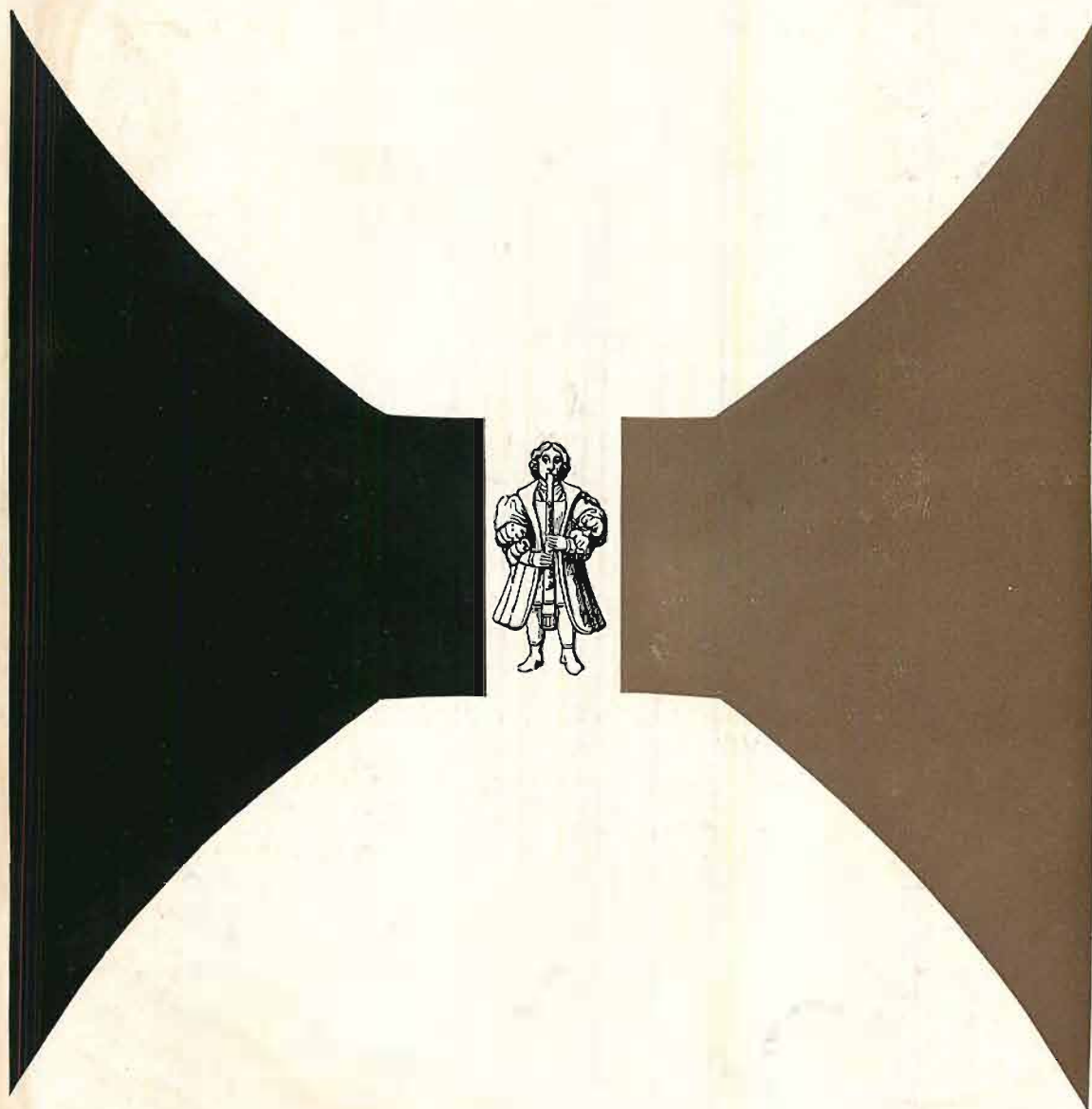


# High Fidelity

*The Magazine for Music Listeners*    September • 60 cents



*Once More with Kiril Kondrashin*

by Harold C. Schonberg

*The ABCs of Stereo*

by Roy F. Allison



# SUPERB FOR STEREO

*...and better than ever for monaural records*

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records—there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-monaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counter-balance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble—to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc—protecting the delicate stereo record grooves.

The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. \$59.50 less cartridge and base. Hear it at your hi-fi dealer, or write for complete details: Glaser-Steers Corp., 20 Main St., Belleville 9, N. J. In Canada: Alex L. Clark, Ltd., Toronto, Ontario. Export: M. Simons & Sons Co., Inc., New York City.

*new*

# GLASER-STEERS GS-77

*the modern record changer*

For superb hi-fi listening... **Jensen** presents... in modest space  
 ... at new low costs ... performance challenging comparison  
 with speakers of any size at any price!

Featuring the new Flexair\* woofer and Bass-Superflex\* enclosure principle that establish completely new standards of bass reproduction.



**NEW JENSEN CN-100 3-WAY SYSTEM**



A new 12" 3-way system, the CN-100 reproducer gives a new small-scaled fine furniture look to the hi-fi speaker, ideally suited to small living spaces. The 12" Flexair superlow resonance woofer in Bass-Superflex enclosure gives full bass response to a low 20 cycles. Special 8-inch mid-channel and RP-103 h-f unit assure smooth clean response to 15,000 cycles. Crossover frequencies 600 and 4000 cycles. 32" H., 21" W., 18 1/4" D. Available in Walnut, Tawny Ash, and Mahogany. **Net Price.....149.50**

**BF-100 ENCLOSURE FOR 12" SYSTEMS**

In up-to-the-minute "Flair Line" styling, the BF-100 cabinet is ideal for all 12" speakers, and system kits including those with Flexair 12" woofers. Incorporates new acoustical design with tube-loaded port for unusual extension of the l-f range. Available in Walnut, Tawny Ash and Mahogany. **Net Price.....69.50**

**JENSEN'S AMAZING TR-10 TRI-ETTE • Big Speaker Bass in Smallest Space  
 Sophisticate's Choice in 3-Way Components**

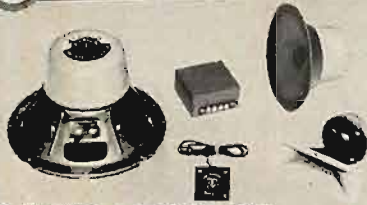
Heart of the Tri-ette is the new Flexair 12" woofer with its superlow free-air resonance of 20 cycles and high damping. In conjunction with the new Bass-Superflex enclosure, useful response down to 25 cycles is attained with the lowest distortion ever measured on such a small reproducer. Cabinet is extra rigid with Fiberglass lining. Special 8-inch midchannel handles the range from 600 to 4,000 cycles, through L-C crossover network. RP-103 Tweeter carries the response from 4,000 to 15,000 cycles. 13 7/8" H., 25" W., 11 1/8" D. Choice of Walnut, Tawny Ash and Mahogany. **Net Price ....114.50**

ST-944 Stand . For floor use. Places top of cabinet 28" above floor, **Net Price.....12.95**  
 ST-945 Base . For table or shelf, **Net Price..... 5.45**



**ABOUT JENSEN'S NEW FLEXAIR WOOFER**

The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



**KT-33 3-WAY SYSTEM KIT**

Includes basic speaker components for 3-way system identical in performance with Jensen CN-100 and TR-10 reproducers. Includes Flexair 12-inch woofer, special 8 inch m-f unit, and RP-103 compression h-f unit. Complete with control, crossover network, wiring cable, and full instructions for building enclosure and installing speaker system. **Net Price \$80.00**



**KT-34 TRI-PLEX II SPEAKER KIT**

Components used in the TP-250 Tri-Plex II reproducer. 15-inch Flexair woofer, new compression driver m-f unit, and new phase correcting supertweeter. Response from 16 cycles to upper limits of audibility in Jensen Bass-Superflex enclosure (Jensen BF-200 suggested). Complete with 400 and 4,000 cycle networks, wiring cables and instructions for building enclosure. Impedance 16 ohms. **Net Price \$179.50**



**NEW TP-250 TRI-PLEX II 3-WAY SYSTEM**

This latest version of the Jensen Tri-Plex reproducer incorporates the extreme bass capability of the 15" Flexair woofer, in combination with advances in midchannel and super-tweeter design. This beautiful unit outperforms any speaker system of comparable size or cost. Excellent for superb monophonic reproduction or as one side of a stereo system. Response range, 16 cycles to beyond audibility. Components available also in kit form (see KT-34). 30 1/2" H., 34 1/2" W., 18 3/4" D. **Net Price.....294.50**

BF-200 Cabinet only for 15" Systems, net price ..... 129.75

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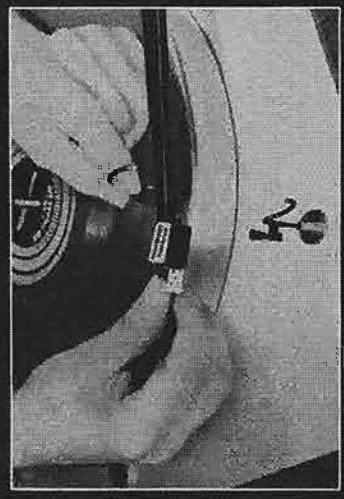
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# Complete\* Compatibility

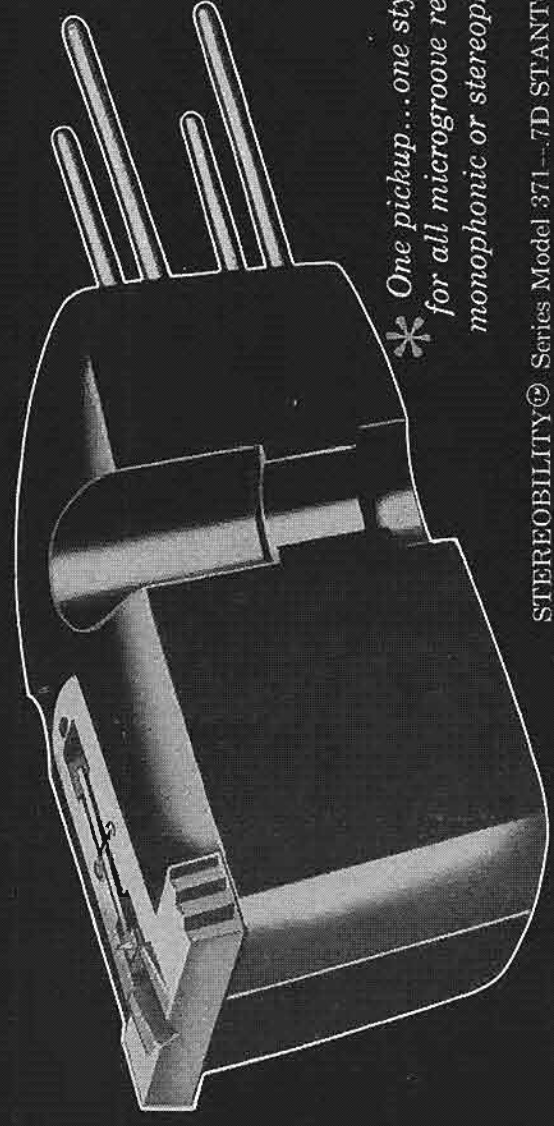
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for all microgroove records,  
monophonic or stereophonic!

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45X45 Stereo-FLUXVALVE cartridge with .7 mil diamond in T-GUARD stylus assembly **\$29.85**

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For those who can **hear** the difference



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The quaint combination of Medieval and Modern which decorates our cover is the concept of artist Richard Troy.

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**HIGH FIDELITY** Magazine, September 1958. Published monthly Vol. 8, No. 9. Subscriptions \$6.00 per year in United States and Canada. Single copies 60 cents each. Publication, editorial, and circulation offices at The Publishing House, Great Barrington, Mass. Second-class mail privileges authorized Great Barrington, Mass. Change of address notices, undeliverable copies, orders for subscriptions are to be sent to Great Barrington, Mass. High Fidelity Magazine is published monthly at Great Barrington, Mass., by Audiocom, Inc., a subsidiary of The Billboard Publishing Co., publishers of The Billboard, Vand, Funspot and The Billboard International. Telephone: Great Barrington 1300. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Member Audit Bureau of Circulation. Printed in the U.S.A. by the Rumford Press, Concord, N. H. Copyright © 1958 by Audiocom, Inc. The cover design and contents of High Fidelity Magazine are fully protected by copyrights and must not be reproduced in any manner.

**SEPTEMBER 1958.**

## NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM



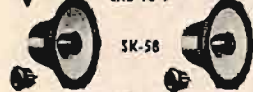
LA-90



RC121/II



CAB-16



SK-58

unbeatable, for performance-value, Lafayette SK-58 12" coaxial speakers with built-in crossover network and brilliance level control. Supplied complete with cables, connectors, and easy-to-install instructions. Shpg. wt., 66 lbs.

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify) ..... Net **167.50**

HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde Resonator-type speaker enclosures (specify which) ..... Net **222.50**

### LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-374 above but with new Lafayette stereo Model LT-99 FM/AM Tuner.

