (aurally) here, since the summer *alter ego* of the New York Philharmonic plays with rather coarse tonal qualities in an acoustical *ambiance* which is definitely unattractive in monophony and only acceptable in the more expansive stereo edition (although the latter is notably superior in sonic naturalness and specificity of sound-source localizations). And Poliakin sadly lacks the magisterial assurance of a front-rank interpreter as well as the rhythmic and coloristic subtlety which alone can breathe fresh life into the familiar (and here mostly abbreviated) war horses which make up his program.

"With Bells On." Sid Bass and His Orchestra. RCA Camden CAS 501, \$2.98 (SD).

Like many another discophile I have assumed that most bargain price releases in stereo are apt to represent inferior quality in at least some respect. The present disc is an arresting correction of that prejudice, for it hardly could be bettered at any price either in recording (markedly stereoistic and rather closely miked, but invigoratingly big and bright) or in performances (lilting and zestful, featuring gleaming chimes and a wide variety of bell-like timbres). Listen especially to Bass's originals, the glittering *Bells Are Swinging* and piquant *Blue Bells*, or to his deft arrangements of *Pick Yourself Up, You'd Be So Nice To Come Home To*, and *Blue Room*—all a delight to ear and spirit.

"Zodiac Suite." Norrie Paramor's Orchestra. Capitol ST 10073, \$4.98 (SD).

What with tunesmiths' celebrating astro-nauts like mad these days, it's only fair that the older breed of astrologers should try to cash in on the cocktail lounge and jukebox trade. Here a British leader musters a forty-five-piece orchestra and fifteen-voice wordless (mercifully!) choir to run through a dozen of his own and Bobby Black's inspirations yecept *Capricious Capricorn, Mood Aquarius, Seductive Scorpio, Taurus Tango*, and the like. At times the stars seem to have their signals crossed by inspiring Paramor and Black with tunes definitely assigned earlier to Richard Rodgers, but elsewhere the astral supply of schmaltz seems inexhaustible. At least the signs are favorable both to the performances (smoothly rich) and recordings (ditto, with considerable reverberance and minimal stereoism).

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JAZZ

Wild Bill Davison: "Mild and Wild." Commodore 30009, \$4.98 (LP).

Some of Davison's most stimulating affronts to propriety have been gathered on this disc. They include his *That's a Plenty*, a classic bit of roughhouse, and several examples of his sassy approach to ballads, the raucous sweetness of his cornet twinkling over a stomping, swampy beat. Ed Hall's sinewy clarinet brightens four selections, and such other worthy comrades-in-rhythm as Pee Wee Russell, George Brunis, and Dave Tough also show up.

Four More Jazz Approaches to *Porgy*

IF THERE MUST be jazz versions of show scores, George Gershwin's *Porgy and Bess* would seem to be one of the more logical candidates. In the flurry of recording activity accompanying the release of the film version of the folk operetta, five jazz versions have already turned up and more are on the way. So far this output is surprisingly unimpressive. The most ambitious efforts in terms of the number of musicians involved and the trickiness of the arrangements are the Ralph Burns and Miles Davis-Gil Evans discs.

Burns does four selections with a small jazz group and a bank of strings, the rest with an eleven-piece band. His approaches are imaginative and his non-string pieces are crisp and rhythmic. But his main triumph has been in his use of his strings, which normally have a deadening effect on a jazz performance. Burns has turned them into an apt accenting frame for unusually strong and lyrical solos by Al Cohn, Urbie Green, and Markie Markowitz, a trumpeter whose playing here suggests that a valuable new jazz brass man is on the verge of arrival.

The Davis-Evans collaboration is colored by the now familiar slowly shifting panels of sound of Evans' arrangements



Ralph Burns: he triumphs with strings.

Doc Evans: "The Sweetest Since Gabriel." Audiophile 57, \$5.95 (LP); Audiophile Stereo 57, \$5.95 (SD).

Moving out of their customary repertory of Dixieland and traditional jazz standards, cornetist Doc Evans and pianist Knocky Parker investigate some of the most worthy pop tunes of the Twenties and Thirties—*You're the Cream in My Coffee*, *Cherry*, *Blue and Broken Hearted*, and so forth. It is a stimulating and delightful change of scene for both. Playing as part of a remarkably relaxed, easy-going quintet, Evans gives his characteristic lyricism full reign while Parker, who often seems somewhat diffident when he is trying to be Jelly Roll Morton or an old ragman, is enthusiastically outgoing, revealing that his natural métier is the briskly bouncing style of Jess

and the plaintive, occasionally uncertain trumpet playing that Davis affects in this context. There are times when Evans, Davis, and Gershwin come together in complementary fashion, but the steady accumulation of slow, mournful sounds added to Davis' shaky breathiness results in dullness. One begins to suspect that Evans is determined to dig the same musical grave for himself that he and Claude Thornhill dug for Thornhill's band.

Mundell Lowe's seven-piece group (which includes Ben Webster, Tony Scott, Art Farmer, George Duvivier, and Ed Shaughnessy) takes a looser and sportier approach to the score, leaning heavily on the blues. Lowe's scored ensembles often have a weighty, chunky sound but Webster and Lowe loosen things up in their solos. Still, the best parts of this disc are those which are the least contrived, notably some trio selections on which Lowe plays in a relaxed after-hours fashion. Hank Jones's *Swingin' Impressions* are thoughtful and skillful piano interpretations of Gershwin's tunes but they rarely swing. And when Jones does move into swinging position he is dragged back by a dull and leaden rhythm section.

Of the five jazz approaches to *Porgy and Bess* released so far, the first to appear, Cootie Williams' and Rex Stewart's *Porgy and Bess Revisited*, Warner Brothers 1260 (reviewed in *High Fidelity*, April 1959), remains the most engaging of the lot. JOHN S. WILSON

Ralph Burns and His Orchestra: "Porgy and Bess in Modern Jazz." Decca 9215, \$3.98 (LP); Decca 79215, \$5.98 (SD).

Miles Davis: "Porgy and Bess." Columbia CL 1274, \$3.98 (LP); Columbia CS 8085, \$5.98 (SD).

Mundell Lowe and His All Stars: "Porgy and Bess." RCA Camden CAL 490, \$1.98 (LP); RCA Camden CAS 490, \$2.98 (SD).

Hank Jones: "Swingin' Impressions of Porgy and Bess." Capitol T 1175, \$3.98 (LP); Capitol ST 1175, \$4.98 (SD).

Stacy. Don Anderson adds some gently evocative guitar solos to the pleasures of a beautifully played and unusually well-recorded disc.

The First Jazz Piano Quartet. Warner Bros. W 1274, \$3.98 (LP); Warner Bros. WS 1274, \$4.98 (SD).

The four pianists involved on this disc—Bernie Leighton, Moe Wechsler, Morris Nanton, and Irv Joseph—are much more successful in exploring the jazz potential of four pianos than the similar group which recently recorded on Coral as The First Modern Piano Quartet. The big-band accompaniment used by that group has been wisely avoided here, and Leighton and Joseph (who also arranged the piano parts for the Coral recording) have written neat, compact arrangements which are varied, light, and melodic, including occasional ventures into eight-handed piano jazz as well as solos more imaginatively integrated than the usual let's-take-turns. This Quartet really swings.

Bud Freeman and His Summa Cum Laude Trio. Dot 3166, \$3.98 (LP).

"Chicago Jazz Permaneat Semper!" screams an eagle (a saxophone clutched in one set of claws) which adorns the sleeve of this disc. Within, this sleeve further advises, are such tunes as *Non Possum Dare Tibi Aliud Nisi Amorem*, *Calcaria-casa Tristitia*, and *Est Mirum*. Freeman quickly reveals that behind this formidable façade lie (as any veteran of Caesar's *Commentaries* will realize) *I Can't Give You Anything But Love*, *Limehouse Blues*, and *'S Wonderful* (which really ought to be translated as *'St Mirum*). In the process Freeman shows a neatly chiseled yet surging attack which turns *Calcaria-casa Tristitia*, for example, into a slashing, searing demonstration. He is the assured and enthusiastic old master throughout the program, ably spelled by Bob Hammer's strong middle-ground piano and backed by Mousey Alexander's drums.

Benny Goodman and His Orchestra: "Happy Session." Columbia CL 1324, \$3.98 (LP); Columbia CS 8129, \$5.98 (SD).

Goodman is not having much success finding new big-band arrangements to add to his established favorites. Five such efforts on this disc are not apt to be remembered for long. But when Goodman eases into the relaxed surroundings of a quintet, he shows glimpses of the glow missing from much of his playing in recent years. He has worthy quintet companions (Russ Freeman, George Duvivier, Shelly Manne, Turk Van Lake in one group; André Previn, Barney Kessel, Leroy Vinnegar, and Frankie Capp in another) and they produce several performances which can hold their own in the eminent catalogue of Goodman small-group works.

Historic Jazz Concert at Music Inn. Atlantic 1298, \$4.98 (LP).

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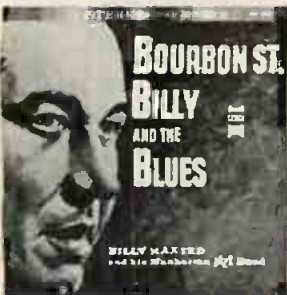
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George Lewis: "Concert!" Blue Note 1208, \$4.98 (LP). "George Lewis of New Orleans." Riverside 12283, \$4.98 (LP).

The Blue Note disc is a well-balanced recording (of a 1954 concert) on which Lewis' band runs through some of the most familiar war horses of its repertory (*Ice Cream, Over the Waves, Mama Don't Allow It, Bergundy Street Blues*, etc.) but plays with such flaring zest and builds to climaxes so fervently rhythmic that the listener is all but overwhelmed. The spirit in the playing and singing of these veterans gives these performances tremendous impact. This is probably the best recorded summation of the core of the Lewis repertory.

The Riverside disc is a reissue of two sessions made in New Orleans in 1946 by Rudi Blesh and originally issued on his Circle label. On one side Lewis is heard with the Original Zenith Brass Band, a loose, relatively fluent group which became the nucleus of his later band. The other side is played by the Eclipse Alley Five, an even closer approximation of Lewis' band but lacking a badly needed trumpet. Most of the Five's selections include uninspired vocals by Sister Berenice Phillips and Harold Lewis. Both groups are roughly recorded.

Marian McPartland: "At the London House." Argo 640, \$3.98 (LP).

Mrs. McPartland continues to grow as a jazz pianist. Her playing here is assured, imaginative, flexible, lyrical, and strongly rhythmic. Even as unpromising a selection as *Play Fiddle Play* is turned into a strong entry by her inventive approach and spirited attack. And when she gets to as basically jazzworthy a piece as Charlie Parker's *Steeplechase*, she comes on swinging joyously. This is easily her best work on records.

Gerry Mulligan Quartet: "What Is There to Say?" Columbia CL 1307, \$3.98 (LP); Columbia CS 8116, \$5.98 (SD). The first recording by the current Mulligan Quartet, with Art Farmer on trum-

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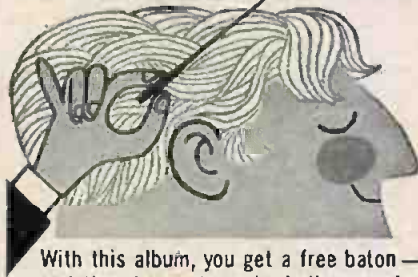
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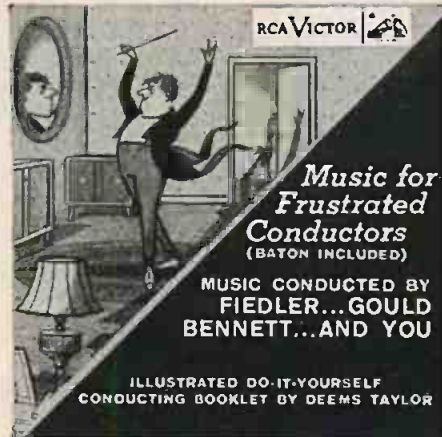
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High Fidelity

RECORD REVIEW INDEX

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pet, is an extremely polished collection. If the replacement of Bob Brookmeyer's gutty valve trombone by Farmer's relatively suave trumpet has removed some of the rough zest from the group, this is more than made up by the fluent grace which Farmer brings to the Quartet, balancing and to some degree affecting Mulligan's sometimes boisterous stomp style. The Quartet is at its best in such tailor-made Mulligan originals as *News from Blueport*, *Festive Minor*, and *As Catch Can*. The ballads are spotty; although Farmer can be very lyrical (*What Is There To Say?*), he falls into a breathy, static manner on *My Funny Valentine* and *Just in Time*. Despite occasional flaws, this is a distinctly superior disc.

King Oliver: "Back o' Town." Riverside 12130, \$4.98 (LP).

Ten of the dozen selections on this disc are by an excellent Clarence Williams group with which Oliver recorded in 1928 and 1929. At this time Williams, Jelly Roll Morton, and Duke Ellington were in a class by themselves in sketching out inventive and colorful ensembles. Williams was particularly fond of weaving a tuba into his arrangements, and Cyrus St. Clair makes the most of these opportunities. On half of these pieces the Williams group accompanies Sara Martin, an unusually good blues singer. Oliver plays behind her with great sensitivity while Charlie Irvis' lightly dirty trombone accents are extremely apt. The collection is filled out by two roughly recorded solos by Oliver, accompanied by Jelly Roll Morton. Both tunes are by Morton and he seems much more at home in them than Oliver does.

Johnny Parker: "Dixieland Marches on Broadway." Golden Crest 3051, \$4.98 (LP).