HF-376 Stereo FM/AM-Phono System ..... Net **237.00**

HF-377 Same as HF-376

but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures ..... Net **292.00**

## NEW! LAFAYETTE 30-WATT STEREO AMPLIFIER

Superlative Features and Low Cost  
make it easy to GO STEREO NOW!



LA-90

**72.50**

ONLY 7.25 DOWN

8.00 MONTHLY

- 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER SYSTEMS
- 14 WATTS PER STEREO CHANNEL
- SPEAKER PHASING SWITCH
- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
- 20-20,000 CPS RESPONSE

A new, versatile stereo control center preamplifier-amplifier whose excellent performance and low cost make it easy to start enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or—by placing the Stereo-Monaural Switch in "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system monaurally; or—each individual amplifier output may be connected to a separate speaker system for 28-watts total monaural output with the amplifier used as either an electronic crossover, feeding low frequencies to 1 speaker system and highs to the other, or to create a pseudo-stereophonic effect with monaural program material. Response is 20-20,000 cps; distortion is below 1 1/2% at 12 watts; hum is 75 db below full output, either channel; output taps are 8, 16, and 32 ohms (4, 8 or 16 ohms when strapped together); controls include 6-position selector switch (Aux, Ceramic or Crystal, Tuner, LP-RIAA, POP, Tape Head), Balance Channel A, Balance Channel B, Master Level, Treble A and Treble B (dual concentric), Bass A and Bass B (dual concentric), Channel Reverse Switch, Stereo-Monaural Switch, Tape Monitor Switch, Speaker Phasing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head, Tape Monitor Output. Tubes are 4-12AX7, 4-EL84, 2-EZ80 Rectifiers. Size is 4-11/16" h x 14-9/16" w x 9-1/4" d. Shpg. wt., 22 lbs.

LAFAYETTE LA-90 Stereo Amplifier ..... Net **72.50**

## NEW! LAFAYETTE STEREO MONAURAL FM-AM TUNER

FLEXIBLE DESIGN! LOW BUDGET PRICE!  
INSTALL STEREO NOW!



LT-99

**72.50**

ONLY 7.25 DOWN—

8.00 MONTHLY

- FM-AM STEREO RECEPTION
- FM OR AM MONAURAL RECEPTION
- FM MULTIPLEX RECEPTION (REQUIRES DECODER)
- FOR SIMULTANEOUS FM & AM LISTENING IN DIFFERENT ROOMS
- 3 MICROVOLTS FM SENSITIVITY
- ARMSTRONG FM CIRCUIT
- AUTOMATIC FREQUENCY CONTROL

An excellent unit with many outstanding features whose low cost and high degree of flexibility combine to make it practicable to enjoy stereo FM/AM broadcasts NOW without fear of obsolescence. The Lafayette LT-99 Stereo Tuner may be used for standard AM or FM (monaural) or for FM-AM stereo listening. Or, you can use it as a 2-channel receiver and feed FM to one room and AM to another at the same time. Outputs are provided for stereo or monaural tape recording directly off the air. Styling is modern and designed to please the style-conscious modern young homemaker.

Circuitry is of the Armstrong FM type, with limiter and discriminator; sensitivity is 3 microvolts (on FM) for 20 db quieting, 75 microvolts loop sensitivity on AM; frequency response is, for FM, 20-20,000 cps  $\pm$  1 db, and for AM 20-3,000 cps  $\pm$  2 db; output voltages are: FM—2 1/2 volts for 100% modulation, AM—1 volt average. Output jacks include AM-FM Monaural, AM Stereo, AM Tape Recording, FM Tape/Multiplex. Controls include Stereo-Monaural switch, Selector Switch (AM, FM-AFC, FM, Off), AM Tuning, FM Tuning, Multiplex-Tape switch, Built-in FM and AM antennas. Tubes are 6BE6, 2-6BA6, 6U8, 12AT7, 6AU6, 6AL5; diode AM detector, selenium rectifier. For 105-120 volts, 50/60 cps AC. Size 8-1/2" d x 13-5/16" x 4-1/4" h. Shpg. wt., 16 1/2 lbs.

LAFAYETTE LT-99 Stereo Tuner ..... Net **72.50**

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## AUTHORitatively Speaking

Roy F. Allison, author of "The ABCs of Stereo" (see page 40), is, of course, editor of *Audiocraft* and audio editor of this magazine, and one of the best-known writers on sound reproduction anywhere. The only late item of news about him is that he had to give away one of his cats because this (junior) cat could not get along with the senior cat in the household. Damned refractory, these Siamese!

Mina Kirstein Curtiss, who depicts the "Ill-Starred Debut of the Girl from Arles" for us on page 43, was born in Boston and did her learning at Smith College, Radcliffe, and Columbia University. From 1920 to 1934, and again from 1940 to 1943, she was a member of the Department of English at Smith. In 1942 and 1943 she served also as a radio script writer for the Office of War Information. She edited the anthology *Olive, Cypress and Palm* (1930) and *Letters Home*, a collection of enlisted men's letters (1944); wrote a novel, *The Midst of Life* (1933); and translated and edited the *Letters of Marcel Proust* (1949). Proust's letters to Bizet's widow may have inspired her delving into other aspects of Bizet's life. She is the owner of the Bizet-Halévy manuscript collection, which eventually will go to the Bibliothèque National. In her book *Bizet and His World* (to be published by Alfred A. Knopf this autumn), from which this article is excerpted, she has endeavored to portray the composer in his own words.

Alan Wagner would be a denizen of what Martin Mayer, another of our favorite authors, has described as *Madison Avenue, U.S.A.* (adv't) except that the advertising agency he works for, Benton & Bowles, happens to be on Fifth Avenue. Mr. Wagner is a Radio/TV executive there. At home, of course, he spends all his time preventing rack and ruin from overtaking his high-fidelity equipment, his fierce struggles to which good end he relates to us on page 50. A strong competitor for his attention is a very small and lately-come high-fidelity device known as David Mark Wagner, who shows signs of becoming a baritone. Another strong competitor for his attention is a radio show he conducts for WNYC, New York's highbrow municipal station, called *Living Opera*. You can hear this Sunday afternoons if you are in the Gotham area.

Harold C. Schonberg, who on page 46 reports on his meeting with Kiril Kondrashin, is a gentleman familiar to all readers of this magazine, of the *New York Times*, and of *The Gramophone*. He is also owner of a house as far out as you can get on Long Island without drowning. He is *also* the music critic who has hit a baseball farther than any other music critic, an exploit we once described here in a detailed narrative incorrect in almost every particular. We won't try again. You may stop swinging, Harold.



YOU CAN BEGIN MEMBERSHIP IN  
*The RCA Victor Society of Great Music*

WITH A BRILLIANT RECORDING BY **VAN CLIBURN**  
OF TCHAIKOVSKY'S FIRST PIANO CONCERTO

The common-sense purpose of this new Society— which is directed by the Book-of-the-Month Club —is to help music lovers build an excellent record library systematically instead of haphazardly . . . and at an immense saving

\* Because of more systematic collection, operating costs can be greatly reduced. The remarkable Introductory Offer at the right is a dramatic demonstration. It can represent a 45% saving the first year.

\* Thereafter, continuing members can build their record library at almost a **ONE-THIRD SAVING**. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA Victor Red Seal Record free.

\* A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function it is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chairman; **SAMUEL CHOTZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN M. CONLY**, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music critic of the *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of the Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of the Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

\* Each month, three or more 12-inch 33 $\frac{1}{3}$  R.P.M. RCA VICTOR Red Seal Records are announced to members. One is always singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record will be sent to the member. If he does not want the work, he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay \$4.98 (the nationally advertised price), plus a small charge for postage and handling.

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A RECENT and exciting addition to the distinguished Artists who perform on RCA VICTOR Red Seal Records is the lanky young Texan who, a few months ago, shot into the international limelight when he won the famous Tchaikovsky Piano Competition in Moscow. His first recording—Tchaikovsky's Piano Concerto No. 1 in B flat minor, conducted by Kiril Kondrashin—is a recent selection of the Society, and, if you wish, you may begin your membership with it. Simply check the box in the coupon.

... and beginning members who agree to buy six selections (including the Van Cliburn recording, if they want it) will receive...

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WITH THE NBC SYMPHONY ORCHESTRA

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Check here if you wish to begin with the current selection, TCHAIKOVSKY'S FIRST PIANO CONCERTO played by VAN CLIBURN. (This counts toward fulfillment of the six-selection agreement.)

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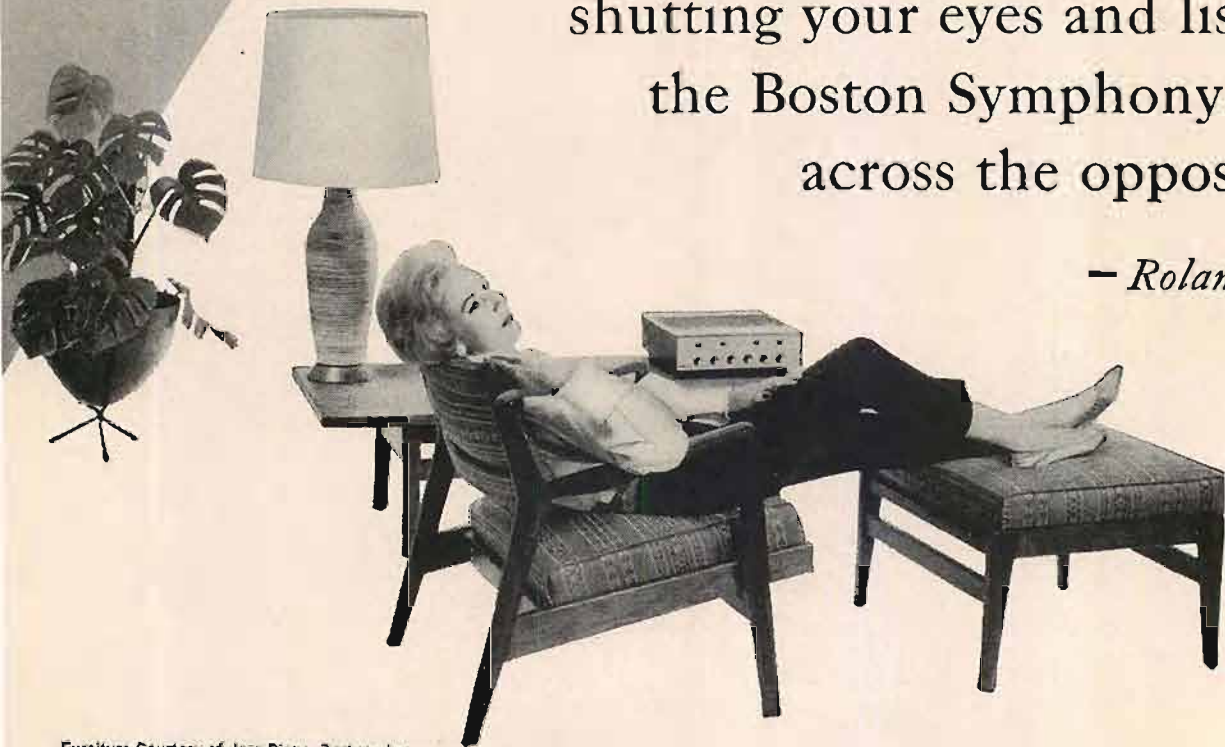
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“No public demonstration can compare to settling down in your favorite chair, shutting your eyes and listening to the Boston Symphony deployed across the opposite wall.”

— *Roland Gelatt*



Furniture Courtesy of Jens Risom Designs, Inc.

“What Is Stereo Sound” by Roland Gelatt, *House & Garden*, March, 1958.





“... the Boston Symphony deployed across the opposite wall.”

Mr. Gelatt's colorful image captures the very essence of stereophonic high fidelity sound. And it effectively dramatizes the critical difference between standard monaural and stereophonic high fidelity.

Listen to a monaural LP recording. No matter how low the distortion, how excellent the frequency response and how good the program — you can't really shut your eyes and hear the orchestra deployed across the opposite wall.

For all its excellence, monaural high fidelity lacks the vital element of dimension. Listen to stereophonic sound on new Harman-Kardon instruments and the orchestra performs in all its width, and depth, and color. Now you hear the violins from the left, the woodwinds and percussions from the center, and the cellos and basses from the right. Your position in the room is uncritical. Virtually wherever you sit, the room is alive with the music and you are in the very midst of it.

In the presence of stereophonic high fidelity sound, comparisons between listening at home and in the concert hall cease to be valid. The social experience of the concert hall remains a vital attraction. Beyond that, music reproduced in the home, this new way, is simply incomparable. For in this, the fullest development of high fidelity, the music is re-created precisely as the composer wished you to hear it.

New Harman-Kardon instruments reproduce stereophonic sound with unrivalled authenticity. Wonderfully flexible and complete, they operate as simply as standard monaural high fidelity units. Incidentally, standard LP records sound impressively better when played through these new models.

The Epic, Model A250 (shown on this page) is an outstanding example of these new Harman-Kardon instruments. It is literally three instruments in one. It is first—a complete stereo amplifier embodying two complete pre-amplifiers and two 25 watt power amplifiers (combined peak 100 watts.) It is the perfect device with which to convert an existing high power high fidelity system to stereo. Finally, if you wish, you can use it as a powerful 50 watt monaural amplifier now and as a complete stereo amplifier anytime in the future. The Epic is priced at \$179.95. The optional brushed copper enclosure (Model AC50) is priced at \$12.50.

Other new Harman-Kardon models include complete stereophonic amplifiers, priced as low as \$99.95 and new stereophonic tuners as low as \$114.95. Harman-Kardon also produces The Nocturne, Model AX20, the ideal instrument to convert any existing system (console or component) to superb stereo. The AX20 price is \$99.95. Prices of all units are slightly higher in the west.

All Harman-Kardon instruments reflect the brilliant design which has won them exhibition at the Brussels Worlds Fair and Milan Triennale.

For complete information on Harman-Kardon stereophonic high fidelity instruments, write to Dept. HF-9, Harman-Kardon, Westbury, N. Y.



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America's top selling album of the Roaring 20's with 14 authentic arrangements by the Charleston City All Stars



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**THE GREAT SONG HITS OF THE GLENN MILLER ORCH.**  
GA 207 SD  
The fabulous album of songs made famous by Glenn Miller played by the ALL STAR ALUMNI ORCHESTRA with Bobby Byrne



**PAUL WHITEMAN AND HIS ORCHESTRA PLAY HAWAIIAN HITS**  
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### Have Fun

Once upon a time, in merry days of yore, when what we now call high fidelity was in its infancy, everyone had a wonderful time proving that everyone else was wrong. As soon as any authority came forward with a bit of gospel—such as that loudspeakers should face into the room, say—all ardent hobbyists dashed out to prove that all loudspeakers should face toward the floor. And that everything sounded vastly superior that way.

The fact was that even a few years ago there was a great deal that was not known about sound reproduction. It's still true, but to a much lesser extent. It is now possible to set up a high-fidelity system in a given acoustic environment (commonly called a listening room) and to be able to predict with considerable certainty what the results are going to be. Of course there are endless areas of refinement still to be explored, but the amount of improvement possible is becoming smaller and smaller.

However, happy days are upon us again. Stereo is here. And if anyone thinks that there were questions about monophonic sound reproduction a few years ago, that person should take a look at HIGH FIDELITY's mail bag now. It's loaded, every day, with letters from readers asking all sorts of questions about how to get best results with stereo reproduction. And one of the more interesting features of the daily mail bag is that it contains a surprisingly large number of argumentative letters from engineers and authorities to whom lay readers normally would expect to turn for their answers. We're back again to acknowledging that speakers are best faced into the room but let's try them facing the wall anyway. (Which, by the way, is precisely what one well known manufacturer is doing! Just what we mean. . . .)

That's why this particular item is headed "Have Fun." Once again we're in the happy days when one man's theory is as good as the next—and no one should believe anything until he's tried it himself.

*Continued on next page*

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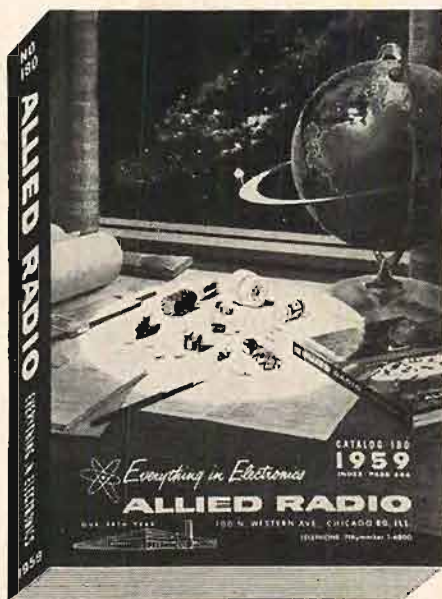
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## NOTED WITH INTEREST

*Continued from preceding page*

Actually, this is a fairly solemn matter and the purpose underlying this NWItem is to advise readers that it would be well, at least for the moment, not to believe everything they hear or see or read. We were jolted into a realization of just how serious the present experimental nature of stereo could be, for readers as well as for makers of the equipment and records which they purchase, when we received a stereo sampler record awhile back with a label clearly printed, "This is a stereo record and is noncompatible." This was an extraordinary statement for a record company to make, since presumably the specific purpose of adopting the 45-45 system of stereo recording was to achieve compatibility.

As of this writing (mid-July), it would seem safe to say that, in general, stereophonic records now being released are compatible. That is, they can be played back with a monophonic system without serious loss of sound quality. It appears that some cartridges wear out the records more rapidly than others. It also appears that the sound from a stereo record played back through a monophonic system will be better with some cartridges than with others. But we will be glad to demonstrate to the record company which claimed its product was noncompatible that it is entirely compatible. We can play that record back through a monophonic system without wearing out the record and with quite astonishing sound quality, considering that it is supposed to be played on a stereo system.

So we say to you: if you happen to pick up a record which says on its label that it cannot be played on a monophonic system, don't believe it—necessarily. Take the record home and try it. It may not work to your satisfaction, but the chances are it will. If it doesn't, you can modify your system very simply to achieve superlative results. If it comes right down to it, you can even go stereo.

This is just one area of indecision. There are others. Take loudspeakers and their placement. We could use the rest of this issue of HIGH FIDELITY to expound on the various theories being proposed for optimum loudspeaker arrangement. What do you do when the mainstay of your monophonic system is a corner speaker? We can tell you one thing that you certainly do: get into an argument! Beyond that . . . well, try anything you fancy and decide for yourself.

*Continued on page 12*

# STEREO STEREO AND MONAURAL

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Monaural Integrated Amplifiers:  
50, 30, 20, and 12-Watt  
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Bookshelf  
Speaker System  
HF51



Speaker System HF52  
36" H x 15 1/4" W x 11 1/2" D



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**MONAURAL PREAMPLIFIERS (stack 2 for Stereo)**  
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**HF20: 20-Watt Integrated Amplifier** complete with finest preamp-control facilities, excellent output transformer that handles 34W peak power, plus a full Ultra-Linear Williamson power amplifier circuit. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

**HF12: 12-Watt Integrated Amplifier** provides complete "front end" facilities & excellent performance for any medium-power application. "Packs a wallop" — POPULAR ELECTRONICS. Kit \$34.95. Wired \$57.95.

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## Recent PRESS COMMENT on the AR-2



### **audiocraft** (Joseph Marshall)

"There are many systems, both large and small, whose claimed or casually measured curves will match that of the AR-2... The paradox is that in comparison with most of these the AR-2, on musical material, seems to have response about an octave lower.

"... low distortion seems to add another octave [of bass] to the AR-2 or, if you prefer, ... distortion takes an octave away from speakers with seemingly similar response curves."

### **review of recorded music** (Fred Grunfeld)

"... too much cannot be said for the little AR-2's... they have a wonderfully natural quality—totally unlike the metallic timbre that mars so many top-ranking speakers. They are particularly the answer for anyone who demands a very clean string tone."

### **THE DIAPASON** (Joseph S. Whiteford)

"... the problem of reproducing very low frequency organ tone without distortion or coloration was considerable. 'Electronic' sound would not do. Acoustic Research speaker systems [10 AR-2's installed permanently in a synthetic reverberation device at Christ Church, Cambridge, Mass.] provided an ideal solution."

### **PLAYBOY** (John M. Conly)

"One exception to this rule: [of selecting a single-cone unit from among low-cost speaker systems] the Acoustic Research AR-2, at just under \$100, is a two-way speaker (tweeter and special air-supported woofer), of extraordinary smoothness. It is definitely a bargain."

AR-2 acoustic suspension speaker systems are \$89 to \$102, depending on cabinet finish. Literature is available for the asking.

**ACOUSTIC RESEARCH, INC.** 24 Thorndike St., Cambridge 41, Mass.

## NOTED WITH INTEREST

*Continued from page 10*

And that—as most readers of this magazine will remember—is one of the major joys of high fidelity. Your answer is as good as ours. Your experiment or your test may be as revolutionary or as conclusive as that of the engineer employed by a leading manufacturer. That's why we say: stereo is here—have fun!

### **Boston Symphony Tapes**

No doubt all FM stations throughout the country are fully aware that they may now secure at a very nominal charge tapes of Boston Symphony Orchestra concerts. We publish the information for the benefit of readers who might want to encourage their local stations to secure the tapes for re-broadcasting. In essence, a series of twenty-seven concerts has been recorded by Boston's noncommercial FM and TV Station WGBH. The very modest cost of the tapes to FM stations has been made possible by the consent of the players of the Orchestra and the American Federation of Musicians to waive present fees in favor of the Orchestra's Pension Fund.

This seems to us a wonderful opportunity for listeners throughout the country to hear some of the finest music available, recorded with optimum fidelity, and played back on FM fidelity.

### **LOUDspeaker**

At last we have a loudspeaker which merits the name. The trouble so far has been—and we know that many a hi-fi enthusiast will share our sentiments—that loudspeakers are too small and don't speak nearly loudly enough.

Stromberg-Carlson has answered this problem by producing a speaker with a 24½-pound magnet, an over-all weight of 150 pounds, and a power handling rating of—read this slowly—1,000 watts!

How about a pair of these for stereo?

### **Best Don't Buys**

Plenty of suggestions these days for best buys. As usual, we like to be different so we hereby inaugurate a department called Best Don't Buys.

Our selection for the month goes to the manufacturer who recently advertised a fine, compact speaker cabinet made out of fiber board.

*Continued on page 14*

Tomorrow's Sound In Music...TODAY



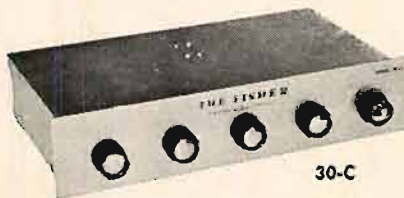
THE 400

# THE FISHER

## *Stereophonic*



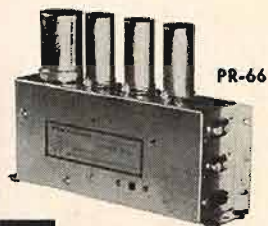
101-R



30-C



X-101



PR-66

**LOOK TO FISHER FOR LEADERSHIP!** For more than two decades, FISHER engineering skill has regularly produced basic developments that have set the pace in high fidelity.

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**THE FISHER "400"**—Stereophonic Master Audio Control with virtually unlimited stereo and monaural uses. Equalization for records and tapes; Push-Button Function Selector; Cross-Over Network; Rumble Filter; Record-Monitor facilities. 16 inputs, 4 outputs.

**THE FISHER 101-R**—Stereophonic Gold Cascode FM-AM tuner. Separate FM and AM tuners on one chassis with separate MicroRay Tuning Indicators. For FM-AM stereo, FM-multiplex, FM and AM monaural. Automatic interstation muting. AM Bandwidth Selector.

**THE FISHER 30-C**—Master Audio Control for a second, stereo channel—or for a monaural system. 6 inputs. Record and Monitor facilities. Phono and tape equalization. Microphone Preamplifier. Rumble Filter, Loudness Contour, Bass and Treble tone controls.

**THE FISHER X-101**—Stereophonic Master Control and Amplifiers. 32 watts of power, 75-watt peaks. 8-Position Function Selector; Equalization, Channel Balance, and Record-Monitor facilities. Loudness Contour, Rumble Filter. Full-range, Bass and Treble controls.

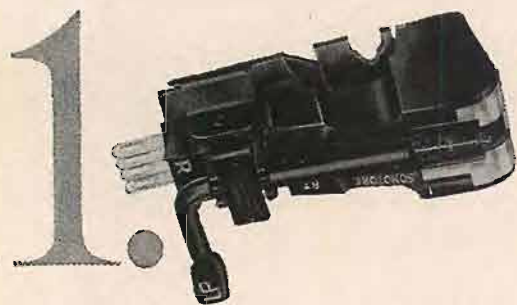
**THE FISHER PR-66**—Stereophonic, dual-channel phono preamplifier for stereo and monaural applications. Equalized for the new stereo records. Use as a tape or microphone preamplifier, stereo or monaural. Hum, noise and crosstalk are inaudible.

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 Tracking Pressure ... 5-7 grams  
 Cartridge Weight ... 7.5 grams  
 Channel Isolation ... 20 decibels  
 Stylus ..... Dual jewel tips, 0.7-mil microgroove and 3-mil 78 rpm.  
 Mounting Dimensions .Standard  $\frac{7}{16}$  to  $\frac{1}{2}$  inch centers

Start with Sonotone 8T ceramic cartridge to **\$14<sup>50</sup>** play both stereo and regular discs, costs only

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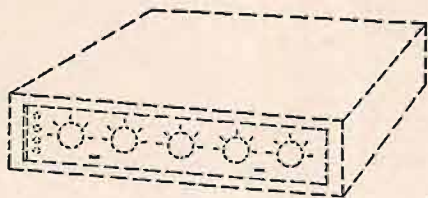
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- Perfect for second stereo speaker... gives amazing stereophonic fidelity!