An unidentified Dixie group (except for Parker who is asserted to be "one of music's foremost exponents and interpreters of Dixieland," although there is no other indication of who he is or what instrument he plays) rips through some show tunes with a happy and raucous zest. The anonymous trumpeter has some of the delightfully nasty qualities of Wild Bill Davison but his work lacks Davison's identifiable personal touches. The clarinet is smooth and singing, the trombone bulges with gustiness, and the group as a whole jumps joyously, albeit the similarity of its treatment of each piece eventually dilutes the impact.

Bob Prince Tentette: "Charleston 1970." Warner Bros. W 1276, \$3.98 (LP); Warner Bros. WS 1276, \$4.98 (SD).

Prince, who composed the provocative jazz ballet, *New York Export: Op. Jazz*, has done something on this disc which has eluded almost everyone else who has tried it: he has arranged some venerable tunes of the Jazz Age for a group of modern jazzmen so as to maintain the atmospheric integrity of the tunes and prevent the soloists from destroying them. This is, as it should be, good fun with Barry Galbraith's banjo keeping an implication of a Twenties beat in the rhythm and Sol Schlinger's baritone saxophone providing

an aptly dark, hiccuping bottom. The tunes, attacked in high spirits but without mockery, include *Varsity Drag*, *Black Bottom*, *Yes Sir That's My Baby*, and *Five Foot Two Eyes of Blue*.

Tony Scott: "Free Blown Jazz." Carlton STLP 12113, \$4.98 (SD).

A lot of unusually good jazz has been brought together in this varied LP by Scott, trombonist Jimmy Knepper, trumpeter Clark Terry, pianist Bill Evans, and several associates. Groupings change from selection to selection—Scott is heard on clarinet alone with a rhythm section, with Terry and rhythm, with Knepper and rhythm, in a baritone saxophone challenge with Sahih Shihab, and as part of a sextet. Scott is far more consistent here than he usually is on discs. His playing is almost always forthright and warmly emotional and he allows himself little dalliance with contrived effects. He shares a fascinating development of *I Can't Get Started* with Knepper and underlines Terry's brilliant performance of *Body and Soul*, the high spot of the set. His work on baritone saxophone is taking on added depth—when he really warms up one now hears suggestions of Harry Carney's solid basis rather than the glibness that coated some of Scott's earlier baritone efforts.

Jimmy and Mama Yancey: "Pure Blues." Atlantic 1283, \$4.98 (LP).

Jimmy Yancey was probably the most lyrical of the boogiewoogie pianists. The lightness and delicacy of his playing make one side of this disc a valuable memento of one of the essential jazz performers. On the other side he accompanies his wife, Mama Yancey, who sings a set of blues. Her phrasing is sensitive and knowing but her nasal tone eventually becomes monotonous.

Lester Young-Teddy Wilson Quartet: "Pres and Teddy." Verve 8205, \$4.98 (LP).

There could scarcely be a better memorial to the late Lester Young than this set on which, spurred by Wilson, Gene Ramey, and Jo Jones—a magnificent rhythm section—he really swings out in clean, lifting fashion. There is none of the static mopey which marred so much of his recording during the past ten years. This is Lester Young showing why he had an influence on tenor saxophonists which was, if possible, even more pervasive than Charlie Parker's on alto saxophonists. It is an unusually bappy session with Wilson in excellent form and everything clicking effortlessly into place.

Si Zentner and His Orchestra: "Swing Fever." Bel Canto BCM 36, \$4.98 (LP); Bel Canto SR 1014, \$5.95 (SD).

Zentner, a trombonist with an almost excruciatingly smooth style, leads a big dance band with the pleasant hallmarks of the dance bands of the Swing Era—a mixture of suavity and surging vitality. This debut disc reveals a crisp, assertive band with several good soloists, highlighted by a brilliantly flamboyant duet between tenor saxophonists Don Lodie and Modesto Briseno.

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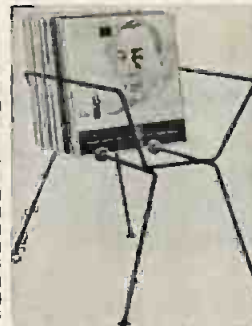
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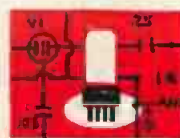
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Stereo Broadcasting: *Which and When?*

The Record Industry Association of America, bless its soul, faced the stereo challenge quickly and effectively. Industry leaders met, talked, decided; the Westrex system was adopted. Recording characteristics were agreed upon and record groove specifications established. Stereo discs were off to a fast, clear-cut start.

Although we have had stereo broadcasts far longer than monogroove stereo discs, the broadcasting industry has yet to get itself pulled together. No less than seventeen stereo broadcasting systems have been proposed to the stereo committee of the Electronic Industries Association.

Not long ago, the FM Association of Broadcasters held a meeting in Chicago to discuss stereo from the FM point of view. It is an intensely interesting and important subject for them. Many FM stations are already multiplexing; and most FM tuners sold in the last year or so have a multiplex adapter outlet already installed. The question is not really when, but simply which: which multiplex system to agree upon?

To bring you an inside glance at the current situation, we asked Dick Kaye, station manager of WCRB-FM/AM in Boston, to give us a firsthand account of the Chicago FM meeting.

STEREO BROADCASTING is by no means new: WQXR-FM/AM in New York has been programming it regularly for more than five years, and other FM/AM stations (including WCRB) have not been far behind. The FM/AM method of transmission is now in use by more than one hundred stations in the country. Thankfully, we can note that the same standards of transmission are in almost universal use: left-channel information is carried on FM and right-channel sound on AM. There have also been FM/TV, TV/AM, FM/FM stereocasts, all accomplished with reasonable results and with sur-

prisingly little confusion in reception by the listening public.

The point at which interest increases, pulses quicken, and, not infrequently, tempers flare is when the question of compatible, single-station transmission of two-channel stereo comes up. Although it is generally admitted that single-station transmission on FM may produce better quality stereo than any of the earlier methods, there is no great agreement as to exactly how such transmission may best be accomplished. Also there is that word "compatible" to be contended with: in its most liberal interpretation this means accomplishing stereo transmission in such a manner that stereo broadcasts will sound reasonably like monophonic programs to those listeners with monophonic receivers.

This is the background for a meeting of the FM Association of Broadcasters which convened on March 14 in Chicago for a three-hour engineering discussion of single-station, compatible stereophonic transmission. That the meeting ran beyond four hours and well into the dinner hour with none of the two hundred or so professional broadcasters in attendance leaving the hall attests to the interest in the subject and the liveliness of the discussion among the panelists.

First to speak was Mr. Harold Kassens, Chief of the Aural Facilities Branch of the Federal Communications Commission. He outlined the history of multiplex transmission as authorized by the Commission, and pointed out that the use of multiplex has been frequently proposed as a method of achieving stereophonic transmission from a single FM station. In fact, when the Commission asked the industry in July 1958 for suggestions for additional uses of multiplex transmission, some fourteen replies, or about one-fifth of the total number received, suggested stereo. In answer to questions from the floor, Mr. Kassens said that no promises could be made as to how quickly the Commission might act on stereo. At the time, the FCC schedule called for comments from broadcasters by June 10; it seemed likely, however, that upon responsible request this date would be extended, perhaps for sixty days. In any case, if action is taken by the FCC, there will be a notice of Proposed Rule-making, followed by a period for the filing of more comments, then perhaps a Final Order. Mr. Kassens' best guess was that the time needed for an FCC decision might be a year or more, probably not much less.

Continued on page 111



Your High Fidelity System:

start it right, keep it right

by Louis E. Garner, Jr.

Improper installation, maladjustment, and simple neglect can sour any high-fidelity system. The author tells how to avoid these pitfalls.

OUR ATTITUDE towards our audio installation often implies a peculiar double standard. We may fuss and fret about the mechanical components, and take immediate action if a record changer fails to change, if a turntable wobbles or operates far off speed, or if a loudspeaker develops a rattle. But those nonmechanical difficulties which seem to have a minor effect on system performance we are prone to ignore. The electronic components of our system are often paid scant attention until a really serious trouble develops. It is easy to tolerate a *slight* increase in hum level, a *slight* change in frequency response, or a *slight* change in distortion level, especially if the change occurs gradually over a long period. After all, electronic components are seemingly innocuous devices; they simply sit in their allotted places. They don't turn, spin, or vibrate—at least they shouldn't!

To maintain original top performance and avoid slow deterioration, you should: (a) plan your initial installation with care and foresight; (b) operate your system properly, paying particular attention to unusual operating conditions; (c) adopt a regular cleaning and maintenance program; (d) render emergency first aid whenever needed; and (e) call in your audio service technician at the first indication of any change in system operation or performance.

INSTALLATION

Proper installation involves much more than simply finding free shelf space and providing line power.

Never locate signal-handling components *directly in*

front of a loudspeaker enclosure system, since acoustical feedback may develop, resulting in a tendency for the system to squeal or howl. Ideally, electronic equipment should be placed to one side and slightly behind the loudspeaker enclosure, away from the direction of maximum sound projection. In a stereo installation, the cabinet, table, or shelves holding the electronic gear are best placed alongside the wall between the two loudspeakers.

The equipment should be reasonably close to a source of line power. Don't run long extension lines or obtain operating power by using multiple cube taps in a single wall receptacle. Such rat's nests are unsightly, may overload household circuits, and may be a serious fire risk. If sufficient wall outlets are available, fine. If not, have additional outlets installed by a competent electrician (the cost is relatively small). Or you can use the auxiliary outlets provided on the back of most preamps and power amplifiers.

Avoid connecting your equipment to heavily loaded household circuits. For example, avoid circuits which also supply air conditioners, shop tools, or other pieces of heavy-duty equipment. As the other equipment is switched on, line surges and sparking brushes may introduce noise. In addition, line voltage may be dropped as a result of the heavy load, with a consequent drop in amplifier gain and power output; in severe cases, low line voltage may result in distortion and over-all deterioration of equipment performance.

If you find that the power line voltage in your area is unusually low (the power company will check it for you, or you can use an AC voltmeter for your own tests) or

that it fluctuates considerably due to varying power demands of nearby industrial or commercial establishments, you should consider the use of a commercial *voltage regulating transformer*. This isolating transformer should be connected between your equipment's line cord and the wall outlet. It will maintain a constant line voltage and smooth out transient pulses, noise, and line surges.

Your preamplifier should be readily accessible. You may have to compromise between operating convenience and good electro-mechanical layout. It is poor practice, for example, to run excessively long cables between the preamplifier and other components.

Vacuum-tube-operated equipment develops heat in operation. If confined, this heat can cause rapid deterioration of electrical components. Make sure that your equipment is adequately ventilated. For example, don't mount a power amplifier on the narrow shelf of a closed-in bookcase. By the same token, electronic gear should not be placed where it will be subject to external sources of heat: near hot-air registers, radiators, or space heaters, or close to a furnace or hot-water heater.

Excessive humidity can also cause trouble. If your audio system is installed in a slightly damp basement recreation room, you may find it worthwhile to invest in a dehumidifier, installing it *when* you install your audio system, not *after* you run into trouble.

Audio equipment interconnections generally are made with shielded single-conductor cables fitted with appropriate plugs. These cables should be kept as short as is practical, but with sufficient slack to minimize any tendency for the cables to break or fray, or for connectors to be pulled from their sockets. Under no circumstances should the cables be used as "pull cords" to shift equipment from one position to another. Don't run low-level signal cables, such as those from the tape deck and record player, closely adjacent to heavy power lines or other sources of hum or electrical noise.

If you use preassembled cables and find that their plugs do not fit your equipment, you can buy a matching adapter. But the use of such adapters should be an interim measure only. Custom-made cables of proper length and with correct terminations should be used in permanent installations.

The connection between the power amplifier and loudspeaker may be made with two-conductor "zip" cord. Avoid an excessively long run. If a choice must be made between long low-level signal cables and long speaker cords, choose the latter. A long loudspeaker cord, in general, will result in nothing more than a slight loss of available power. An excessively long shielded signal cable, on the other hand, may result in hum and noise pickup, diminished signal strength, and loss of high-frequency response.

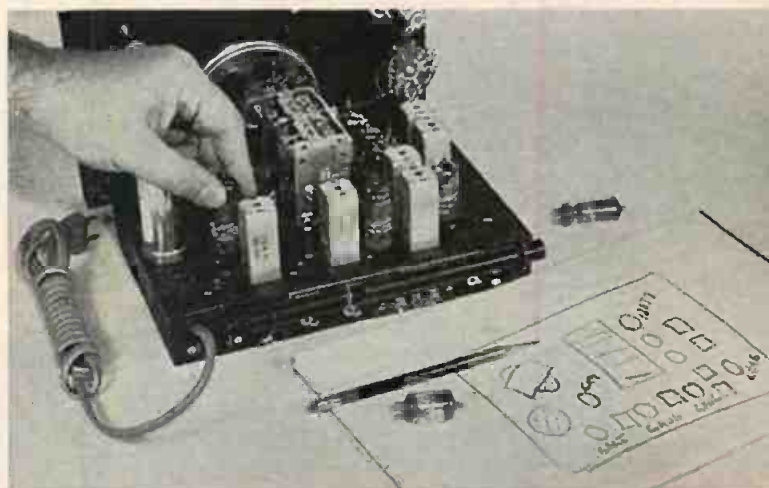
Take care when working with stranded wire to avoid accidental shorts at terminal connections by stray strands.



Tube shields which have become loose can cause hum and microphonics. Shield should be clamped tightly on base.

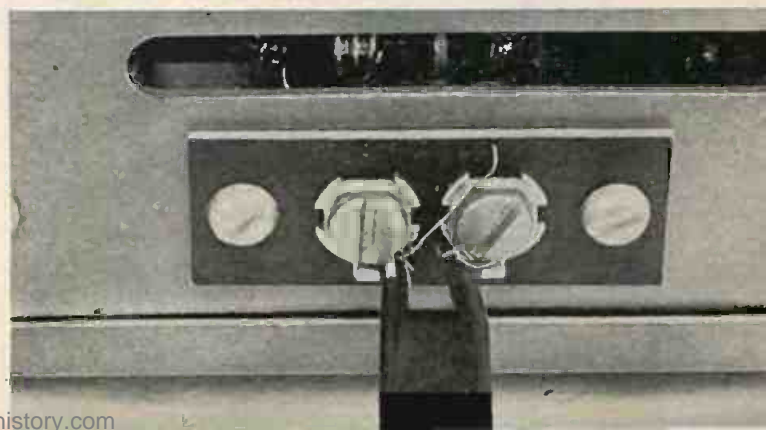


This "rat's nest" is an invitation to danger. You should make use of power outlets on the back of your equipment.



Malfunctioning tubes are high fidelity's chief offenders. Check tubes regularly; penciled guide aids replacement.

Shorts such as this can kill a system. Inspect connections carefully. Solder lugs will prevent this trouble.



After connecting wires have been installed, the cables should be secured neatly out of the way. Take care that no projecting loops dangle as snares for the unwary visitor—or for wandering cats to toy with. In some installations, the cables may be secured along the baseboard with wiring tacks or insulated staples. If you use this technique, take care you do not damage the shielding braid, crush cable insulation, or cause other damage. Use stand-off insulators rather than staples for securing antenna lead-in cable.

ADJUSTMENTS

You may find from one to as many as ten or twelve semi-fixed control adjustments which should be made *after* initial installation but *before* your system is used. These adjustments should be rechecked after your system has been in use for several weeks. Afterwards, they need be checked only at intervals of from four to six months, unless tubes are replaced or major repairs are made. In order of importance, the semi-fixed controls are as follows: *output stage bias*, *output stage balance*, individual *level* controls, and *variable damping* controls. Not every system will have all of these; some may have none or only one or two.

Since the exact procedure used will vary from one instrument to another, check the instruction manual for your particular equipment before attempting any adjustments. In general, you'll find that these controls are designed for screwdriver adjustment and are located either on the equipment's rear panel (or apron), on top of the chassis, or behind a snap hole plug on the front apron. The loudspeaker must be connected to the power amplifier's output terminals for all adjustments, and ample warm-up time should be allowed.

The output stage *bias* and *balance* adjustments are made with a test meter. With *no input signal* applied to the amplifier, these controls are adjusted for a meter reading recommended by the manufacturer. Once they have been set, both controls should be rechecked, for the

adjustment of one may affect the setting of the other.

The *hum balance* adjustment should be made with all equipment components interconnected but *without* a signal applied to the preamp's input terminals. The loudness (or level) control should be set for maximum volume, the treble control for minimum highs, and the bass control either at its normal or at a plus setting. Listen for residual hum; if your system has a low hum level, you may have to hold your ear close to the loudspeaker. Try reversing the power amplifier's line plug, using the connection which results in the least hum. A similar procedure may be used to determine the best position for the preamp, radio tuner, and record player line plugs. Finally, carefully adjust the *hum balance* control for minimum hum.

Preamplifiers often are equipped with individual *level* controls for each input channel in addition to an over-all loudness (or gain) control. The latter is adjusted with a front-panel knob, the former are semi-fixed adjustments made with a screwdriver, and generally are located at the rear of the chassis. These controls serve to preset the signal input of each channel to approximately the same amplitude, and prevent sudden changes in volume as the preamp's selector (or function) switch is rotated to choose one input after another. *Level* adjustments should be made with the complete system in operation after the other semi-fixed adjustments have been completed.

Adjust your preamp's loudness control for average listening. Switch from one input to another, adjusting individual *level* controls until nearly the same output volume is obtained.

Some amplifiers are equipped with *variable damping* controls. Where such a control is used, its correct setting will depend largely on the characteristics of your loudspeaker system. Some loudspeaker manufacturers specify optimum *damping control* settings. If you do not know the proper setting for your particular speaker system, however, simply adjust the control for greatest clarity and definition in the bass range. When the control is



High-fidelity system failure may be due to nothing worse than a broken wire. Check all connections.



Hum can be caused by broken shield on connecting cable. A drop of solder will usually fix things.

properly adjusted, there should be ample bass output without excessive boominess. If your loudspeaker system is highly efficient, the damping control may have relatively little audible effect. In such a case, the control may be switched out of the circuit or turned to an arbitrary midrange position.

OPERATION

The operation of your audio installation, once all semi-fixed adjustments have been made and checked, can follow standard practice; observe the recommendations given in equipment instruction manuals. In addition, you should adopt a few basic ground rules.

Avoid turning the equipment "on" and "off" for short periods—up to fifteen minutes or so. If the phone rings or someone knocks at your door while you're listening, simply turn the loudness control back. Don't turn the system off for a minute or two and on again almost immediately.

If you are plagued by hum or noise picked up externally which can't be cleared up by adjustment of the hum balance control, by reversing line plugs, or by using another power circuit, you may wish to install power line filters. These are commercially available.

Be sure a loudspeaker is connected to your power amplifier whenever it is operating. If you break the loudspeaker connection while operating your system, extremely high voltages may be developed in the output transformer, causing voltage breakdown and, in some instances, damaging the transformer and the output tubes.

Don't subject your audio system to unusual electrical stresses. Remember that your power amplifier probably can deliver a peak signal considerably in excess of its rated power output. A typical 30-watt amplifier, for example, may deliver a peak output of 60 watts or more. While most loudspeakers can withstand an overload considerably in excess of their nominal power rating, heavy transients when the system is already in an overloaded condition may cause loudspeaker damage.

MAINTENANCE

For maximum service life and continued top performance, you should adopt a regular maintenance schedule which includes cleaning as well as checks on your system's performance.

Keep your equipment clean. Use a soft dustcloth to wipe panels, cabinets, and so on. To clean an electronic chassis, remove its cover and use a vacuum cleaner or hair dryer (with heat off!) as a blower.

Periodic checks of equipment performance should be made at monthly, bimonthly, or quarterly intervals, depending upon how often you use your audio system. Check your record player, tape deck, and radio tuner for normal operation, making sure that each control functions properly. Play a familiar recording, preferably one which has both loud and soft passages and which includes a variety of instruments covering all ranges. Listen critically for distortion on loud passages, for clear bass without boominess, and for sharp highs. Commercial test records and tapes are available through many outlets. These will provide a more accurate technical indication of system performance—but remember that the final critic is your ear.

As you carry out these tests, turn each operating control—loudness, bass, treble, and so on—through its full range, listening for noise and for departures from familiar operation.

Check your radio tuner by tuning carefully over its entire band. See if you can pull in just as many stations as you could when the tuner was first installed. Listen to see if it has normal sensitivity and selectivity.

At periodic intervals, you should recheck the settings of all semifixed adjustments, such as bias, balance, hum, individual level, and loudspeaker damping controls. You should also check interconnection cables, watching for frayed insulation, broken strands, and loose shields. Make sure that each connector fits tightly into its socket.

Check all connecting cables while your system is operating. If you can

Continued on page 108



Control knobs are held in place by springs or small set screws, which come in assortments for quick replacement.



Replacing a pilot lamp is a simple task, once the bad bulb is exposed. Remove AC cord before dismantling.

HF reports

combining:
Audiolab Test Reports
Tested in the Home

prepared by **Hirsch-Houck Laboratories**
and the technical staff of
High Fidelity

HF REPORT POLICY

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Beyer DT-48 Headphones

SPECIFICATIONS (furnished by manufacturer): a dynamic headset for high-quality monitoring or private listening. **Frequency range:** 20 to 15,000 cps; no more than 7 db down at 15,000 cps; low-frequency response depends upon coupling of phones to ears. **Impedance:** 5 ohms per phone. **Connections:** two standard phone plugs, one per phone. **Price:** \$69. **DISTRIBUTOR:** Gotham Audio Sales Co., Inc., 2 W. 46th St., New York 36, N. Y.

Originally designed for audiometry and other laboratory applications, the Beyer DT-48 dynamic headphones have only recently been made available for general audio use. Each phone is equipped with its own cord and plug (facilitating mono or stereo use), and is fitted with a comfortable foam-rubber pad which provides unusually effective exclusion of ambient noise.

The sound from our sample headset was excellent. The headphones were devoid of audible distortion and coloration, they were astonishingly smooth, and they produced eminently musical balance. Their subjective response appeared to be flat from about 60 to a little beyond 10,000 cps, and useful bass response extended to a good 50 cps or below. Highs were silky and detailed, and were sufficiently smooth and extended to reveal the presence of the slight upper-range peaks in some

of the best microphones and phono pickups. Over-all sound was very transparent and, above all, natural.

These are ideal headphones for the critical recordist or music listener, but they may not be readily usable with nonprofessional equipment. Each phone's impedance is 5 ohms, yet they are too sensitive to permit direct connection to the output of a power amplifier. On the other hand, their impedance is too low to connect to a 600-ohm line or a high-impedance source. Beyer supplies 2,000-to-5-ohm match-



High-fidelity headphones.

ing transformers for use in bridging a 600-ohm line or a standard-level medium-impedance source, and the output from the phones is comfortably loud when they are so used. But the transformers' input impedance is too low to avoid excessive loading and loss of level when they are connected across a high-impedance line, so the phones may not work properly with a nonprofessional recorder.

It's unfortunate that these must be used with additional paraphernalia and that they won't work properly from all signal sources, but they are worth the trouble—and the expense—to anyone who can use them and who needs a means for hearing with extreme accuracy the quality of stereo or monophonic audio signals. There's only one real risk involved in using them: they *may* reveal things you'd rather not know about the rest of your components.—J.G.H.

MANUFACTURER'S COMMENT: The Beyer DT-48 headphones are not only devoid of audible distortion, but their distortion factor is unmeasurable at listening levels and beyond. The low-frequency specifications show the phones to be flat to 20 cps, plus or minus 0. The phones are readily attachable to any existing power amplifier by the inclusion of a simple L-pad (either fixed or variable). The matching transformers carry the designation TR 48 and cost \$14.50 each. These transformers are intended only for bridging a 600-ohm line—never for use with high-fidelity equipment.



Stromberg-Carlson ASR-433 Stereo Control Amplifier

Price: \$130. MANUFACTURER: Stromberg-Carlson, Rochester 3, N. Y.

The ASR-433 is a relatively low-priced (\$130) stereo control amplifier, rated at 12 watts output per channel. Each channel has its own preamplifier section, with separate bass and treble tone controls, and volume control, all located on the front panel. A master volume control adjusts the level of both channels simultaneously. A slide switch permits loudness compensation to be applied to the master volume control.

Each channel has inputs for ceramic or magnetic phono cartridges, a tape head, a tuner, and an auxiliary high-level input. Phono equalization is RIAA; this can be switched to provide tape head equalization when it is desired. A tape output is provided for each channel, ahead of controls.

Each channel has 4-, 8-, and 16-ohm speaker outputs. The two outputs may be paralleled for monophonic operation with approximately twice the single-channel power output. An output jack permits stereo operation using both preamplifiers and the switching functions of the ASR-433, but with the power amplifiers parallel-connected for one channel with an external power amplifier being used for channel two.

A mode selector provides a choice of: (1) channel A or channel B on its own speaker; (2) channel A on both speakers; (3) stereo operation through both channels; or (4) the use of an electronic crossover system. The crossover system is designed to pass frequencies below 3,000 cps through one channel and frequencies above 3,000 cps through the other channel. This mode of operation can be used with a monophonic signal source and a two-way speaker system, provided the crossover frequency of 3,000 cps is correct for the speaker system. It does away with the need for a separate speaker dividing network and allows considerable flexibility in adjusting speaker balance.

A front-panel slide switch injects a 60-cycle test signal into the amplifier to aid in balancing channel levels for stereo and in phasing speakers.

The ASR-433 has several unusual

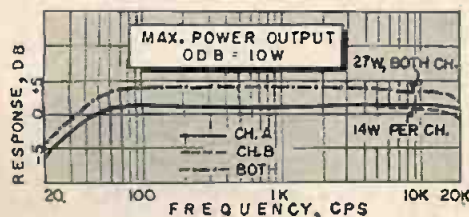
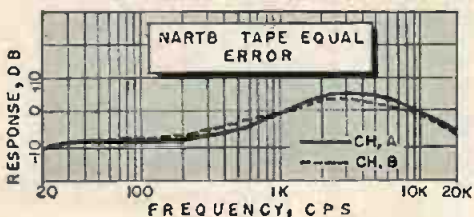
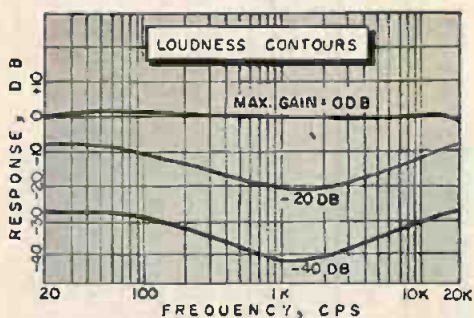
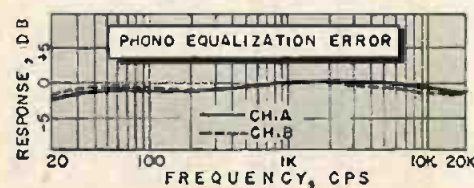
features. Silicon rectifiers are used in a voltage-doubling rectifier circuit in the power supply. Not only does this help to reduce the size and cost of the power transformer, but the reduced heat dissipation within the amplifier due to elimination of the rectifier tube is advantageous. Instead of the line fuse generally found on electronic equipment, the ASR-433 has a 1-ampere thermal circuit breaker. If it is tripped by a short circuit or other overload, pressing a red button on the rear of the chassis resets the breaker.