## SPECIFICATIONS

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**ELMSFORD, NEW YORK**

NOTED WITH INTEREST

Continued from page 12

## Danger!

There seems to be a slight but nevertheless real possibility of a shock hazard under certain operating conditions for three-terminal stereo cartridges, and we want to pass a word of warning along to our readers: be careful. The danger arises only if an AC-DC radio or AC-DC radio-phono combination or television set is used as the second channel. It does not occur if AC-only equipment is used for both channels.

Three-terminal stereo cartridges have two hot terminals and one ground terminal. The ground terminal is common to both channels. This means that the equipment used for the two channels is interconnected through this common ground wire. With AC-only equipment (all hi-fi component equipment is in this class) there is no shock hazard (there may be serious hum problems, but that's something else again). Depending on how the house-current plugs are oriented when they are inserted into the 117-volt lines it is possible that through the common ground on the stereo cartridge the chassis and cages and so forth of a component high-fidelity system may be energized. If you then touch the chassis, you will get a dandy, and conceivably lethal, shock.

So—if you're experimenting with an AC-DC set as a second channel and have a three-terminal stereo cartridge in the rig somewhere, be very careful!

## Tape Recording Club, N. Y.

Is there a tape recording club in or near New York City? Bernard Forgan, 241 West 97th St., New York 25, says he has been doing a lot of tape recording and has a large library of symphonic music. He would like to know if there are any groups in his vicinity sharing this interest.

## Sharp Eyes

There is no dust on John McConnell's eyeglasses (nor on his records either!). He was busy reading the June issue of HIGH FIDELITY when he came to page 47; one glance at the upper left hand corner was enough. "That's our Dust Bug!"

Quite right. The picture was of an ESL Dust Bug, developed by Cecil E. Watts and sold in this country by Electro-Sonic Laboratories.

CHARLES FOWLER



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**THE FISHER 400**

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\$4.95      201

**1956 ANNUAL** — edited by Roland Gelatt  
\$4.50      237

**RECORDS IN REVIEW—1957** — edited by Joan Griffiths      \$4.95      257

Each of these books, the only ones of their kind, contains reviews of classical and semiclassical music, and the spoken word, that appeared in HIGH FIDELITY Magazine for the twelve months — July through June inclusive — preceding their date of publication. The reviews discuss performances, interpretations, and sound qualities; in addition they compare recordings with earlier versions. Reviewers include some of the most distinguished contemporary music critics.

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### HIGH FIDELITY

A Bibliography of Sound Reproduction

Compiled by K. J. Spencer      Foreword by G. A. Briggs

This new book, imported in a limited quantity from England and available in this country only through the publishers of HIGH FIDELITY Magazine, is a volume whose value to everyone seriously interested in high fidelity need not be outlined.

It contains approximately 2,600 entries that represent the whole field of published information and research on high-quality sound reproduction, from the subject's very early days up to and including June 1957.      \$6.00      271

Two new paperbacks by HIGH FIDELITY reviewers

**THE COLLECTOR'S BACH** — By Nathan Broder

Every available (up to time of publication) recording of Bach's music on LP records is discussed and rated: vocal, keyboard, chamber music, and orchestral compositions. A brief biography highlights Bach's major compositions and achievements.

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This complete discography and guide to LP records analyzes jazz styles up to World War II and provides a succinct history of jazz up to the great swing bands.

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**The Wyeth Press**  
Great Barrington, Mass.

I enclose \$..... for which please send me, postpaid, ..... copies of RECORDS IN REVIEW—1958 at the special prepublication price of \$4.95 per copy. (No C.O.D.s or charge orders, please.)

NAME.....  
ADDRESS.....

*you*

# CAN ADD STEREO

*and save money!*



Add stereo to your monaural system without obsolescence, without unnecessary added investment, without sacrificing space or appearance.

McIntosh has the perfect answer to add stereo to your system. The famous flexibility of the C-8 has been made even more flexible. With a stereo mode selector, stereo balance, and ganged master volume, you can have McIntosh C-8 flexibility and add stereo at minimum cost. Your present monaural preamplifier plus the new C-8S results in unmatched stereo quality and control. When you add stereo, compare. A comparison at your favorite franchised High Fidelity dealer will prove the *best buy is still McIntosh!*

*A New Laboratory Standard by...*

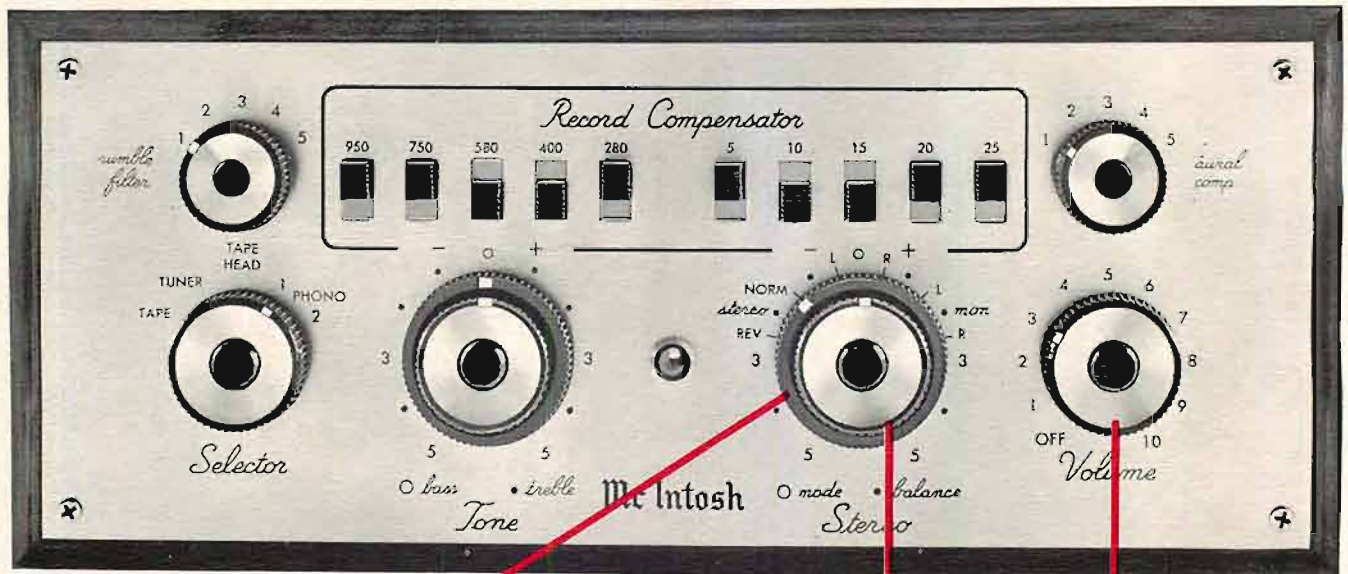
**McIntosh**  
LABORATORY, INC.

# McIntosh C-8S adds Stereo

**and improves monaural listening!**

The McIntosh C-8S is a control unit that sacrifices absolutely nothing when you **add Stereo**. Balance of tonal quality from unmatched equipment such as amplifiers and speakers can be achieved only with the C-8S because of the complete flexibility of equalization and tone compensation. The C-8S does not obsolete any other equipment, it can be used with **any other preamplifier!** With the C-8S you **add stereo**.

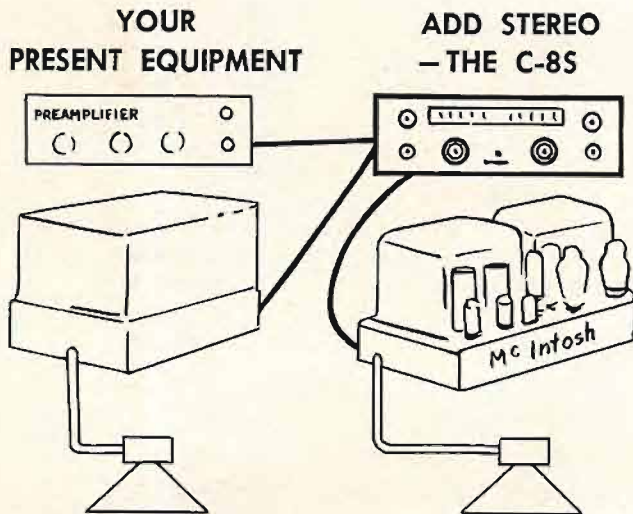
Your investment in monaural records and tape is protected by the higher degree of listener enjoyment when music is properly reproduced through the McIntosh C-8S Professional Audio Compensator.



**STEREO MODE SELECTOR    STEREO BALANCE    STEREO MASTER VOLUME**

**Added flexibility:**

1. Stereo Balance Control; to properly balance both sides of the system with one control.
2. Stereo mode selector; stereo, stereo reverse (Volume does not change between stereo and stereo reverse) left channel, right channel, or monaural thru both amplifier and speakers.
3. Ganged Master volume control; raise and lower volume on both channels with one control without changing balance.



|              |                         |                 |
|--------------|-------------------------|-----------------|
| <b>C-8S</b>  | <b>without cabinet</b>  | <b>\$ 99.00</b> |
| <b>C-8SB</b> | <b>blonde cabinet</b>   | <b>109.00</b>   |
| <b>C-8SM</b> | <b>mahogany cabinet</b> | <b>109.00</b>   |
| <b>D-8A</b>  | <b>power supply</b>     | <b>19.95</b>    |

# McIntosh

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# LETTERS



## Stymied Stereophiles

SIR:

Being myself an avid stereophile, as well as a stereo recordist on an amateur scale, I have meant to vent my sole criticism of stereo tapes for some time. I may be contradicted, but I maintain that identical speaker systems are theoretically best for stereo playback of tapes that have been recorded with identical microphones, and balanced recording techniques. This theoretical setup may be possible for the audiophile who plunges directly into the medium; I dare say, however, that most of us have added stereo facilities to an existing set of components, and do not have as high quality on our second channel as on our primary, monaural channel.

Having thus the problem of unequal responses, variation in coloration (all right; so *you* don't have any coloration), and other factors which might cause centered instruments to appear to come from one side or the other, despite careful balancing, it is often difficult to identify individual choirs of instruments. It is unnerving to hear violins, for example, stretching across the entire breadth of the "stage," when one is convinced that they were originally on the left. The problem is even more complicated by the variations in concert arrangements evident both in Europe and in this country. This situation has led me to make a simple suggestion. Why not introduce a standard practice of printing a diagram of orchestral positioning with the analytical notes? This might clear up a source of confusion which probably affects many more stereo enthusiasts than one might imagine.

Robert A. Hirschfeld  
Baltimore, Md.

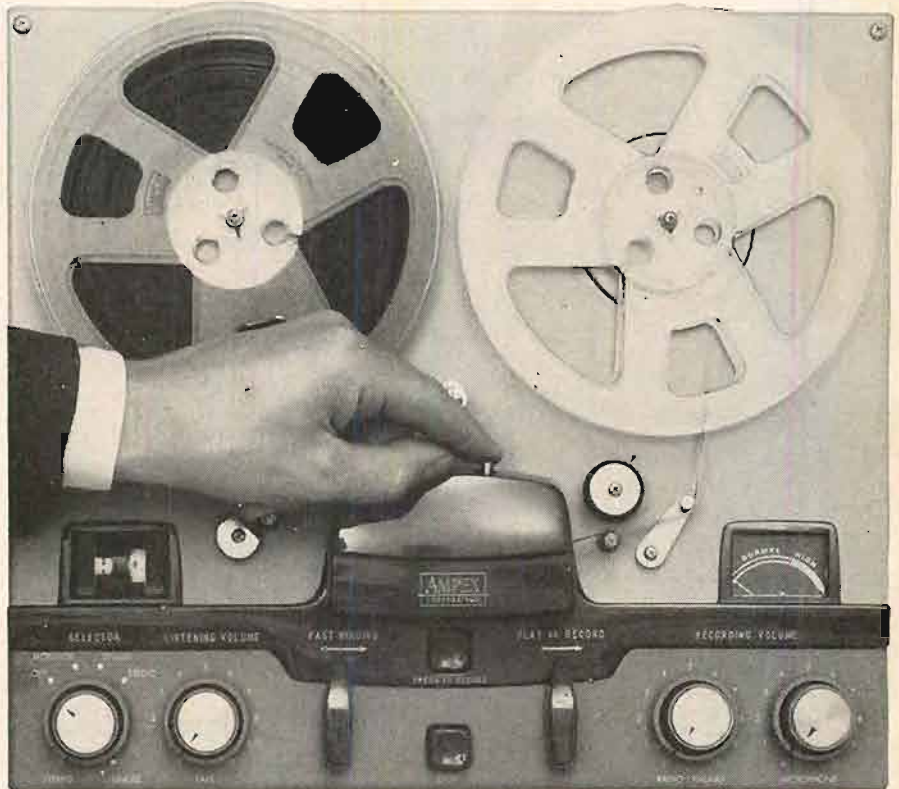
## Walter's Wider Scope

SIR:

As a particular fan of Dr. Bruno Walter, I was very glad to read about his new recording activities in the April HIGH FIDELITY. The scope of the material being recorded, however, was a letdown. Not that any of Beethoven's music is not "great" or that Dr. Wal-

*Continued on next page*

# new AMPEX RECORDS STEREO and plays both 2-track and 4-track tapes



## Record stereo off the air; copy stereo tapes and discs

Here's stereo recording of full professional quality. The Ampex Universal Series 950 recorder/reproducer enables you to build a stereo tape library of highest quality at lowest cost. Records monaurally, too, from radio, tv sound, phonograph records, and "live" from microphone. (Also available is the Ampex monaural recorder/stereophonic reproducer, model 910.)