Test Results

The frequency response of the ASR-433 is within ± 1 db from 20 to 20,000 cps on one channel and almost the same on the other channel. It is likely that tone control tolerances cause the deviation, and both channels should be capable of adjustment to a flat response curve. The tone control characteristics affect large portions of the frequency spectrum, yet have relatively mild effects at the end of audible range. They also have a considerable effect on the over-all volume level, especially when set near their extremes.

The RIAA phono equalization is within ± 1 db of the ideal response from 20 to 20,000 cps on both channels. The tape head equalization differs from the NARTB standard reproducing curve, now widely used in pre-recorded tapes. It emphasizes the upper-middle and high frequencies by some 13 db compared to the low frequencies. This might be suitable for tape heads of poor quality, but would probably make a good tape machine tend to sound "screchy."

Unlike many loudness controls, the



Stromberg-Carlson ASR-433.

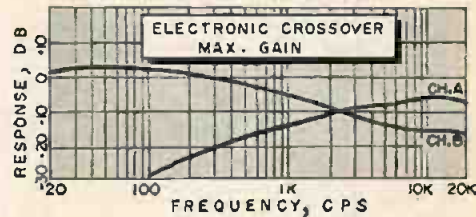
ASR-433 loudness compensation boosts high as well as low frequencies. Although this is a matter of personal preference, we found the sound of the ASR-433 loudness compensation to be very pleasing. It can be seen that most of the response shaping takes place in the first 20 db of volume reduction. Little change in frequency response occurs as the volume is lowered further.

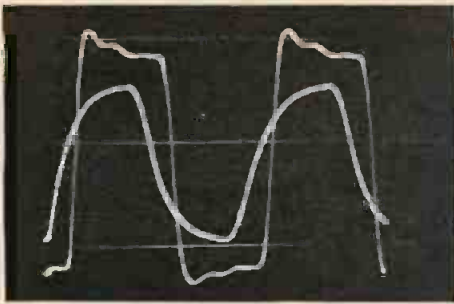
The master volume control maintains a close balance between the levels of the two channels as the gain is adjusted. The difference in the channel balance is less than ± 1.5 db as the master volume control is varied through a 45-db range. It is unlikely that the listener would be aware of such a small unbalance.

Although the use of the ASR-433 as an electronic crossover system seems attractive, the shape of the response curves of the two channels, when so operated, is far from ideal. The crossover slope is only 6 db per octave, which is not undesirable in itself, if the speakers are designed with this in mind. Such a gentle crossover lets considerable low-frequency energy reach the tweeter, and vice versa.

The two channels are nearly equal in gain at 3,000 cps. Below that, the gain of the low-frequency channel is some 8 db greater than that of the high-frequency channel. If the woofer and tweeter were of equal efficiency (which they seldom are), the low-frequency gain would have to be reduced to match the high-frequency channel, and this would shift the crossover frequency. With such a variety of speaker efficiencies found today, the actual crossover frequency of any system using the ASR-433 as an electronic crossover would be difficult to predict.

The power response of the ASR-433 shows that it meets the manufacturer's specifications handily. Although rated at 12 watts per channel, it would deliver some 14 watts over most of the audible range. The power response





10-kc square waves, Channel B.

curve is nearly flat down to 50 cps, below which it falls off. Each channel will, however, deliver several clean watts at 30 cps, which represents the lower limit of most music. When both channels are parallel-connected, the power output is doubled, and the result is a 27-watt amplifier with power-handling characteristics identical to the individual channels. Harmonic distortion at mid-frequencies is negligible at normal power outputs of several watts, and IM distortion is similarly low. Although the 20-cps harmonic distortion is much higher than the 1,000-cps distortion, it falls off steadily as power is reduced, and is not likely to become audible in practice.

The gain of the ASR-433 is ample for use with low-output magnetic stereo cartridges. The hum level is not particularly low but, fortunately, it is almost entirely 60-cps hum, rather than the 120- or 180-cps hum frequently encountered. The insensitivity of the ear to 60 cps and the reduced efficiency of many speakers at that frequency combine to make it quite inaudible in ordinary circumstances.

Crosstalk between inputs is measurable, and might prove disturbing if the tuner were operated while the phono or tape head input of the amplifier was in use. The interchannel crosstalk is about -28 db at 1,000 cps. This is better than stereo cartridges and records at this time, and in any case is unlikely to degrade the stereo performance of the system.

There appeared to be something wrong with the external amplifier output on the unit we tested. This is the jack which is used when higher-powered stereo operation is desired. When the two channels of the ASR-433 are paralleled, a second power amplifier can be driven from one of its preamplifier sections. We set up the amplifier for an output of 10 watts per channel at 1,000 cps and measured the output at the external amplifier jack. It was only 0.18 volts, which is too low to drive any basic power amplifier to nearly full output. Furthermore, it developed that in order to obtain any output at all at this jack, it was necessary to switch on the 60-cps balancing tone in the ASR-433. Obviously, the test unit was improperly wired, since

the schematic shows no reason for this behavior.

The square-wave photos show that the high impedance of the volume controls causes a loss of high-frequency response as the volume is reduced slightly from maximum. This is not particularly audible. In most cases, the level controls will not be set at -6 db, which is the critical setting.

Summary

The measured performance of the Stromberg-Carlson ASR-433 shows that it compares most favorably with, and in some ways surpasses, other stereo amplifiers selling for much higher prices.

In some respects it lacks operating conveniences. In particular, we miss



10-kc square waves, Channel A.

having a single balance control to adjust channel levels relative to each other. Balancing the channels of the ASR-433 requires juggling three level controls if the over-all level is to be maintained. Conveniences such as channel reversal and speaker phasing have been omitted, no doubt for reasons of economy. Since these are normally set up once and left alone, this is not an important matter, and the result is more amplifier per dollar.

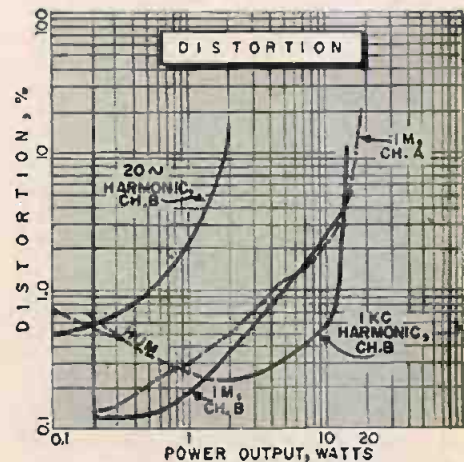
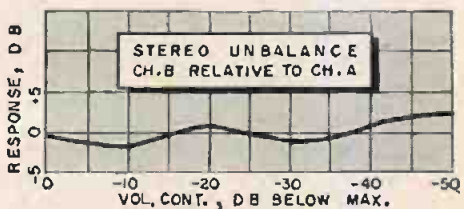
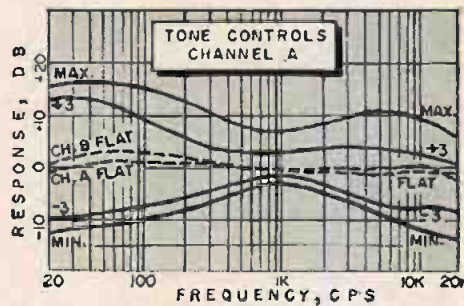
On the other hand, the features of channel-balancing test tones and optional electronic crossover operation are of limited value, in our opinion. The balancing of a stereo system is best done by listening to the program material while adjusting the balance. Furthermore, we suspect that the introduction of a 60-cps balancing tone into rather sensitive circuits may contribute to the fairly high measured-hum level. The crossover system, although quite workable with certain combinations of speakers, might prove highly unsatisfactory if the tweeter were not capable of handling frequencies as low as a few hundred cps without distortion or damage.

In any case, there can be no doubt that the Stromberg-Carlson ASR-433 is a good value in a low-cost stereo amplifier.

MANUFACTURER'S COMMENT: We were surprised to find that the frequency response differed slightly from one channel to the other, since we have not found this to be generally true of these amplifiers. The relating of this to the usual tone control tolerances is correct.

We guarantee that present production tone control characteristics overcome these minor objections. Tape head equalization is also being corrected in the present production run. The statement that the effective crossover frequency of the electronic crossover system is 1,000 cps rather than 3,000 cps is absolutely correct, and we are correcting our literature on this point. We appreciate the statement that the ASR-433's hum characteristic will not be audible in normal circumstances, but we are striving for a lower hum level in current production.

We do not agree that the stereo balance tone is a gimmick of limited value. We feel it is necessary to have a predictable sound source for channel balance, since program materials themselves are constantly changing. Our balance tone has served as a very effective means of obtaining balance between channels. The hum-balancing tone is not 60 cps but 120 cps and has no bearing whatsoever on whatever hum may exist in the amplifier.



60-cps square waves, Channel B.



Shure M7D Custom Stereo Dynetic Cartridge

SPECIFICATIONS (furnished by manufacturer): a single-stylus stereo pickup cartridge for use in any stereo arm, and in record changers. **Stylus size:** 0.7 mil. **Frequency response:** 20 to 15,000 cps. **Output:** 5 mv per channel @ 1,000 cps. **Channel separation:** More than 20 db at 1,000 cps. **Recommended load:** 47,000 ohms per channel. **Compliance:** 3.5 x 10⁻⁹ cm/dyne. **Tracking force:** 4 to 7 grams; 5 grams optimum. **Inductance:** 400 mh. **DC resistance:** 400 ohms. **Outputs:** 4 terminals. **Price:** \$24. **MANUFACTURER:** Shure Bros., Inc., 222 Hartrey Ave., Evanston, Ill.

When Shure Brothers launched their M3D stereo cartridge a few months ago, it created something of a sensation among stereophiles. Here was a cartridge which appeared to solve a wide variety of problems, from persistent hum to scratchy highs.

By now, the stereo cartridge front has assumed something resembling normal composure. Several very excellent stereo cartridges are in wide use, many of which can effectively double for monophonic reproduction as well. The new M7D is up against

some pretty stiff competition. But—and let there be no mistake on this point—the M7D can meet its opposition confidently and calmly. Its weapon: very high quality.

The major difference between the M7D and the M3D is price: \$24 vs. \$45. Tracking force is a little higher.

Compared to earlier stereo magnetics, the M7D has relatively high output, thus permitting a lower volume control setting. The result for the listener: less hum and noise from critical input circuitry. It also has sufficiently high compliance to



Shure M7D stereo cartridge.

track even heavily modulated grooves without breakup. Even at 3 grams (the manufacturer specifies "4 to 7"

grams force), the cartridge submitted for testing rode most stereo discs with ease. As for frequency, the sample M7D's output was extremely smooth, with no humps or peaks anywhere in the audio range. At the high end, it tapered off steadily, but very gradually. On musical material, the sound reproduced was smooth and clean. Violins preserved their sheen without sounding brittle. Transparency was excellent.

I did not try the M7D in a record changer, even though its design permits it to be so used. Its ready adaptability would indicate, however, that it would work well under most commonly encountered circumstances.

Listeners who fear for the life of their records, and consequently change styli (or cartridges) often, will be reassured to know that the stylus assembly can be completely replaced without tools in about five seconds.

Finally, it was particularly encouraging to find that the M7D can be used very satisfactorily for monophonic reproduction, providing sound almost identical with that of my high-quality monophonic cartridge—P.C.G.



Knight KN-120 FM/AM Stereo Tuner

Price: \$129.50. **MANUFACTURER:** Allied Radio Corp., 100 North Western Ave., Chicago 80, Ill.

The KN-120 is part of the new Knight de luxe line of stereo components. It is physically and electrically compatible with the KN-700A Stereo Control Center. In appearance it is similar to the KN-700A, being covered in an attractive brown vinyl finish. The KN-700A can be stacked on top of the KN-120 without blocking the ventilation holes of the tuner, making an attractive and functional combination.

The KN-120 has separate AM and FM tuning sections. There are two sets of output connectors, marked OUTPUT and FM. A horizontally operating lever switch on the front panel (marked AM, STEREO, and FM) selects the mode of operation. The OUTPUT connector carries the signal chosen by the selector switch, when the tuner is used in a monophonic system. The FM jack carries the FM signal at all times. In the STEREO position of the selector, the OUTPUT jack carries the AM signal.

Each output connector has its own level control, located on the rear of the tuner chassis. Adjacent to the regular outputs are a second pair of jacks marked TAPE, which are not affected by the level controls. All outputs are

from low-impedance cathode followers, which allow the use of long shielded cables to the amplifiers without loss of high-frequency response. An FM MULTIPLEX jack is also provided, taking off the signal ahead of the deemphasis network for driving a multiplex adapter for the Crosby system of stereo transmission. Unlike most other tuners, the multiplex output of the Knight KN-120 is from a cathode follower. This is very important since signals up to 75 kc must be passed through this circuit for proper operation. A high-impedance output would require a very short length of cable to the multiplex adapter in order to prevent excessive attenuation of these very high frequencies.

The FM tuner is conventional in most respects, having a tuned RF stage, two IF stages, two limiters, and a Foster-Seeley discriminator. AFC is optional, being controlled by a front-panel slide switch. A unique feature of the KN-120 is the so-called "Dynamic Sideband Regulation" circuit, which is controlled by a separate switch on the front panel. It is claimed that this reduces distortion on very weak or overmodulated FM signals.

The DSR circuit is actually a very special form of automatic frequency control which, ideally, serves to linearize the receiver response beyond its normal limits. The effect of this would be to reduce distortion when signal strength is weak or when a slightly

overmodulated signal is received. But once the signal deviation exceeds the capability of the tuner, distortion will result. Because of the properties of a negative feedback system (which the DSR system is) distortion above a certain point may actually be greater than if no feedback were used. The front panel switch, however, permits the user to select the DSR circuit only when its advantages obviously would improve reception.

The AM tuner portion of the KN-120 is a very simple and basic type, with one RF and one IF stage. A lever switch on the front panel suggests that the AM bandwidth can be set to SHARP, MEDIUM, or BROAD positions. Examination of the circuit shows that this switch merely affects the audio-frequency response between the AM detector and cathode follower. A rising high-frequency response characteristic is used to compensate in some measure for the sharp skirts of the AM receiver's IF response characteristic. There are only two IF transformers in the AM tuner, without overcoupling or



Stereo tuner by Allied Radio.

other means of actually broadening the receiver pass-band.

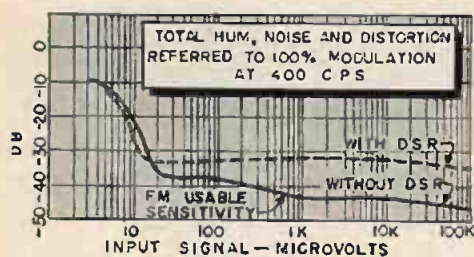
Each tuner section has its own EM84 tuning indicator, which provides a horizontal bar, split in the middle. The gap between the two halves closes as the signal is tuned in and is at a minimum when the set is correctly tuned. The tuning mechanism for both tuners is of the flywheel type, and operates smoothly. The FM tuning scale is somewhat unusual in that it is compressed at the low-frequency end and expanded at the high-frequency end. This does not offer any problems in use, however.

Test Results

The sensitivity of the FM tuner was measured in accordance with the IHFM Standard. A test signal is modulated 100% at 400 cps, and the total distortion, noise, and hum in the tuner output is measured as a function of signal strength. The usable sensitivity is defined as the signal strength which causes all these distortion products to be 3% of the 100% modulation level (down 30 db).

According to these measurements, the usable sensitivity of the KN-120 is 14 microvolts. This figure may not be easily correlated with the older type of quieting sensitivity specification which the manufacturer employs (4 microvolts for 30 db quieting), but seems realistic since the manufacturer's specifications for distortion are all for signals of 25 microvolts or more. Our measurements show that the discriminator bandwidth is 360 kc, but that at least 1,000 microvolts are needed before the IF bandwidth allows the discriminator to become the limiting factor in handling large signal deviations. Below 14 microvolts, the skirts of the IF response are sharp enough to cause slight distortion of a 75-kc deviated signal.

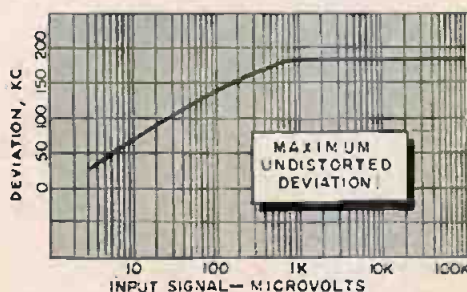
Limiting is practically complete at 20 microvolts, and further signal increases produce only a slight improvement in noise and distortion. At the usual signal strengths of a few hundred microvolts or greater, the distortion is about 1% at 100% modulation, which is typical of most tuners in the price class of the KN-120 (and some more expensive ones as well). The residual distortion is mostly second and third harmonic, with very little noise and hum. The hum level is very low, being about 58 db below 100% modulation.



The DSR circuit does reduce distortion for signals below the true usable sensitivity of 14 microvolts, by a factor of about 2. It suffers from a common fault of feedback circuits, in that it becomes unstable at higher signal levels, and then oscillates at a frequency above audibility. This oscillation is reflected in the increased distortion. It is not audible in itself, but certainly does not improve the over-all sound.

The frequency response of the KN-120 FM tuner is very smooth and flat from 20-20,000 cps, without AFC. The AFC filtering is slightly deficient, causing a loss of lows when it is switched on. This loss does not become appreciable until about 60 cps, so it cannot be heard on most program material. The DSR produces a slight boost of lows, too small to be heard.

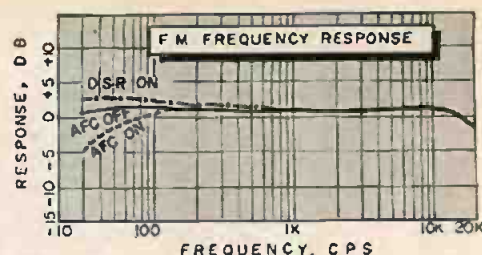
The FM tuner drift is small (about 60 kc total) and most of this occurs in the first five minutes of operation. The AFC reduces the effective drift to about 4 kc, so a station may be tuned in as soon as the set is warmed up and the AFC turned on. The tuning may be forgotten from that point on. The drift with line voltage variations is similarly small.



The AM rejection is good, and the capture ratio of 8 db is sufficient to prevent co-channel interference in most situations.

The response of the AM tuner was not measured, but listening comparisons between the same program on the AM and FM outlets of the same station reveal a clearly audible difference. Although the rated AM response is 50-7,000 cps, we made a rough check on the AM IF bandwidth and found it to be about 10 kc. This means that modulating frequencies of 5 kc are down 3 db, with a rapid fall-off above that frequency. The so-called AM BANDWIDTH switch does little or nothing to correct this response, so far as we could hear. In fact, virtually no difference could be heard between the SHARP and BROAD positions of the switch.

Otherwise, the AM tuner was satisfactory, with good quality and adequate sensitivity. The built-in ferrite antenna was good enough for reception of stations in the New York metropolitan area, and a longer antenna



added more background noise than signal.

Although it would not be appreciated by the user of this tuner, we were pleased to note the careful mechanical design which makes it possible to service the unit easily and safely. The chassis is provided with brackets which support the tuner in an upside-down position for servicing without danger of damaging the delicate dial mechanism or other components. The mechanical design and construction show an attention to detail which we rarely find in equipment of any price.

Summary

The Knight KN-120 FM/AM tuner is a very flexible, well-constructed, and honestly rated unit. In terms of performance, we found it to be at least the equal of any similar tuner in the moderate-price range. The electrical design shows that this is not "just another tuner" stamped out of the same mold as its competitors. Having all outputs, including the multiplex signal, fed by cathode followers may be a small matter but sets this tuner apart from most others.

For the "Dynamic Sideband Regulation" the designers of the KN-120 rate "A" for ingenuity, but unfortunately the concept seems to be well ahead of its execution. We rather doubt that this can have any real utility in 99% of home installations. A little more refining of the idea, with better stability, might be worthwhile, but we would rather see the same effort go into wider IF bandwidth.

The AM tuner is no better or worse than most others which are part of an FM/AM tuner. Like most we have seen, it is simply not high fidelity in the same sense as an FM tuner.

Taken as a whole, the KN-120 is a good piece of work. We like it.

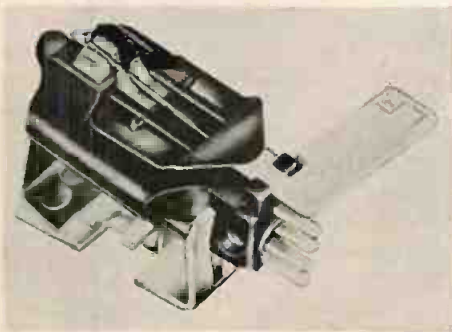
MANUFACTURER'S COMMENT: The primary problem in FM tuner design today is distortion. The KN-120 solves this problem by providing very accurate tuning indicators, a powerful AFC Circuit, and the DSR method of applying inverse feedback, to reduce noise as well. Dynamic Sideband Regulation (DSR) is an exclusive feature of the Knight KN-120 tuner and a patent has been applied for. Some of the effects reported here for the DSR circuit could not be duplicated by a number of other tests made on this tuner, suggesting a defective component in the unit tested by the authors. The DSR circuit in the large number of units already in use has shown it is capable of providing clean reception of signals which very few tuners made are able to accommodate.



Audionews

Duotone Stereo Cartridge

A nonmagnetic turnover stereo cartridge with built-in RIAA equalization currently is being marketed by the Duotone Company. Called the Acos "Hi-g," the cartridge is of the piezo-electric type. Its output is stated as 0.8 to 1.0 volt; claimed frequency response is ± 1.5 db from 40 to 15,000 cps; compliance is given as 4×10^{-4} cm/dyne; channel separation at 1000 cps is stated as better than 25 db. A tracking force



Acos "Hi-g" stereo cartridge.

of 2 to 4 grams is recommended by the manufacturer. Two models are available: Model GPS73-SS has 0.7-mil and 3-mil sapphire styli, and retails for \$8.70; Model GPS73-S/D has 0.7-mil diamond and 3-mil sapphire styli, and retails for \$14.70. The styli are easily changed; replacement elements are priced at approximately \$6.00.

Terminal Catalogue

A new 88-page catalogue of high-fidelity parts and equipment, free of charge to anyone requesting it, has been issued by Terminal Radio Corporation. The complete lists of stereo and monophonic equipment are all up-to-date, and include manufacturers' specifications and prices.

8mm Sound Projector

Tandberg of America, Inc., will soon be distributing the Elite 8, an 8mm sound projector utilizing sound-stripped film. Operating at two speeds, 16 or 24 frames per second, the Elite 8 has a high-intensity, low-voltage projection lamp and f/1.5 projection lens. It has a built-in amplifier and 6-in. speaker to reproduce sounds picked up from the sound track by a magnetic head. Provision is made to connect the pro-

jector to an external high-fidelity system if desired. The Elite 8 comes with microphone and carrying case, for \$398.

Speaker Brochure

University Loudspeakers is distributing free of charge a 16-page guide to "high-fidelity stereo and monophonic speaker systems and components." The brochure illustrates University's line of speakers and speaker systems, and discusses many practical solutions to stereo speaker placement problems, utilizing University components. It can be obtained from University dealers, or by mail from Desk BL-1, University Loudspeakers, 80 South Kensico Ave., White Plains, New York.

Stereo Receiver

Fisher Radio Corporation has introduced the Model 600 FM-AM stereo receiver. The receiver provides separate tuning of FM and AM broadcast bands, has a 19-control audio pre-amplifier, and features two 20-watt power amplifiers. The listener needs supply only speakers to have a complete FM-AM stereo system. The FM circuitry includes a cascode RF stage, low-noise triode mixer, three IF stages, and a wide-band ratio detector using germanium diodes. The AM section is fed by a rotatable ferrite loop antenna, and features broad or sharp bandwidth tuning. The audio control section provides 14 input and output jacks for use with a variety of external components. The dual 20-watt amplifiers

have a stated frequency response of 20 to 20,000 cps ± 1 db. Harmonic distortion is said to be less than 0.5%, and hum and noise at least 90 db below rated output. The price of the Model 600 is \$349.50; slightly higher in the West.

Ampex "Fun Kit"

Ampex Audio announces two kits for tape recorder users. A stereo microphone kit (No. 880, \$69.95) contains



Ampex mikes (left) and headphones.

two dynamic microphones which have omnidirectional pickup characteristics, and which are matched for stereo use. Each has an on-off switch, 8 feet of cable, and a standard 2-conductor plug. A stereo headset kit (No. 881, \$55.95) has a stereo headset with chamois-cushioned earpieces, a 5-foot cable terminating in a standard 3-conductor plug, and a slide-rule Stereo-graph. It also includes a 16-page booklet entitled "Fun with Ampex Stereo."