## Benefit from traditionally fine Ampex engineering features

With the Universal's instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel.

## Enjoy years of flawless, trouble-free operation

The Universal's performance will be within specifications the day you install it and for years afterwards. Its three precision dual head stacks (one each for record, playback and erase) are built to tolerances as close as 10 millionths of an inch. Twin pre-amplifiers provide output to match either your own amplifier-speakers or Ampex units.

MAIL COUPON TODAY FOR COMPLETE SPECIFICATIONS AND DETAILS

**AMPEX  
STEREO**  
SIGNATURE OF PERFECTION IN SOUND

AMPEX AUDIO, INC.  
1058-J KIFER ROAD • SUNNYVALE, CALIFORNIA  
Please mail me full information on the  
UNIVERSAL "A" (900 series):

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# INTEGRITY IN MUSIC



## THE NEW STROMBERG-CARLSON COMPONENTS

Integrity in Music, as applied to high fidelity components, means reproduction which adds nothing to, or takes nothing from, the original performance.

Stromberg-Carlson's choice of this slogan is no accident. Just as your purchase of a component system is not a casual investment, our attitude toward the manufacture of components is very serious indeed. Each piece of gear must reflect the highest possible achievement of engineering, production, and musical skill. The guiding minds, hands and ears of the Stromberg-Carlson component group are those of professional electronic and acoustic engineers with extensive musical training.

The musical sound of our new components was the final critical test before they were made available to you.

We proudly submit our specifications to your critical judgment. These specifications are accurate and conservative. We have declared ourselves out of the "battle of exaggerated specifications." Please study our specifications to see how the phrase "Integrity in Music" takes on true life and meaning.

Selected For Display  
At The Vienna  
International Fall Fair.



### ASR-433 STEREO AMPLIFIER

The most important aspect of stereo is stage effect. The instruments of the orchestra should come back to you from their exact positions on the stage. How?

The answer is balance. The ASR-433 is the stereo amplifier with "Tone-signal Balance," the surest method of achieving this realistic stage effect.

The ASR-433 is a superb monaural amplifier as well, giving you a full 24-watt output. The electronic crossover at 3,000 cycles provides output for 12 watts low and 12 watts high frequency operation. Every function has its own control for each channel and a master volume control is provided.

#### SPECIFICATIONS:

POWER OUTPUT: 24 watts (2-12 watt channels). FREQUENCY RESPONSE: 20-20,000 cycles  $\pm$  1 db. HARMONIC DISTORTION: Less than 1%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape. OUTPUTS: 4, 8, 16 ohms and dual Tape Out. LOUDNESS CONTROL: In-out, continuously variable. TONE CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4-EL84. CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles). DIMENSIONS: 13 1/2" W, 13 3/8" D, 4 3/8" H. PRICE: \$129.95\* (Audiophile Not).

\*All prices are Zone 1.

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures and program sources.

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## LETTERS

Continued from preceding page

ter's performances will not be among the finest, if not *the* finest. . . . But why couldn't they have planned with Dr. Walter a recording of *Fidelio*, if it had to be Beethoven? Did it have to be Beethoven?

It is a deplorable state of affairs when a record company that claims Walter's exclusive services has not attempted to feature him in a role in which he excels. Of course two recordings do exist of Mozart arias that Dr. Walter conducted featuring the voices of Eleanor Steber and George London. But what a paltry showing for one of the greatest conductors of Wagner, Mozart, and Verdi the opera house has known. . . .

John Rood  
Jamestown, N. Y.

### All About Polonium

SIR:

I read with considerable interest the article in your June issue by Percy Wilson, "Towards the Dustless Disc."

Apparently Mr. Wilson gathered the material for his article in Great Britain. I make this assumption on the basis of his discussion of radioactive static eliminators, where he displays a lack of information concerning the radioactive materials that are available in the United States.

He states that the most potent radioactive materials are not suitable for general public use. In England this may be true. However, in the United States polonium, a by-product material highly suitable for static eliminating purposes, is available for general distribution to the public.

Polonium in a refined form is a pure alpha emitter. Alpha radiation, unlike beta and gamma, has no penetrating power. In fact, even cigarette paper will interrupt the high speed flight of the alpha particles. Alpha radiation is, however, a very powerful ionizer of static electricity. It has up to one thousand times the ionizing power of the beta radiation, which Mr. Wilson recommends for static elimination.

Successful methods of incorporating polonium as a sealed source have been devised, and this process is covered by a series of United States patents and equivalent English patents held by a firm in the United States. Polonium may be incorporated as a sealed source in products produced by qualified firms holding valid Atomic Energy Commission Licenses.

Richard M. Evleth, President  
Nuclear Products Company  
El Monte, Calif.

# On the Counter



A wrought-iron and wood **EQUIPMENT CABINET** is being offered by Lincoln Enterprises for \$29.95. It is designed specifically for an Acoustic Research speaker and Scott components, but other components will fit without difficulty. Open bookshelf construction makes accessibility no problem.

Ampex Audio has announced availability of a four-track stereo **TAPE RECORDER**, the Universal A, series 900. Records and plays back monophonically, and plays back two- or four-track stereo at 3 $\frac{3}{4}$  or 7 $\frac{1}{2}$  ips. No re-winding is necessary when playing four-track tapes. Price is not specified.

Fisher's Model 560 Stereo Companion **AMPLIFIER-SPEAKER** system is especially designed for use with the latest Fisher phonographs and radio-phonographs as a second system in stereo installations. The amplifier section provides 32 watts of reserve peak power. Prices are \$169.50 in mahogany, and \$179.50 in blond, walnut, and teak finishes.

The Lafayette Model KT-310 stereo-monophonic **AMPLIFIER KIT** provides 18 watts on each channel; contains dual inputs with individual level controls; has output impedances of 4, 8, 16, and 32 ohms; and includes controls for channel reversing and monophonic-stereo. Response is said to be better than  $\pm\frac{1}{2}$  db from 35 to 30,000 cps at 18 watts; harmonic and IM distortion are stated as less than 1%. Price of the kit is \$44.50.

Also from Lafayette: a **TWEETER** (Model SK-105) rated at 20 watts and said to be essentially flat from 1,500 to 16,000 cps with no resonances within that range. It is supplied with a two-tined swivel mounting for mounting on top of an enclosure, but it may be mounted inside with the long axis oriented horizontally. The SK-105 sells for \$8.95.

Weathers Industries is making a stereo ceramic **CARTRIDGE** which is said to outperform magnetics. It tracks

Continued on page 23

## INTEGRITY IN MUSIC



### NEW SLIMLINE® SPEAKERS

Our speakers are completely revolutionary in performance. Our equipment and background in the design and specifications of speakers are second to none. We have put into words an exact description of the way they sound . . . so radically different that a full explanation is necessary.

Full specifications are incorporated in a Stromberg-Carlson booklet explaining our concept of speaker specifications and design. Ask your dealer or write to us for "A Revolution in Speaker Specifications and Design."



RF-484 15" COAXIAL TRANSDUCER.

**PARTIAL SPECIFICATIONS:**

Cone Resonance: 20 cps  $\pm$  5 cps. Power Handling Capacity: Woofer—more than 100 watts; Tweeter—more than 50 watts. Frequency Response: flat to 20,000 cps. IM Distortion: 0.3%. \$149.95 (AUDIOPHILE NET)



RF-480 Slimline 8" Transducer. \$24.95\* (AUDIOPHILE NET)



RF-481 Slimline 12" Wide Range Diffuse Transducer. \$39.95 (AUDIOPHILE NET)



RF-482 Slimline 12" Coaxial Transducer. \$59.95 (AUDIOPHILE NET)



RF-483 15" Coaxial Transducer. \$99.95 (AUDIOPHILE NET)



RF-475 15" Coaxial Transducer. \$229.95 (AUDIOPHILE NET)

\*All prices are Zone 1.

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures and program sources.

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### STROMBERG-CARLSON

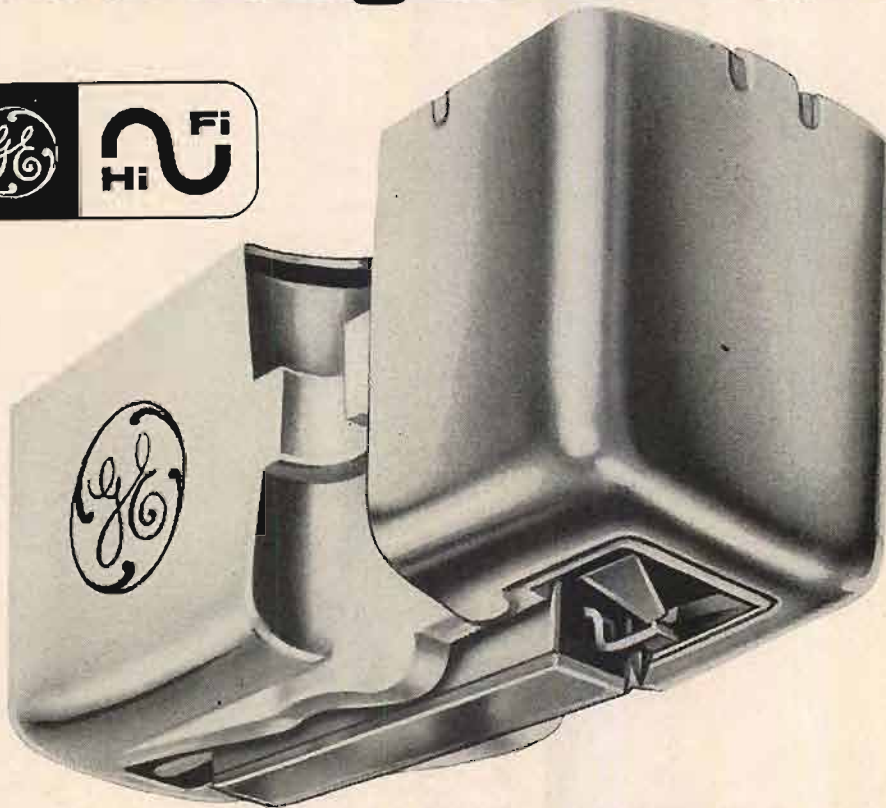
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# New G-E "Golden Classic" stereo-magnetic cartridge

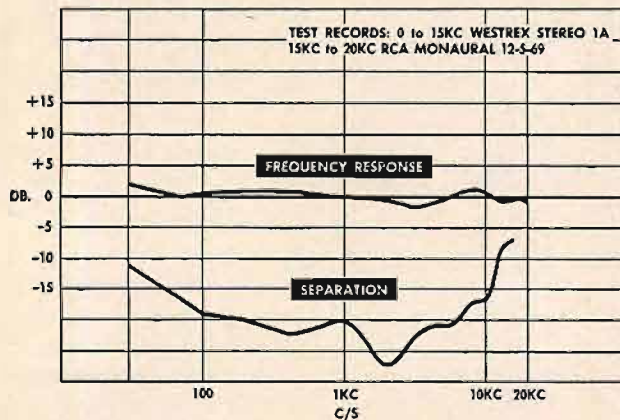


"GOLDEN CLASSIC" Model GC-7 (shown) with .7 mil diamond stylus \$23.95\*  
 "GOLDEN CLASSIC" Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus \$26.95\*  
 "STEREO CLASSIC" Model CL-7 with .7 mil synthetic sapphire stylus \$16.95\*  
 \*Manufacturer's suggested resale prices

**makes stereo a practical reality—at a realistic price!**

- Fully compatible with both stereophonic and monaural records
- Frequency response 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear. Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—  
 Lateral compliance  $4 \times 10^{-6}$  cm/dyne  
 Vertical compliance  $2.5 \times 10^{-6}$  cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals

(Specifications for Model GC-5 with .5 mil diamond stylus)



Smooth response on both stereo and monaural records.  
 Consistently high separation between stereo channels.

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. For matchless reproduction, hear it with G.E.'s new "Stereo Classic" tone arm. Ask your dealer for a demonstration soon. Write for complete specifications. *General Electric Company, Specialty Electronic Components Dept., Section HF-9, W. Genesee St., Auburn, N. Y.*

**GENERAL  ELECTRIC**



## ON THE COUNTER

Continued from page 21

at 2 grams, is shielded from hum, and is provided with a replaceable 0.7-mil sapphire for \$9.75 or diamond for \$17.50. Response is stated as 15 to 30,000 cps with a 25-db channel separation and an output of 0.25 volts 7 cm/sec.

EICO has announced a dual stereo **AMPLIFIER-PREAMP** in both kit (\$69.95) and factory-wired (\$109.95) form. Features: separate low-level input in each channel for magnetic phono, tape head, and microphone; separate high-level inputs for AM tuner, FM tuner, FM multiplex, and two auxiliary inputs in each channel. Rated power is 14 watts per channel with 28 on peaks. Frequency response is said to be  $\pm 0.5$  db from 10 cps to 100 kc at 2 watts. IM is stated as 2% at 28 watts (both channels) and 0.5% at 10 watts; harmonic distortion is said to be less than 1% from 30 cps to 10 kc at 16 watts.

Two new Wharfedale **SPEAKER SYSTEMS** incorporate G. A. Briggs's Acoustic-Filter design, and are small in size for easy adaptability to stereo room arrangements. The W/AF/1 measures 30 in. high by 17 wide by 12 deep, and contains a 10-in. full-range speaker, a tweeter, and a balance control. It sells for \$144.50, tested and ready to play. The W/AF/2 is a little larger (36 $\frac{1}{2}$  in. high by 23 wide by 15 $\frac{1}{2}$  deep), and uses a 12-in. full-range speaker, tweeter, and balance control. Both cabinets are available without speakers.

GE's Golden Classic GC-5 stereo **CARTRIDGE** is similar to the other GE stereo cartridges, but has a 0.5-mil diamond stylus and is designed for use only with high-quality tone arms. Response claimed is 20 to 20,000 cps with a lateral compliance of  $4 \times 10^{-4}$  cm/dyne and a vertical compliance of  $2.5 \times 10^{-4}$  cm/dyne. The price is about \$27.

Harman-Kardon's new **EQUIPMENT LINE** includes: the Trio A-224 stereo amplifier with 12 watts on each channel, \$99.95; the Duet T-224 FM-AM stereo tuner, adaptable for multiplex, \$114.95; the TX20 Serenade FM-AM monophonic tuner, also adaptable for multiplex, \$99.95; the TP200 Concerto stereo tuner-preamp, \$189.95; the A-250 Epic stereo amplifier-preamp with two 25-watt channels, \$179.95; the T-250 Ode FM-AM monophonic tuner, \$139.95 without enclosure; the F-250 Lyric FM tuner, \$119.95 without enclosure; and the AX20 20-watt monophonic amplifier with stereo preamp facilities, \$99.95 without enclosure.



# INTEGRITY IN MUSIC

## FULL FREQUENCY FEEDBACK AMPLIFIERS

All output tubes in our new line operate below their rated capacity. For example, our 40-watt power amplifier uses output tubes rated for 100-watt operation. These amplifiers incorporate a new concept of record equalization.



### AR-431 CONTROL AMPLIFIER

POWER OUTPUT: 20 watts. FREQUENCY RESPONSE: 20-20,000 cycles,  $\pm 1$  db. HARMONIC DISTORTION: less than 1.5%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape, Tuner and Aux. OUTPUTS: 8 ohms. LOUDNESS CONTROL: In-out, continuously variable. TONE CONTROLS: Bass, 15 db drop, 15 db boost; Treble, 14 db drop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: One 7025/12AX7, one 6AV6, one 6U8, two 6B05/EL84, one 6CA4/E281. DIMENSIONS: 12" W, 3 $\frac{1}{2}$ " D, 4 $\frac{1}{4}$ " H. PRICE: \$59.95\* (Audiophile Net). Price includes top cover.

### AR-432 CONTROL AMPLIFIER

POWER OUTPUT: 30 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 9$  db at full output. HARMONIC DISTORTION: 0.7% at full output. IM DISTORTION: Less than 1% program level. (60:7kc|4:1). NOISE LEVEL: 70 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner, Tape, Aux. OUTPUTS: Tape, Amplifier (A, 4, 8, 16, B). SPEAKER SELECTOR SWITCH: Provides switching to one speaker, second speaker, or both. LOUDNESS CONTOUR: Two positions provide different levels of compensation in accordance with Fletcher-Munson curves. TONE CONTROLS: Bass 20 db drop, 15 db boost; Treble 15 db drop, 15 db boost. EQUALIZATION: Adjustment of RIAA Recording Curve—Three slide switches for high frequencies and three slide switches for low frequencies. RUMBLE FILTER: In effect on all inputs. Has 3 positions. SCRATCH FILTER: In



For Full Data On Any And All Items, See Your Dealer Or Write Us Direct.

effect on all inputs. Has 3 positions. TUBES: one 5V4GA, one 6U8, two 7025/12AX7, two 7027. DIMENSIONS: 13 $\frac{1}{2}$ " W, 13 $\frac{1}{8}$ " D, 4 $\frac{3}{8}$ " H. PRICE: \$119.95\* without top cover (Audiophile Net).



### AR-431 CONTROL AMPLIFIER

POWER OUTPUT: 20 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 9$  db at full output. HARMONIC DISTORTION: Less than 1% at full output. IM DISTORTION: Less than 1% program level. NOISE LEVEL: 65 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner, Aux. OUTPUTS: Tape, Amplifier (A, 4, 8, 16, B). SPEAKER SELECTOR SWITCH: Provides switching to one speaker, a second speaker or both. LOUDNESS CONTOUR: Two positions provide two different levels of compensation in accordance with Fletcher-Munson curves. TONE CONTROLS: Bass 22 db drop, 16 db boost; Treble 15 db drop, 16 db boost. EQUALIZATION: Adjustment of RIAA Recording Curve—Two slide switches for high frequencies and two slide switches for low frequencies. RUMBLE FILTER: Two-position switch. In effect on all inputs. SCRATCH FILTER: Two-position switch. In effect on all inputs. TUBES: one 7025, two 12AX7, four 6B05. DIMENSIONS: 13 $\frac{1}{2}$ " W, 9 $\frac{1}{2}$ " D, 4 $\frac{3}{8}$ " H. PRICE: \$99.95\* without top cover (Audiophile Net).



### AP-437 POWER AMPLIFIER

POWER OUTPUT: 40 watts. FREQUENCY RESPONSE: 20-20,000 cycles  $\pm 1$  db at 40 watts; 10-60,000 cycles  $\pm 1$  db at 40 watts; 10-100,000 cycles  $\pm 1$  db at 10 watts. HARMONIC DISTORTION: 0.1% mid frequencies at 40 watts. 0.5% 20-20,000 cycles at 40 watts. IM DISTORTION: 0.4% at 40 watts. (60:7kc|4:1). NOISE LEVEL: 90 db down. INPUT: One with variable input sensitivity from .7 to 10 volts. CONTROLS: Hum control, balancing control, bias control. OUTPUTS: A, 4, 8, 16, B. SPEAKER SELECTOR SWITCH: Provides switching for one speaker, a second speaker, or both. TUBES two 6550, one 12BH7, one 7025, one 5AR4/GZ34. DIMENSIONS: 10 $\frac{1}{2}$ " W, 6 $\frac{1}{2}$ " H, 10" D. PRICE: \$145.00\* (Audiophile Net). Price includes top cover.

\*All prices are Zone 1.

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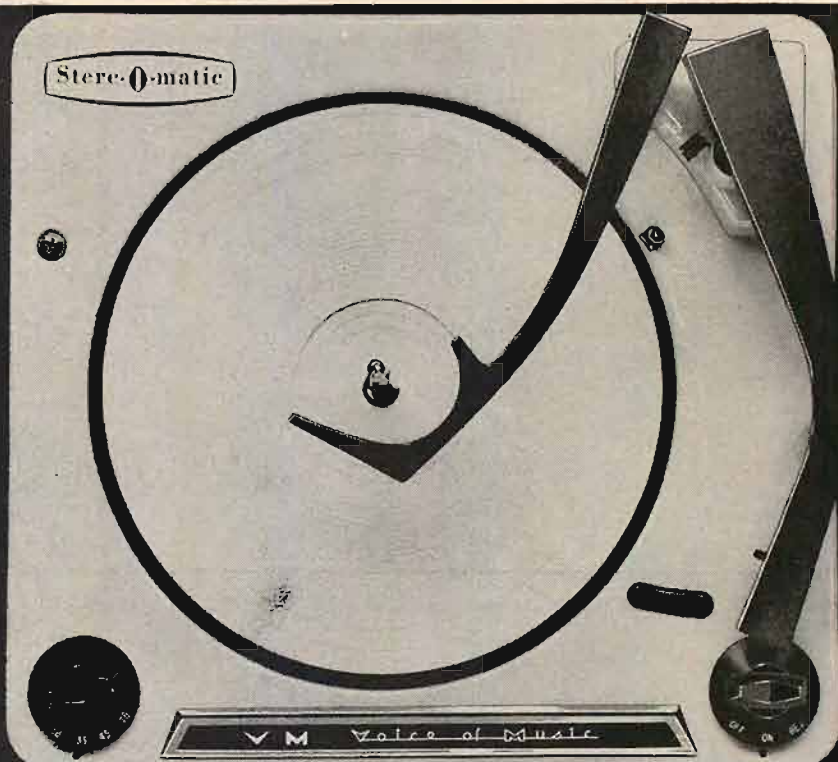
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Change  
For the  
Better...  
Change  
to

V-M 'Stere-O-Matic' Model 1201



V-M STEREO!

**NOW... TRANSCRIPTION-TURNTABLE PERFORMANCE AT A POPULAR PRICE!**

*The All-New V-M 'Stere-O-Matic'<sup>®</sup>  
4-Speed Stereo Record Changer*

- NEW CONVENIENCE!
- NEW VERSATILITY!
- NEW FEATURES!

*Your high-fidelity system begins with your record changer. This is the one automatic 4-speed changer that matches all other changers feature for feature and then some! The all-new V-M Model 1201 comes wired for stereo with stereo-cartridge installed! Complete with dual output jacks and stereo/monaural switch.*

SEE IT! COMPARE IT! TEST IT!

BEFORE YOU BUY ANY RECORD CHANGER—BE SURE TO TEST V-M!

See Your Nearest V-M Dealer TODAY!



**Here's What Makes the 'Stere-O-Matic'  
So Completely Dependable...**

**RUMBLE:** —48 db for 120 cycle rumble when tested on XLP414 test record (recorded velocity approximately 3.4 cm/sec. at 1,000 cycles.)

**WOW AND FLUTTER:** ¼ RMS

**TURNTABLE:** Balanced to assure constant speed. Spindle bearing area centerless ground to reduce frictional drag.

**MOTOR SPEED:** Constant, positive for permanent true pitch.

**TO NE ARM:** Resonance-free. Easily adjustable for any cartridge weight. Compensated to eliminate variation from bottom-to-top of record stack. Jewel-type anti-friction pivot bearings. Stereo cartridge installed.

**TRACKING ANGLE:** Variation reduced to a maximum of 2°

**AUTOMATIC SHUT-OFF:** Unit shuts off automatically after last record plays.

**RECORD INTERMIX:** Will intermix 10" and 12" records of some speed. V-M "45" spindle fits easily over Tri-O-Matic spindle for 45 rpm records.

**ELECTRICAL SPECIFICATIONS:** 110-120V; 60 cycles A.C. Special voltages and frequencies upon request.

**ALSO AVAILABLE:** Model 1202 with four-pole motor and plug-in head for GE and other magnetic stereo and monaural cartridges. All V-M models available with matching metal base-pan or pre-cut mounting board.

Model 1201—\$50.00\* Model 1202—\$50.00 \*Slightly higher in the West.

# Notes

F  
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M



## Abroad

LONDON—The first Pye-Nixa stereo discs are on the market here, and also a few brands of stereo playing-equipment. Pamphonic, working closely with Pye, have brought out a cheap stereo player to help put the new discs over. I liked a lot more, on first hearing, one EMI have on the stocks. But so much of the stereo playing-tackle is in prototype stage, and so many of the discs so far available show teething trouble, that everyone is going slowly. Over here, stereo is still more talked about than experienced.

The best disc I've heard, by a long way, is Angel's forthcoming Elsa/Ortrud scene from Act II of *Lohengrin*, with Elisabeth Schwarzkopf in radiant form, and Christa Ludwig, an extraordinarily dramatic Ortrud, thoroughly justifying Walter Legge's high belief in her. The conductor is another Legge discovery, Heinz Wallberg from Bremen. The special point about this recording is that the soloists are "located"—Elsa on the stage-right balcony of the Kernenate, Ortrud groveling stage-left—and the orchestra runs right across in an unusual disposition. Reflecting that at Bayreuth Wagner used to divide his cellos and basses half on each side of the orchestra, so that the score should rest on a broad-based level support, Legge disposed the Philharmonia in a similar way. He aimed to avoid the "cold nose" effect, that little dead patch in the middle, and has certainly succeeded. Also, one doesn't get the two-dimension sensation of singers and orchestra strung out in a single plane, as if in a frieze, which mars some opera-in-stereo.

Carlo Maria Giulini, between his magnificent readings of *Don Carlos* at Covent Garden, worked with the Philharmonia to record Schumann's Third Symphony and *Manfred*, Franck's Symphony and *Psyché*, and a collection of Verdi overtures. Italy's leading serious conductor seems destined for very high places. He is mar-

Continued on page 27



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**RW-489 12" Soft Skiver Woofer.** \$49.95\* (Audiophile Net)



**RT-476 2 3/4" Tweeter.** \$9.95\* (Audiophile Net)

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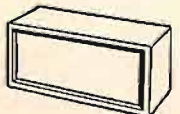
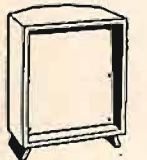
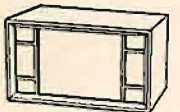
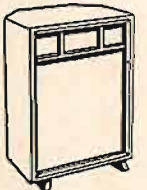
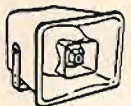
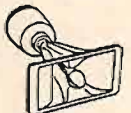
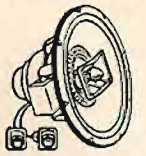


This is part of one of the four testing bays at University where each speaker that leaves the factory goes through a series of exacting tests. Here we see a Model 315-C 15" 3-way Diffaxial being tested for frequency response. As the speaker is "swept" through the entire frequency range, its audio output is fed via a sound box, microphone and amplifier to the oscilloscope where marker lines check that it conforms to laboratory standards within 1 db.