JFD Speaker Systems

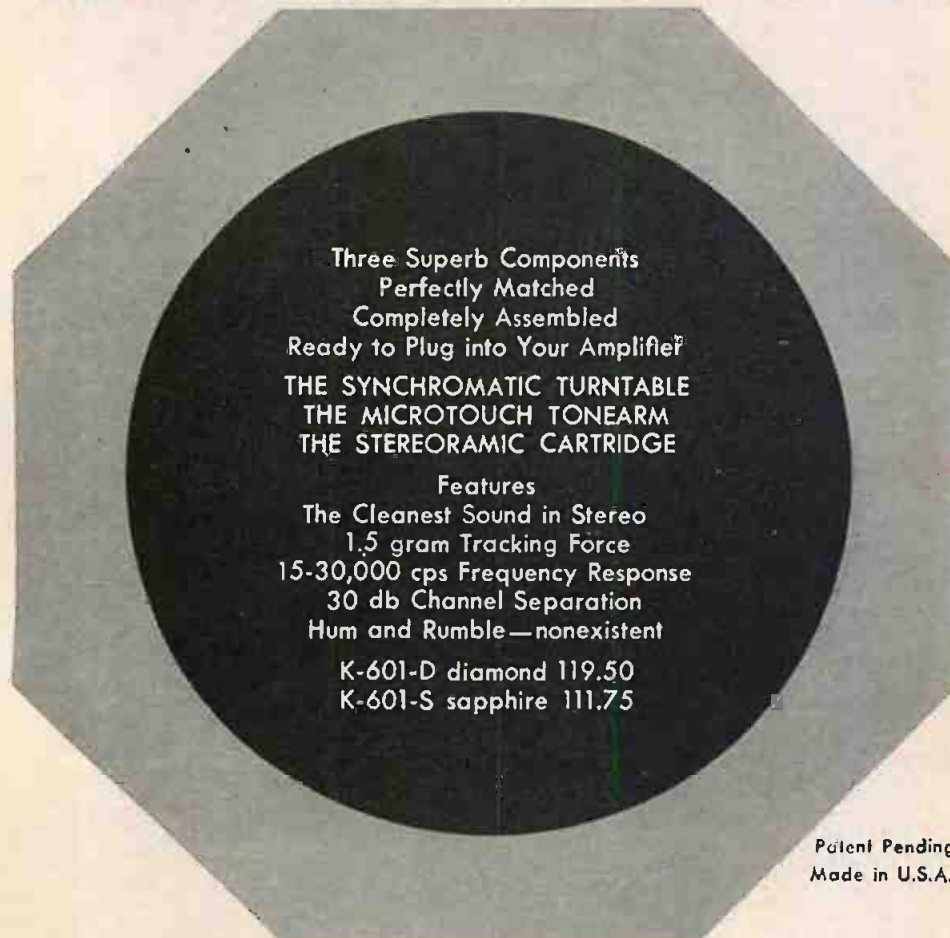
Two new economy speaker systems have been marketed by JFD Electronics Corporation. Each incorporates a single wide-range speaker in a bookshelf-size enclosure. The Mardi Gras ALC.1 is 18 in. wide by 10 high by 10 deep. Excellent response is claimed to 15,000 cps and down to 50 cps; the manufacturer says the system will not deliver the extreme bass of larger and costlier systems, but is exceptionally free from distortion and frequency doubling. Price of the ALC.1 is \$45. The Mardi Gras ALC.2 is slightly smaller and lighter, with less extended bass response but similar middles and highs; it costs \$30.

For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.



THE K-601

THE STEREORAMIC SYSTEM



Three Superb Components
Perfectly Matched
Completely Assembled
Ready to Plug into Your Amplifier

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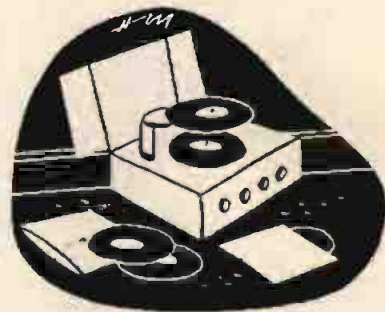
Continued from page 101

cause sudden starts and stops in the program, can introduce noise, or can affect sudden changes in volume level, there's probably an intermittent open or short. Check both ends of the cable, paying particular attention to the soldered connections at the plugs. On occasion, an open will occur in the center pin of a phono plug; when this is the case, a repair can be made by holding a hot soldering iron against the tip and flowing in an additional drop of solder. On the other hand, if a break (or short) seems to be in the center portion of the cable, install a replacement.

The secret of pilot and dial lamp replacement is to reach the little bulb. In some amplifiers, this bulb is accessible through the instrument's front panel after the pilot lamp jewel has been removed. In other units you'll have to remove the top, side, or back cover to reach the lamp socket. In still other amplifiers it may be necessary to remove the instrument's bottom plate. Once you've established access to the socket, bulb removal is a cinch. Bayonet-base bulbs are depressed slightly and rotated a quarter turn.

Make sure you specify the correct bulb number when ordering a replacement. Generally, this number will be marked on the bulb's base. Typical pilot lamp numbers are 42, 45, 47, and so on; neon lamps, sometimes used in turntable stroboscopes, may include a letter prefix—for example, type NE-2 or NE-48. If the type number is missing from the bulb's base, refer to your equipment's instruction manual. Or take the burnt-out bulb with you to your parts distributor; chances are he'll be able to identify it.

Loose control knobs are more of a nuisance than a serious maintenance problem. They may be secured to their shafts either with small screws or especially shaped springs. To tighten set screws, you'll need a small straight-shank screwdriver. If a set screw or spring is missing, obtain a replacement assortment from your local parts distributor.



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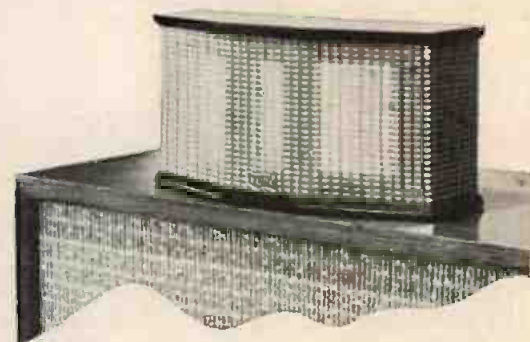
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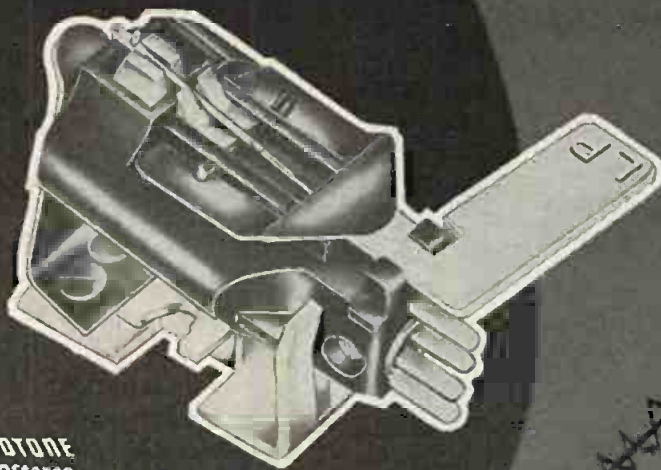
BROADCASTING

Continued from page 97

Next to speak was Mr. A. Prose Walker, Manager of Engineering for the National Association of Broadcasters and Chairman of Panel # 5 of the National Stereophonic Radio Committee of the Electronic Industries Association, a manufacturers' trade organization. Mr. Walker explained the purposes and composition of the National Stereophonic Radio Committee, which has been set up by the EIA to make studies of compatible single-station stereophonic transmission systems, to evaluate such systems, and to recommend specifications for such systems to the trade and the FCC. The FCC has no official connection with the NSRC, but it may send observers to the latter's meetings and presumably will give some weight to its recommendations, if not necessarily adopting them. Although NSRC is a technical committee established by manufacturers of electronic equipment, it welcomes membership of technically qualified people from broadcasting and other allied fields. Mr. Walker concluded his comments with a warning to broadcasters to consider the wisdom or lack of same in persuading the public to invest in receiving equipment before the FCC acts.

Following the general comments of Mr. Kassens and Mr. Walker, the meeting heard descriptions of the three principal multiplexing systems suggested for FM stereocasting. Mr. Murray Crosby, Director of Crosby Laboratories, proposed using as transmission channels the main carrier modulation of an FM station and a multiplexed subcarrier at 50-ke frequency modulated plus or minus 25 ke for 100% modulation, with the main carrier modulated to a depth of 30 to 50% by the subcarrier. Further, the stereo information would be applied to the two channels in a sum-and-difference manner, with the sum of the two channels on the main carrier modulation and the difference modulating the subcarrier. Mr. Crosby's system thus presents a combined signal on the main channel, which he argues is a good monophonic transmission. His system is not compatible with existing FCC authorizations for multiplexing, and should it be adopted by the FCC, broadcasters would not be able to undertake stereocasting simultaneously with any other multiplex transmission. Mr. Crosby has licensed a number of manufacturers to produce suitable receiver adapters for use with FM tuners to receive his system of stereo multi-

Continued on next page



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BROADCASTING

Continued from preceding page

plex transmission; some of them have already made pilot runs and are marketing a limited number of adapters.

Next to speak was Mr. William M. Halstead, a pioneer in the field of FM and multiplex. Mr. Halstead's proposed system uses the main-channel FM modulation to carry the left-channel stereo information and a multiplex subcarrier at 41 kc to carry the right channel. The multiplex is deviated about plus or minus 8 kc and modulates the main carrier to a depth of about 15%. Broadcasters using such a system would be able to use a second subcarrier at about 67 kc for background music or other restricted-use transmission. In this basic form Halstead's system is also compatible with present FM/AM stereocasting, as the AM information would be duplicated on the 41-kc subchannel. As additional refinements, Mr. Halstead proposes the transmission of mixed high frequencies from both channels and the use of a so-called "phantodyne" circuit to inject information from one channel into the other, but out of phase, so that monophonic compatibility is achieved in one channel, while the out-of-phase

material cancels out with stereo reception. Amusingly enough, the only receiving equipment for Mr. Halstead's system currently on the market is manufactured by the proponents of still another method, Calbest Electronics.

Calbest's own system was outlined by their representative, Mr. Harold N. Parker. It involves mixed high-frequency transmission, based on the assumption that most stereophonic information is contained in the frequencies below 4 kc. Calbest proposes to transmit the sum of the stereo channels with a frequency response up to 15 kc on the main channel of an FM station. On a subcarrier modulated plus or minus 5 kc the right channel information only would be transmitted, with the frequency response on this multiplex channel limited to 3½ or 4 kc. Sorting out the channels is done at the receiver, but in this system the combined signal above the upper-frequency limit of the subchannel transmission is common to both channels in the stereo reception. The Calbest system gives the same sort of monophonic compatibility as the Crosby system, but it would allow the broadcaster to use one or two additional multiplex channels for purposes other than stereo.

Finally, a number of other speakers offered suggestions on stereo transmission. Mr. W. H. Collins of Electroplex Corp. suggested the use of TV channel audio on dark channels for transmission of a second stereo channel along with a regular FM station. Mr. Leonard Kahn of Kahn Research Laboratories described one method by which a single AM station might transmit stereo, using two separate single sidebands. Mr. Dwight Harkins, another FM pioneer and an early endorser of the Crosby system, spoke briefly on some field results. Mr. Gardiner Greene, whose Browning Laboratories left the high-fidelity tuner field to concentrate on the manufacture of commercial multiplex receivers about two years ago, spoke briefly on the possibility of providing stereo multiplex transmission on a listener-paid basis with special adapters leased by broadcasters to listeners.

Necessarily, this is a brief report of more than four hours of discussion; I have omitted most of the technical details and all of the barbed witticisms of the participants. Concerning the former, I might add that the technical depth of the discussion varied from speaker to speaker, but that the audience was predominantly nontechnical, representing management more than engineering. Such is the picture of stereo FM/Multiplex transmission today: confused, but likely to be cleared up by NSRC and the FCC if we can only be patient long enough.

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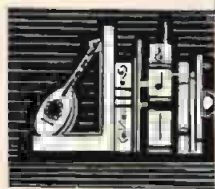
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looking even more worried than Rakhlin as he practiced one knotty passage over and over. Although all participants had been punctually in their places at the announced starting time, no one seemed in the slightest hurry to get started. Rakhlin chatted in leisurely fashion with Vladigeroff, with the orchestra men, with the engineers, with me, with anyone in sight. Vladigeroff got up, paced the floor, sat down, and resumed practicing the same passage. The hall was a high-ceilinged oblong, fairly ornate in its décor (there were even crystal chandeliers), and reminiscent of a hotel ballroom except for a series of ramps at one end where the orchestra men were assembled, chatting energetically with one another. Finally, after a length of time

head in the door with a plaintive look, and at the next break I took my leave from Rakhlin and we left. For all I know, and for all the indications I saw that evening of the Russian sense of boundless time, the session or its sequels may still be going on.



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Recording the pizzicato movement of the Bartók after a long, grueling session to determine recording techniques most suitable for the special problems involved. It is 3:00 A.M. the day of the concert.

LIVE vs. RECORDED CONCERT at CARNEGIE RECITAL HALL



Leonard Sarkin, first violinist of the Fine Arts Quartet, listens critically to trial recording.

On January 10th, 1959, a "Live vs. Recorded" concert was given in New York City; protagonists were the internationally famous Fine Arts Quartet and a pair of AR-3 speaker systems in stereo, driven by Dynakit preamplifiers and Mark III amplifiers.

At pre-determined intervals the members of the Quartet would lay down their bows, allowing reproduced sound to substitute for the live music. After a minute or so they would take over again "live" without interrupting the musical continuity. (A carefully synchronized stereo tape had been made the night before in the same hall by Concertapes, Inc., for whom the Fine Arts Quartet records exclusively.)

Excerpts from reviews of this concert appear on the facing page.



The formal concert, during one of the "live" portions

LOVE, LABOR

Continued from page 44

The recording machines themselves are our own." He summoned his secretary and after a volley of Russian he said, "We record almost every day in the year here, night and day." I threw Nina a quizzical glance. "There's a recording session tonight that might interest you—the Bulgarian composer Pantcho Vladigeroff is recording one of his piano concertos, with Rakhlin conducting." Nina looked at me with big open eyes and shrugged. "If you'd like to, please come."