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## NOTES FROM ABROAD

Continued from page 25

velous to watch in action, his whole body an instrument of communication, reflecting a keen, probing, and generous intellect. *Der Freischütz* is probably his next Covent Garden assignment.

**Angel Plans.** After the Birgit Nilsson *Fanciulla* foreshadowed in "Music Makers" (cast completed by Legge's new Brazilian tenor Joao Gibin, Gobbi, conductor Lovro von Matatic), is to come an *Elisir d'Amore* with Rosanna Carteri (not Callas!), Luigi Alva, Rolando Panerai as Belcore, and Gobbi in the buffo role; conductor, Serafin. After its Lucerne Festival concerts the Philharmonia moves to Vienna to join with the Gesellschaft der Musikfreunde Chorus in a Karajan-conducted *Missa Solemnis* (soloists Schwarzkopf, Ludwig, Gedda, and Zaccaria). Klemperer's schedule includes Mahler's Fourth, Bruckner's Seventh, Haydn's *Clock*, all the *Midsummer Night's Dream* music, some Richard Strauss, and some orchestral Wagner. Then—in May—the *St. Matthew Passion*, with Fischer-Dieskau, Peter Pears (Evangelist), Gedda (tenor arias), Schwarzkopf, and Marfa Hoffgen. And then (perhaps controversially) a *Verkaufte Braut*, with Schwarzkopf and Gedda, Rudolf Christ, Otto Edelmann, Walter Berry; conductor Von Matatic. *The Bartered Bride* in German? The cast should justify it.

**Phonotypes Revived?** Soon after the war Ronald Philips—whose Collectors' Corner in London is known to all serious discophiles—was in Naples, and there acquired the rights of the Phonotype De Lucia masters. (Phonotype was a company formed about 1915, which recorded Fernando de Lucia, one of the most fascinating and individual singers who ever lived, in just about all the available tenor repertory.) Unlabeled and unsorted, the masters lay about in stacks, and the little descendant company in the premises, which makes Neapolitan pops for local distribution, did not have the facilities for bringing order to the confusion. One day, when Board of Trade and currency controls permit, Mr. Philips hopes to be able to discover the full extent of his treasure, and reissue it for the world to enjoy. Meanwhile he has registered a new company, Olympus Records, which begins shortly with a valuable series of vocal reissues on EP. ANDREW PORTER



## INTEGRITY IN MUSIC

### PROGRAM SOURCES

#### PR-499 AUDIOPHILE TURNTABLE:

This is the first turntable with double-acting dual suspension, combined with elastic belt drive and continuously variable torque drive.

These specifications shown below are those of a Stromberg-Carlson turntable machined to the worst tolerances possible under manufacturing conditions. We will guarantee all delivered turntables to exceed these specifications.



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**NOISE LEVEL:** 55 db down. **WOW:** Less than 0.25% peak (0.18% RMS). **FLUTTER:** 0.1% peak (0.01% RMS). **SPEEDS:** Continuously variable from 14 to 80 RPM, guaranteed to be completely constant at any setting. **STROBOSCOPIC WINDOW PILOT LIGHT:** Visual guide to accurate speed. **DOUBLE SUSPENSION SYSTEM:** Turntable and arm are suspended above mounting plate, motor beneath for complete isolation. **HUM FIELD:** Motor is isolated from magnetic cartridge hum field. **BELT DRIVE:** Elastic belt drive prevents rumble transmission. **MOTOR:** Four-pole. **DRIVE:** Cone drive on idler wheel, separates completely in "off" position. Driving pressure: from torque of drive cone. **45 RPM CUTOFF:** No manipulation necessary for 45 RPM records. **DECK:** Provided with legs for operation without base. **FINISH:** Morocco red, aluminum trim. **PRICE:** \$99.95\* (Audiophile Net).

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#### RA-498 TONE ARM:

Extremely low resonance. Variable pitch eccentric for perfect mass centering. Weight calibration eliminates need to weigh tone arm. Four leads for stereo—clip-in cartridge plate. Available separately. **PRICE:** \$24.95\* (Audiophile Net).



#### PR-488 AUTOSPEED CHANGER:

Performance matches or exceeds the finest. It is the only changer that cannot damage record surfaces.

#### SPECIFICATIONS:

**AUTOSPEED:** Automatically changes speeds and intermixes records for 33 and 45 RPM with stylus at microgroove position, without regard to sequence. Operates at 78 RPM automatically with stylus in 78 position. **BALANCED ARM:** The stylus pressure is variable to less than one gram, less than any other changer. **CHANGE CYCLE STOP:** Five-second change cycle. **ACOUSTICALLY ISOLATED TONE ARM:** trouble-free—the tone arm can be handled at any time without damage or dislocation. **IDLER WHEEL DISENGAGE.** **FOUR SPEED AUTOMATIC AND MANUAL OPERATION.** **MUTING SWITCH AND FOUR-POLE MOTOR.** **DIMENSIONS:** 13½" wide, 12" deep, 3" below and 5" above mounting board. **MODEL PR-488 DS:** GE VRII Diamond/Sapphire Cartridge, \$84.95\*. **MODEL PR-488 SS:** GE VRII Dual Sapphire Cartridge, \$74.95. (Prices Audiophile Net.)



#### SR-440 AM-FM TUNER:

**TUNING RANGE:** FM-88 to 108 MC; AM-540 to 1600 kc. **IF BAND WIDTH:** FM-200 kc. AM-15 kc, broad position. **FREQUENCY RESPONSE:** FM-20 to 20,000 cycles. AM-20 to 7,000 cycles broad position. **SENSITIVITY:** On 72 ohm matched antenna input, 0.9 uv for 20 db quieting. On 300 ohm antenna input, 1.8 uv for 20 db quieting. **AUDIO OUTPUT:** Controlled by tuner volume control. Low impedance cathode follower output. **TUNING STABILITY:** Improved temperature compensated circuits prevent oscillator drift on both AM and FM. **OSCILLATOR SHIELDING:** Meets FCC and EIA Specifications for minimum radiation. **ANTENNA CONNECTORS:** FM-terminals for 300 ohm input. AM terminals for high impedance antenna. Combined AM-FM antenna on single di-pole connection. **CONTROLS:** AM-FM selector switch. AFC switch. Local-distant switch for both AM and FM. Broad-sharp switch for AM. Tuning and gain controls. **TUBES:** three 6BA6, one 6BE6, one 6BQ7A, one 6BZ7, two 6AL5, one 12AU7, one 6FG6/EM84, one 6X4. **DIMENSIONS:** 13½" W, 4½" H, 9¾" D. **PRICE:** \$159.95\* (Audiophile Net) without top cover.

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## Books in Review

**Music and Western Man.** For once, so ambitious a title is no misnomer. This remarkably concise yet comprehensive "exploration of Western civilization through one of its aspects—music" impresses me as the best medium-sized (352 pages) one-volume overall history I've ever encountered: an ideal one, indeed, for discophiles whose active listening experience has outstripped their acquisition of background information. One of the work's prime virtues is that its forty-nine chapters were first prepared for oral delivery (in a Canadian Broadcasting Corporation series) and hence are written with uncommon straightforwardness and point. Another is that the text is directly keyed to specific musical examples—actually performed in the original broadcasts, here cited (along with recommended lists for further listening and reading) in both American and British LPs. The third and most vital one is that the editor, Peter Garvie, has chosen his American and British contributors with unerring skill. Each of these authorities has succeeded in producing a lucid survey of his specialized subject not only superbly illuminating in itself, but admirably coordinated in the whole mosaic. The American contributors include Willi Apel, Aaron Copland, Alfred Frankenstein, Karl Geiringer, H. Wiley Hitchcock, Paul Henry Lang, and Gustave Reese; the British include A. K. Holland, Arthur Hutchings, Anthony Lewis, William Mann, Wilfred Mellers (whose terminal essays on "Music and Society" are the high lights of the whole collection), Alec Robertson, Lionel Salter, Denis Stevens, Egon Wellesz, and J. A. Westrup—a galaxy of stars all at their zenith here (Philosophical Library, \$7.50).

**European Music in the Twentieth Century**, edited by Howard Hartog, is only too typical of common faults of critical symposia—inconsistencies and lack of focus. Some of the papers deal with outstanding individuals (Bartók, Berg, Hindemith, Schoenberg, Stravinsky, Webern, and the little-known Greek composer, the late Nikos Skalkottas), eight others with contemporary national schools. The approaches vary widely, from painfully detailed analysis through descriptive annotation to mere name citation and general stylistic identification. Nevertheless,

*Continued on next page*

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EQUIPMENT CABINET:**

Provides space for any combination of components, plus changer or turntable and record storage space. 32½" high, 33¾" wide, 16¾" deep. Cherry. PRICE: \$129.95\* (Audiophile Net).



**RH-413 12"  
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Contemporary styling in walnut or limed oak. 32" high, 28½" wide, 18½" deep. PRICE: \$89.95\* (Audiophile Net).

**RH-416  
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Contemporary styling in mahogany, limed oak or walnut. Will house one 15" coaxial speaker; or a 15" woofer, 12" or 8" mid-range and two tweeters. 32½" high, 38¾" wide, 21" deep. PRICE: Mahogany, \$129.95\*; Limed Oak, \$139.95\*; Walnut, \$139.95\* (Audiophile Net).



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Continued from preceding page

the collection does offer some helpful information on the activities of the younger figures in Czech, English, German, Italian, Polish, Scandinavian, Soviet Union, and Swiss music; and it provides an exceptionally penetrating study of modern French music from Debussy to Messiaen and his pupils by David Drew, whose brilliant writing and uncompromising critical standards put to shame the pretentiousness and parochialism of his editor and present colleagues (Praeger, \$7.50).

The Collector's Bach and The Collector's Jazz. The first two releases in a new "Keystone Books in Music" paperback series are a revision of Nathan Broder's Bach discography, which originally appeared in three installments in this journal and now is prefaced by an eight-page biographical sketch; and a first volume, "Traditional and Swing," of John S. Wilson's jazz discographies (also originally published in these pages) here arranged alphabetically by performers and prefaced by a 21-page essay on jazz backgrounds (Lippincott "Keystone" paperbacks: Broder's *Bach*, \$1.25; Wilson's *Jazz*, \$1.45).

Where the Word Ends is a singularly inept choice of title for the first biography of Louis Moreau Gottschalk since the insufferably plush *Life and Letters* by "Octavia Hensel" of 1870. While no music lover can gainsay the truth of the arresting Melville epigraph ("Where the deepest word ends, there music begins with its supersensuous and all-confounding intimations"), Vernon Loggins' work not only is endlessly wordy, but fails to persuade its readers to hear the extraordinary pianist-composer's music speak for itself. However, it does describe Gottschalk's New Orleans backgrounds and gaudy careers (both in France and Civil-War America) in extensive and solidly documented detail. The revelatory study of this first sensationally successful American virtuoso who was first in our country to write serious music of authentically native savor remains to be written—as does the truly enlightening analysis of his tragic failure to fulfill the illimitable promise of his youth. But at least writers to come will be heavily indebted to Loggins for his painstaking accumulation of the raw historical and biographical materials (Louisiana State University Press, \$3.95).