I did, of course, especially since I had spent a number of relaxed, extremely pleasant conversational hours the year before, in Prague and Karlsbad, with Rakhlin and his wife, and had found them both to be sweet, simple, roly-poly types who made me feel as much at home as if I had dropped in on them on Pitkin Avenue in Brooklyn for a glass of tea. The welcome I got that night from Rakhlin—one of the three or four top Soviet conductors—was a most cordial one, but his mind was uneasy about the music. "It has not been going very well," he told me dejectedly, in German. "Tonight is an extra session—we had hoped to finish last night." He cast a worried glance at Vladigeroff, who was sitting at the piano sweating profusely and looking even more worried than Rakhlin as he practiced one knotty passage over and over. Although all participants had been punctually in their places at the announced starting time, no one seemed in the slightest hurry to get started. Rakhlin chatted in leisurely fashion with Vladigeroff, with the orchestra men, with the engineers, with me, with anyone in sight. Vladigeroff got up, paced the floor, sat down, and resumed practicing the same passage. The hall was a high-ceilinged oblong, fairly ornate in its décor (there were even crystal chandeliers), and reminiscent of a hotel ballroom except for a series of ramps at one end where the orchestra men were assembled, chatting energetically with one another. Finally, after a length of time which would have driven a union-conscious American recording executive to pull his hair out, Rakhlin—at no apparent signal—went to the podium, peeled down to a sort of rayon sport

shirt, raised his hands, and the music began. If a warning light flashed, it was not within my range of vision. It was far and away the most casual, least pressured recording session I have ever attended in any country.

When the next break came, I went into the control room. Its sole occupant was a single engineer, who glanced at me with no discernible emotion and returned his gaze to the musicians on the other side of double panes of plate glass, which fairly rippled with flaws, as did all such glass I saw in the building. Rakhlin's statement that things had not been going well was no mere recording jitters. The movement they were recording was a fast five-eight, heavily colored by Bulgarian folk music, and Rakhlin was having uphill work trying to establish some sort of metrical rapport between the highly professional orchestra and the rather skittish mannerisms of the nonvirtuoso composer. Take after take was made of the same sections, with nobody satisfied. Except for starting and stopping the recording machine, the technician with whom I was sharing the control room might well have been comatose: he sat with his elbows on the table before him, his chin cupped glumly between his palms, never moving a muscle except at the beginning and end of each take. Of fiddling with switches or turning of knobs there was absolutely none.

Rakhlin told the orchestra to take a break and he and Vladigeroff huddled over the score at the piano. Neither of them seemed happy. When the men returned to their places, Rakhlin went back to the same passage with which they had begun the session over an hour earlier. Ninotchka stuck her head in the door with a plaintive look, and at the next break I took my leave from Rakhlin and we left. For all I know, and for all the indications I saw that evening of the Russian sense of boundless time, the session or its sequels may still be going on.

AR

from reviews of the
**LIVE vs. RECORDED
CONCERT**

The American
Record Guide (Larry Zide)

"When I wasn't looking I was never quite sure which was which . . . Directly after [the movement from the Bartók quartet] the audience was informed that except for the first eight bars . . . the whole had been recorded. I must confess that I was completely fooled."

AUDIO (C. G. McProud)

"The program notes for the concert suggest that . . . if the audience cannot detect the switchovers, the demonstration would be successful. By this criterion we would have to say that it achieved at least 90 per cent. of success."

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"The [listeners] up front were able to discern an occasional difference during transitions from live to recorded sound, while the deception was essentially complete for the man farther back . . . But during the pizzicato movement from the Bartók . . . source location seemed to make no difference; the recording fooled just about everyone."

Bergen Evening Record

(Stuart Davis)

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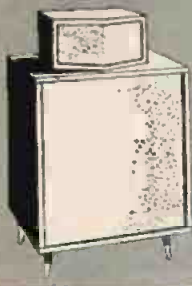
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STARKER

Continued from page 53

for him to produce than for most cellists, since he possesses an instrument of unusual size. The "Lord Aylesford" Stradivarius, it technically isn't a cello at all but an obsolete member of the string family called a church bass. Most such basses were cut down in the eighteenth century to cello proportions, but Starker's remains its original size and therefore ranks as the largest existent cello from Stradivarius' hand. To make fingering more practical, Starker did the supposedly unforgivable and moved the bridge. This, according to theory, should have ruined the tone by destroying the balance of the instrument. Instead it actually improved it. Incidentally, the "Aylesford" once belonged to Gregor Piatigorsky, who didn't like it because he thought it was too big. Starker, who is about half Piatigorsky's size, finds it just right.

The international musical audience, according to Starker, needs to become familiar with several solo cellists who are distinct artistic personalities and easily distinguished from one another by their interpretative approach rather than by their technical accomplishments.

"People go to hear Heifetz and Milstein because they want to hear these musicians, not a violin. Their respect goes to the artist. It is not often so with cellists. A cello program is often booked for the sake of variety, not because anyone really wants to hear one, and the performer is not paid an artist's fee but a cellist's fee. There is always the assumption that any one of a dozen other people could have done just as well. For me, there is no future for the cellist until he is given recognition as an artist."

Working towards that recognition, Starker spent the early part of this year touring Europe. In July he is due to make a circuit of Portugal and Portuguese Africa, and the end of 1959 will find him heading for the Far East with a major tour of India in prospect.

"These will be miserable years in which I probably will be on the road half the time and separated from my family," he speculated. "But it is necessary. You go to these places, first not because they want you, but because they want a cellist. Afterwards, if you are a success, they are interested in you and will be willing to hear you at times which permit tours to be arranged in a more logical fashion."

Starker is under no necessity to cross five continents with his instrument. He is guaranteed a comfortable income by a professorship on the mu-

sic faculty of Indiana University, a post he accepted in 1958 after resigning as principal cellist of the Chicago Symphony—another job he could have held indefinitely. Starker is simply interested in proving something.

Born in Budapest some thirty-five years ago, Starker's career reflects the restless self-prodding of a creative person who must constantly feel a sense of challenge and achievement. Starker calls it the conflict of realism and idealism.

It has led him into some strange situations. He played 120 performances of Menotti's *The Consul* on Broadway the summer after his first season as solo cellist of the Metropolitan Opera, satisfying himself that he could make a success of either job. The same urge to prove to himself that he could play any sort of cello part prompted him to play in jazz bands and gypsy orchestras in Budapest—from which he acquired a repertory of schmaltzy pieces equal to that of any café virtuoso. As a matter of fact, Starker has played that role too. Three years ago in London, after being hailed by the serious music public for his recitals in the more sedate concert halls, he talked himself into a one-night stand with a gypsy orchestra in a Soho cabaret, borrowed a non-descript cello and an appropriate costume, and throbbed out *zigeuner* passion until closing time. To his delight, no one recognized him.



The oddest of all his odd jobs came in Paris in 1946, the year after he had left a regular-paying chair as principal cellist of the Budapest Opera and Philharmonic Orchestras to have a look at the world. Down to his last few francs, he was rescued when a fellow Hungarian hired him for one of the French film studios. A sound track recording had been made of a gypsy orchestra, but extras were needed to sit in costume and fake playing while

the cameras turned. Starker stuck a mustache on his lip and sawed away for a day without producing a note.

Shortly after that he entered an international competition in Geneva and finished sixth, three places after one of his own pupils. He packed up and went to Cannes, where in a winter of near seclusion he restudied his entire approach to the cello, working out his present technique which allows him to keep in form without hours of daily practice. "The liberation," he recalls, "was wonderful. I was able for the first time to read books, spend the time I wished with my family, and start to act like an intelligent human being should." He visited Hungary for the last time in 1947, leaving in September the day after the Communists won their majority. He wanted to give concert performances, and with Paris as his headquarters he toured in Western Europe and made his first records—which included his first and prize-winning version of the Kodály Solo Sonata.

Idealism and realism came to war again when Antal Dorati offered him the first-cellist post in the Dallas Symphony. "Idealism told me to go on doing what I wished," Starker recalls. "Realism said to take advantage of this chance to go to America." He went to Dallas. As he checked in to his hotel, his richly flavored Budapest English drew from the clerk a Texas drawl: "You must be from a long ways from here, Mister. Boston?"

Idealism sometimes wins out, though. When Starker played at the Prague Festival a couple years ago he noted with pleasure that a microphone had been planted under the bed in his hotel room. Rising to the lure, he delivered a passionate denunciation of totalitarianism to the ears of the eavesdropping secret agents, only to discover on a second look that the bug had been disconnected.

Starker went to the Met in 1949, and followed Fritz Reiner from the Opera House to the Chicago Symphony in 1953. "I decided then," he remembers, "that I would play no more than five seasons." The position at Indiana, for the time being at least, resolved the claims of realism and idealism: here was a guaranteed income as a teacher, plus adequate free time for concert work.

What fresh directions he may take is anybody's guess. He made his debut as a conductor at Oxford, Ohio this spring, which may be a new lead, but so, perhaps, was an impulsive but successful decision to write a television play. Two predictions are safe. Starker won't stand still, and whoever is following the proceedings won't be bored.



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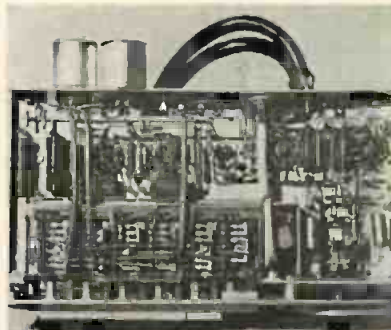


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FLAGSTAD

Continued from page 46

not until the work is over. This essential seriousness should not be, but is, rather exceptional. The exigencies of recording sometimes force one to schedule sessions at times which are, to say the least, unconventional for singers. But Kirsten Flagstad will turn up at 9:30 a.m. and sing like a goddess if you ask her; while Miss X, of no voice worth speaking about, will kick up hell at the thought of singing before the afternoon. Flagstad's comment is that although it is extremely disagreeable to sing Brünnhilde early in the morning, it is still perfectly possible—if you go to bed at the right time, get up early enough, and make sure that voice and state of mind are coordinated. In other words, what you sing and how you sing it are more important than your social engagements. Recently, in Vienna, another soprano, singing with a relatively small orchestra, bitterly complained that not only was she too far from the microphone (had she been nearer she would have been inside it), but that the crew recording her had no knowledge of the human voice. A baritone who one week earlier had been recording with Flagstad pertinently commented that she should hear Flagstad at sixty, which was perhaps unhelpful but relevant in an age of so many tired voices. Sometimes I wonder what will happen to these potentially beautiful voices

when their owners reach fifty, let alone sixty; then I see the schedules covering thousands of miles of air travel and ten performances in different operas in different cities in fifteen days; and I weep tears not wholly of the crocodile variety.

After *Walküre*, Flagstad came to England and recorded a selection of popular sacred songs in English. The treasure among these is Gounod's *O Divine Redeemer*, which, though currently out of fashion, may well come into its own if taste ever reverts to unabashed romanticism—which it probably will. We also made a record of Sibelius songs, which so much astonished some reviewers that they concluded it must have been taped several years ago. The date was, in fact, February 1958—top As, B flats, and all.

The next Wagner project was *Rheingold*, scheduled for September 1958, and on the face of it there was no part for Flagstad. Then we asked her to consider the role of Fricka. Somehow, while she was looking it over, the news leaked out to the American press. I received a strong rebuke from Flagstad, plus all sorts of reasons why she should not sing Fricka, especially as it involved a trip to Vienna at an inconvenient time; but her letter ended with an acceptance of the part, phrased with characteristic graciousness. She had never sung the role before; and although she knew it perfectly when she arrived in Vienna, she still attended every piano rehearsal and learned it all over again with Georg Solti, who was conducting. Flagstad once told me that her upbringing and training had taught her not to question the authority of the conductor. When there is a disagreement she looks mildly shocked, says very little, slightly modifies what she was doing in the direction suggested, and usually ends with her own way or something very close to it.

A warmth of personality rare in operatic artists (Tebaldi has it, and so had Ferrier) leads her to speak with enthusiasm about her successors, such as Birgit Nilsson and Astrid Varnay. She is always ready to suggest that young singers, Ingrid Bjoner, for one example, should be given a chance in recording projects; and the only hint of bitterness I have ever noticed appeared when she talked about recording companies which keep artists under contract for years and do not use them. The gods are not generous in bestowing the sort of Indian summer that Flagstad has known in her sixties.

From the studio point of view, Flagstad is a recording engineer's dream. In her entire compass there is not a single weak or uneven note, and thus to record her accurately one has only to

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decide in what sort of perspective the voice sounds best. Having determined that, one need only ask her to give a little more in heavily scored passages if there is any danger of the voice being covered: and she always has plenty in reserve. When we went in for real stereophonic production with movement, she quickly grasped what it was all about; and during the recording of *Rheingold* even devised a move for Fricke which made excellent dramatic sense and which I had overlooked in planning the production. She is also something of an exception in showing an interest far beyond her own part: she was disappointed to find that, as the schedule went, her role would be finished before we tackled the opening scene and that consequently she would not hear the Rhinemaidens. To laymen this might seem normal, but in the world of the theatre it is a refreshing change from the prevailing attitude of "Let's skip this bit, I'm not in it."

I am sure Flagstad regards her new appointment as Director of the Norwegian Opera as the fulfillment of her career. She is intensely patriotic, and for all her protestations ("Imagine me behind a desk!") her drive and imagination will doubtless produce some strong competition for her friend and partner Set Svanholm, who runs the Stockholm house. The curtain went up in February 1959 on *Tiesland*, in which Flagstad made her stage debut forty-five years ago. She has no plans to appear with her own company, nor even to produce; but she is determined to mount an authentic *Flying Dutchman* and do away with all those clogs and windmills which have become a misguided tradition in Europe. Away from her work—and apart from knitting, playing cards, and visiting her married daughter in America—she likes to listen to piano records. Once, in Vienna, Clifford Curzon, Hans Knappertsbusch, and the Vienna Philharmonic played right through the Brahms B-flat Concerto in her honor, after the normal recording of the work had been completed. And quite a bit of that "Flagstad" performance went into the final version. She is a competent pianist, but shy about her talents.

What of the future? When I was writing this, she had just arrived in England to make a record, with orchestra, of some Norwegian songs (they will be released in the United States this fall). After this . . . who knows? Without this Indian summer, she would have remained a great legend; with it, the legend has taken on new life, not in a sad shadow-of-what-it-was farewell, but in an heroic late revelation of what posterity may well consider to be the voice of the century.

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VOTE FOR FIGARO

Continued from page 49

performances evening dress is not obligatory, but it is "recommended" by the management—which means in effect that the male patron without a tuxedo is a rare sight at Glyndebourne. At the Royal Opera House, Covent Garden, on the other hand, the audience is the worst dressed outside Soviet Russia, but this is because performances begin so early that few people are able to leave their offices, go home, change, and get back to the theatre in time. Dinner before the performance at Covent Garden is now unknown or peptic torture. At Glyndebourne the dinner interval is an essential part of the ritual of what is perforce An Occasion. The latest practical train for Lewes leaves London at 3:45 p.m.; the performance begins at 5:30; the train back arrives in London not long before midnight. It is a schedule that thoroughly disrupts anybody's normal day; and Mr. Christie reckons that if people can make an effort to spend eight hours (or more if they do the trip by road) in pursuit of culture, then the least they can do is look as if it was something out of the ordinary and dress up for it.

Before the war Glyndebourne was famous for its cellar of Rhine and Moselle wine. Christie bought twenty thousand bottles at one stroke for his first season and under the name of each wine shown in the wine list was a quotation in Greek. This display of erudition has been discontinued not, as would have been reasonable, because so few diners understood what was literally all Greek to them, but because Glyndebourne no longer do their own catering as they did before the war. Dining in the theatre restaurant was then an unusually rewarding experience calculated, one remembers, to make the second part of the performance significantly more enjoyable and apparently better sung than the first. In 1940 what remained of the Glyndebourne wine was sold by auction before it became too old and undrinkable, fetching fabulous prices in a country whose supply of wine had been completely cut off by the war.

Today the majority of the audience travel to Glyndebourne by road and prefer to picnic on the ground by the lake, bringing their own wine, and philosophically practicing the balancing act at which all English picnickers are expert when it rains—namely, eating a three-course meal off the knees in the cramped space of a car seat.

At dress rehearsals for The Estate the dinner interval is observed as a

dietary convenience for cast, orchestra, and stage staff. To this audience, most of whom are unaccustomed to a meal between a hearty tea after their day's work and a late supper before they go to bed, these seventy-five minutes should sometimes weigh heavy, especially when it is wet. But, in fact, this dress-rehearsal public accepts everything that occurs at Glyndebourne as the most natural thing in the world. Most of them have never been inside any other theatre (the nearest is at Brighton, twelve



miles away), never seen anything performed on a stage that wasn't an opera, never known an intermission less than an hour and a quarter long, or a performance that began later than 6:00 p.m. In spite, or perhaps because, of their experience of television (which is considerable in this social stratum where there are so many Joneses to keep up with) The Estate audience brings a refreshing lack of sophistication to their listening. As guests of the management they obey the rules of the house with good grace: Mr. Christie, the old schoolmaster, is very strict about allowing any members of the audience in after the act has begun, and he is equally strict about not allowing them out when the act is finished. The exit doors are guarded by ushers until all curtain calls have been taken by the artists.

This docile acceptance of the curtain-call rule, which the rougher spirits amongst us are inclined to resent as interference with the liberty of the ravenous subject, does not mean that The Estate are uncritical. Far from it. Mr. Christie, who does not willingly tolerate any criticism of his institution and admits the Press more or less on sufferance, would be surprised to hear some of his employees' out-of-school opinions on what are inevitably known as the Christie Minstrels. Opera in English is also not greatly favored. It was not the music of Stravinsky's *Rake's Progress* that The Estate could not stomach, but the fact that the opera was sung in English. "It doesn't sound right somehow."

Ringmer's familiarity with the singers is personal as well as artistic, for many of them take lodgings in the village during the festival. They are a

cosmopolitan collection whose varied and individual taste in food is a problem solved by the singers themselves, most of whom are competent cooks. The village tradesmen have not been slow to exploit this and they stock a variety of unexpected things—especially for the Italians, who are well catered for with *pasta* and tomato *conserva* and Chianti. And, needless to say, in the past twenty-five years the Ringmer Motor Works have learned to cope blindfold with the mechanical troubles brought to them by singers with Alfa-Romeos, Fiats, Simcas, Cadillacs, Opels, and Mercedes.

Perhaps one of the most encouraging features of Ringmer's matter-of-fact acceptance of opera as an entertainment is the impression that the opera characters make on them. My query, after he had left the little village post-office-cum-general-store, about the identity of an Italian customer who had been buying ingredients for his minestrone, was answered with "Well, I don't know his name, but he takes the part of the wealthy townsman of Windsor, who. . . ."—and there followed a neat appreciation of what I now knew to be the character of Ford in *Falstaff*. It was a refreshing attitude to encounter—an operatic character who was more important to the listener than the name of the character itself or of the man who sang the part. (It turned out to be Mario Borriello, who sings a bearded Ford and therefore is not easily recognized off stage.)

Glyndebourne enjoys no Government subsidy of any kind but whether, from Mr. Christie's constant references to this fact both in his conversation and in his annual State-of-the-Union foreword to the program book, this is a matter for pride or resentment it is difficult to say. On the whole it is thought that things are best the way they are. There is £100,000 (\$280,000) in the box office cash register before the season opens each year; there is a deficit of £10,000 by the time it ends each year. The familiar business of making operatic ends meet is solved by private enterprise, so why worry? If the solution of the economic problems of opera were merely a matter of full houses, Glyndebourne would have no cares; it is Mr. Christie's boast that after the third performance of the inaugural season in 1934, when only fifty-five of the theatre's 300 seats were sold, the Festival has always been sold out.

While none would dare question the Integrity of Purpose and Principle that has inspired Glyndebourne this past quarter of a century, the sys-

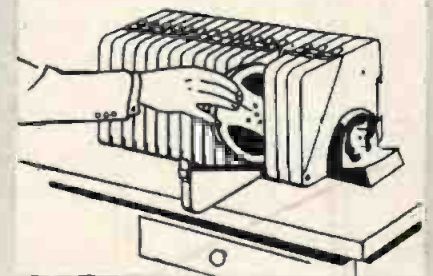
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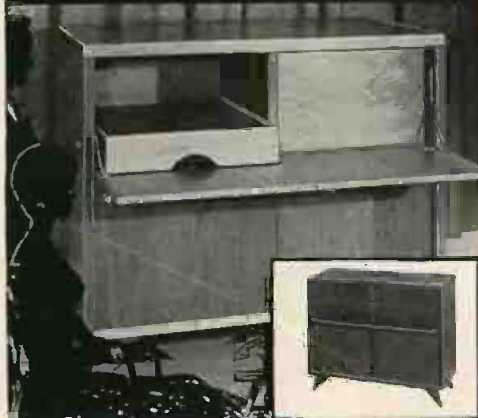
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tens of its oldest and most loyal devotees have received something of a shock this 1959 Jubilee Season. Professor Carl Ebert, Artistic Director of Glyndebourne since its inception, retires this year and as a farewell production has chosen to give us no fewer than thirteen performances of Strauss's *Rosenkavalier*. What *The Estate*, let alone the season's debutantes whose coming out routine now includes a visit to Glyndebourne, will have to say about this four-hour Strauss-Hofmannsthal "comedy with music" is anybody's guess. One thing is certain: whatever anybody thinks of a work likely to burst the seams of a theatre never intended for anything on this scale, all thirteen performances of *Der Rosenkavalier* will be sold out. One would have thought that an enterprise universally associated with Mozart's music would have opened its Jubilee Season with a gala performance of an opera by that composer. Instead, we have the ironic spectacle of members of the Glyndebourne Festival Society (who have many exclusive privileges denied to the general public) balloting for seats at inflated prices for a members-only gala premiere of *Rosenkavalier*, while *Fidelio*, the season's other novelty (to be conducted by Vittorio Gui, who has been above all others associated with the modern Glyndebourne) takes a second place.

In Ringmer, on the other hand, there are no two opinions: a Jubilee Season should open as the inaugural season opened—with *The Marriage of Figaro*. Mozart's great comedy has always had its special place in the affections of *The Estate* (who would have had a thing or two to say if it had been omitted from the 1959 repertoire, which includes *Così fan tutte*, *Idomeneo*, Rossini's *Cenerentola*, as well as *Rosenkavalier* and *Fidelio*); and if you ask them why it is their favorite work, they will reply "Because it's so human, I suppose"—as acute a perception of the peculiar quality of Mozart's operatic genius as you could wish for. Glyndebourne does not enjoy official royal patronage, but it can boast of being the first opera house the Queen ever visited informally, as distinct from her State gala appearances at Covent Garden. The opera the Queen was taken to was generally approved by the village. It was *Figaro*.

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which introduced the very first season: "The Management earnestly desire that silence be observed during the performance." And there is no longer, as there was then, official recognition that any of the audience might be "unable to remain until the close of the last Act" and should therefore be "requested to leave during the interval immediately preceding it and thus avoid disturbing the Artists and the Audience while the performance is proceeding."

But in at least one respect Glyndebourne is still the same. Nature, which has been lavish in its gifts of beauty at Glyndebourne, still reserves the neatest of all its tricks for the performances of *Figaro*. Ever since that first May night in 1934, the bats have come in from the garden to join the final garden scene of Mozart's masterpiece.

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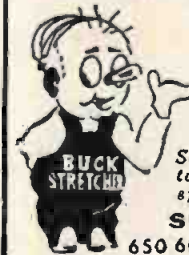
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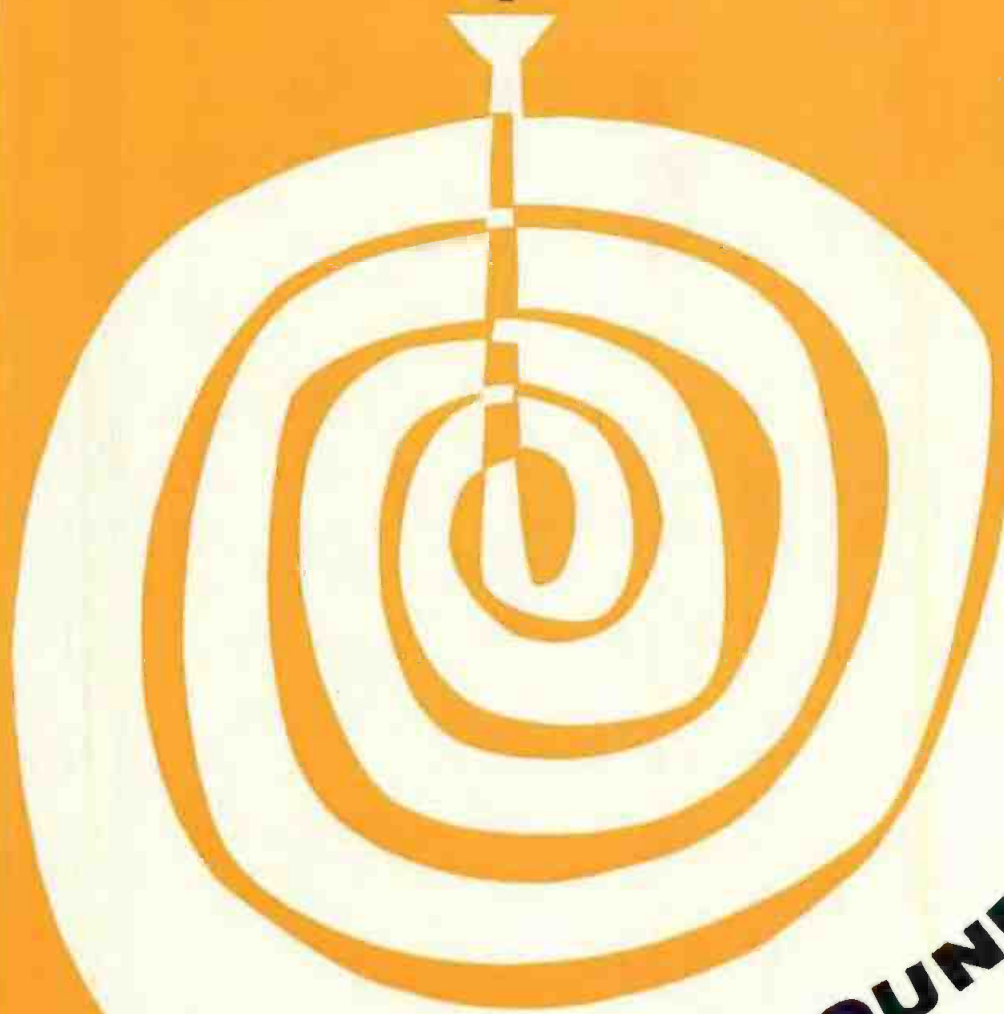
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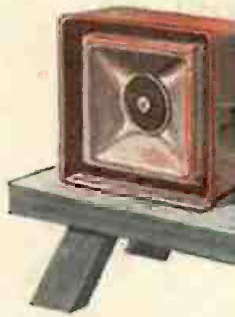
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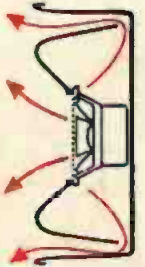
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