Continued on page 32

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BOOKS IN REVIEW

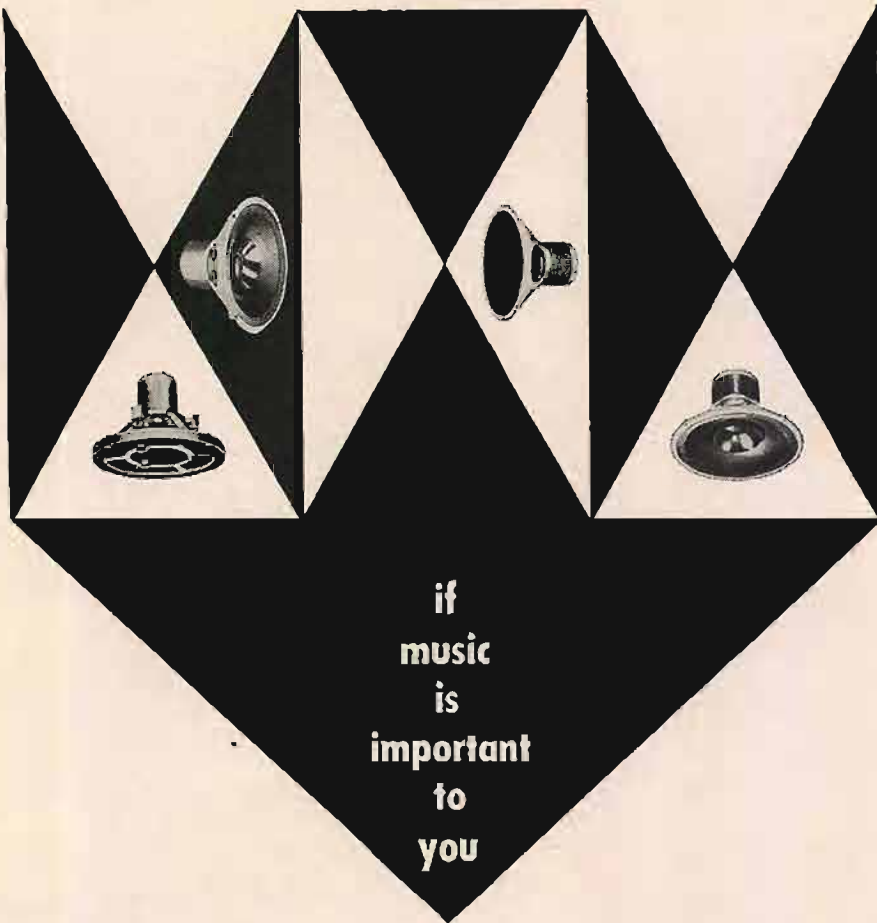
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**Opera Themes and Plots.** The latest addition to the endless series of opera guides presents routine plot summaries of thirty-two of the best-known standard works (from *Aida* to *Die Zauberflöte*), by Rudolph Fellner. Yet the work is incalculably more useful than most of its kind, since Fellner allots a good half of his 354 pages to thematic illustrations keyed to each aria and ensemble or orchestral number mentioned in the text and for the most part conveniently printed on pages directly facing the verbal descriptions and readily located individually by reference to an eight-page aria- and scene-title index (Simon & Schuster, \$5.95).

**Vivaldi: Genius of the Baroque.** Even the greatest of Vivaldi authorities, Marc Pincherle, has been able to uncover only the fleshless skeleton of the "Red Priest's" career and personality; but what he has done—and done superbly—is to provide brilliant insight into the composer's musical aims and achievements, including the still far-too-little-known operatic and church works. Not to be confused with Pincherle's as yet untranslated scholarly treatise, *Antonio Vivaldi et la musique instrumentale*, of 1948, the present work (originally published in French in 1955, here admirably translated by Christopher Hatch) is a "popular" one in the best sense of that term. It is specifically directed to nonspecialist readers and should be welcomed in particular by those record collectors who have encouraged the current renaissance of Vivaldi's incomparable concerto repertory (Norton, \$4.95).

**Igor Stravinsky: An Autobiography.** To anyone who knows the *Chronicle of my Life* in its long-out-of-print anonymous English translation of 1936 (or, of course, in the original French edition of 1935), it is enough merely to announce that a brand-new publishing house has at last shamed established firms by making a badly needed reprint available. For those who have never read what must be at once the dulllest possible account of Stravinsky's life and the source of the most penetrating illumination on his works and musical aesthetics (including also recent compositions, whose rationale is prophetically implied here), it must be enthusiastically recommended with—perhaps even above—the Vintage paperback reprint of his lectures on *The Poetics of Music*. (M. & J. Steuer, \$4.50).

R. D. DARRELL





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SPEAKER WING MODEL SC-1L or R \$39<sup>95</sup> ea.

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of ¾" solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



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HEATHKIT  
MODEL PT-1 \$89<sup>95</sup>

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



### STEREO PRE- AMPLIFIER KIT

HEATHKIT  
MODEL SP-2 \$56<sup>95</sup>

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M \$54<sup>95</sup>

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 \$21<sup>95</sup>

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

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easy-to-build

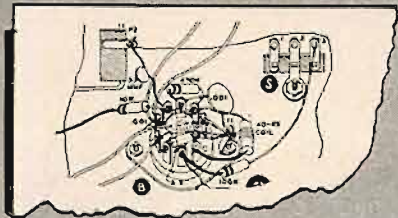
high quality

# HEATHKITS®

**Look** . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



- (✓) Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- ( ) Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



### Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

### Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

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Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

bookshelf 12-watt amplifier kit

**NEW**

MODEL EA-2  
**\$27<sup>95</sup>**

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

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ON ALL HEATHKITS  
WRITE FOR FULL DETAILS**



## chairside enclosure kit

# NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



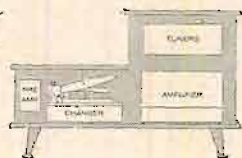
CE-1C Mahogany  
CE-1CB Birch

**CONTEMPORARY**



CE-1T Mahogany

**TRADITIONAL**



Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



**HEATHKIT**

### high fidelity FM tuner kit

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 assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

**MODEL FM-3A \$25.95 (with cabinet)**

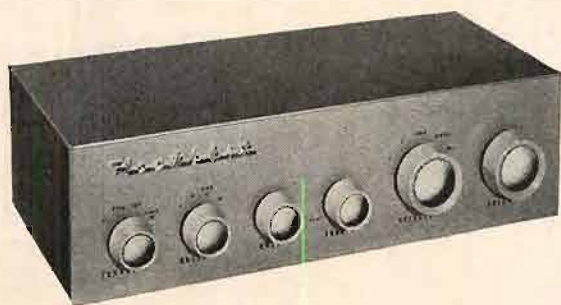


**HEATHKIT**

### broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. 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 a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

**MODEL BC-1A \$25.95 (with cabinet)**



**HEATHKIT**

### master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

**MODEL WA-P2 \$19.75 (with cabinet)**

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"do-it-yourself"  
electronics

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**HEATH**

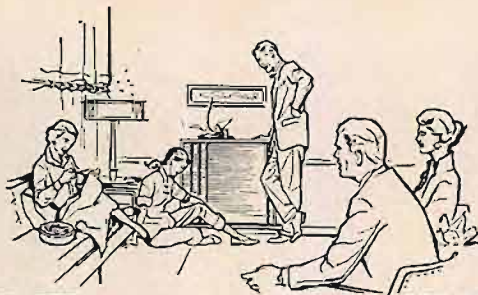
**COMPANY • BENTON HARBOR 8, MICHIGAN**



**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

**high fidelity amplifier kits**

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

**HEATHKIT DUAL-CHASSIS**

MODEL W3-AM

**\$49<sup>75</sup>**



**HEATHKIT SINGLE-CHASSIS**

MODEL W4-AM

**\$39<sup>75</sup>**



**high fidelity amplifier kits**

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.

**HEATHKIT**

**high fidelity amplifier kit**

MODEL A-9C **\$35<sup>50</sup>**



For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

**HEATHKIT**

**electronic crossover kit**

MODEL XO-1 **\$18<sup>95</sup>**



One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.

**NEW LOW PRICE!**



**"LEGATO"**

**high fidelity speaker system kit**

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C  
(imported white birch)  
MODEL HH-1-CM  
(African mahogany)  
**\$299<sup>95</sup>** each



**HEATHKIT  
BASIC RANGE**

**HEATHKIT  
RANGE EXTENDING**



MODEL **\$99<sup>95</sup>**  
SS-1B

**high fidelity speaker system kits**

MODEL **\$39<sup>95</sup>**  
SS-2

A truly outstanding performer for its size, the Heathkit model SS-2 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

**Free Catalog!**

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



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# THE Garrard PAGE

Serving the owners of Garrard — world's finest record playing equipment — and other discriminating listeners interested in high fidelity.

Subject:

Stereo Cartridges and Garrard Players

We are supplying standard Garrard changers and turntables to stereo cartridge manufacturers for test purposes. Knowing of your interest in the newest developments—we reproduce, with permission, some of the comments we have received to date.

Stereo performance is inherently extra-sensitive to such symptoms as rumble and wow. This makes the selection of record playing equipment even more critical than in the past.

Here again, you are assured that Garrard's 35 years of experience, designing and producing the world's finest record playing equipment, will also set the industry's standard of excellence in stereo.

**Electro-Voice**  
INCORPORATED  
BUCHANAN MICHIGAN

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N. Y.

Dear Leonard:

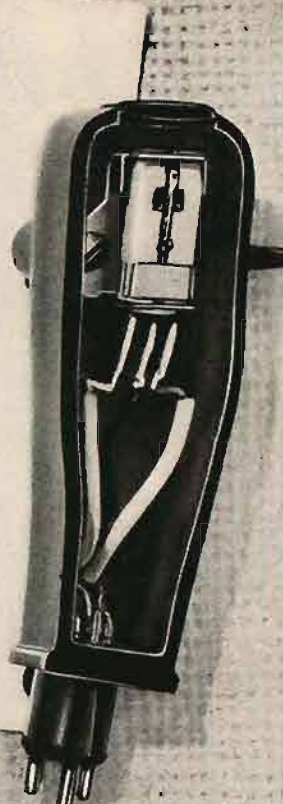
I am sure you will be very pleased to learn the results of our experiments in using our Model 21D Stereo Cartridge with the Garrard record changer.

We used a regular changer, purchased at a local distributor and made no modifications other than the necessary wiring, which, due to your regular three-pronged connector, we found to be a simple matter.

The Garrard proved to be entirely compatible for stereophonic reproduction and we would have no hesitancy in recommending our cartridge for use in your changer.

Cordially,

*Lawrence Le Kashman*  
Lawrence Le Kashman  
Vice President, Sales



**FAIRCHILD RECORDING EQUIPMENT CORPORATION**

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N.Y.

Dear Mr. Carduner:

We have tested our XP-4 rotating coil stereo cartridge with your Garrard changer and find that it is perfectly suitable for playing stereo or other records with this changer.

We feel certain that when stereo records are available in quantity many people will purchase this or other FAIRCHILD STEREO cartridges to use with your changer, such as they have in using our Model 225 and other cartridges with your excellent player in the past.

Very truly yours,

FAIRCHILD RECORDING EQUIPMENT CORPORATION

*Ruben E. Carlson*

Ruben E. Carlson  
Vice President  
REC:msel



**Pickering and Company, Inc.**  
ENGINEERS AND MANUFACTURERS

Mr. Leonard Carduner  
Garrard Sales Corporation  
80 Shore Road  
Port Washington, Long Island, N.Y.

Dear Leonard:

As you know, we have recently introduced a stereo cartridge. As a part of the original development program, and now in the market itself, we have been conducting extensive tests with turntables and record changers.

I think it will please you to know that we have used Garrard changers and Garrard Model 301 turntables in these tests and that the results have been eminently superior in ever respect.

I am glad to see that our respective products continue to work together so well.

Sincerely,

PICKERING AND COMPANY, INC.

*Walter O. Stanton*

Walter O. Stanton  
President

WOS/ecl



There's a Garrard for every high fidelity system. Fully wired for Monaural and Stereo records.



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Super  
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\$67.50

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Please send your new comparator guide  
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## The Second Wave of Stereo

THE DIKES HAVE PARTED, and the stereo disc deluge is upon us. The word is that we will have two thousand SDs by Christmas. Man!

Now I am not trying to stir any joyful panic, or any buying frenzy. I am rather opposed to buying frenzies (whether our advertisers approve this attitude or not) and in favor of cool contemplation.

Cool contemplation will quickly disclose to us the complexion of the first wave of the deluge. To begin with, what we will get are stereo versions of performances we already have heard (or at least heard of) in their monophonic guise. Some companies have been laying up backlogs of stereo master tapes for as long as three years. So — musically — we know what to expect. There will be a reasonable proportion of excellence and an occasional incidence of greatness. But in general the selections will embody sound commercial considerations. They will be, so to say, safe. They will represent the judgment of record executives in the late maturity of LP, after all the shake-out had taken place, and the daring died down.

This is not supposed to be a condemnation, in any sense. At their most conservative, recording executives have more artistic conscience than almost any other businessmen. And it would take a real grouch to cavil at Cliburn's Tchaikovsky or Boult's Beethoven or Bruno Walter's Mahler. Yet it is for the second wave of the deluge that I reserve (like stout Cortez) my look of wild surmise. Or, if not wild surmise, at least keen interest.

I keep thinking back ten years, to when LP was beginning. Then, as now, a complete new start on recorded repertoire was implicit in the technical developments. What I recall most keenly is walking up three flights of stairs (the elevator had conked out) in a grim and sweltering building on West 42nd Street in Manhattan, just opposite the penny arcades and flea circuses, to the offices of an infant recording company called Westminster. President James Grayson was in Europe, but we were received, as royalty welcomed by royalty, by Michael Naida and Henry Gage, in sodden polo shirts. No matter: the atmosphere was like that which must have prevailed in Alexander's tents on the shores of the Granicus, electric with excitement and the feeling of fine venture. Dr. Hermann Scherchen and Franz Josef Haydn just had broken the 30,000-sales barrier. My decade-old notes are fragmentary: "He plays Haydn . . . inspired" (Dr. Naida) "He likes to play Bach too; you shall have Bach cantatas you never heard before." And he was as good as his word. We had eighteen more Haydn symphonies and ten Bach cantatas by Scherchen from Westminster before the company outgrew its venturousness, and we ought to be lastingly grateful for them: I know I shall be.

I pick Westminster to speak of because in those early days I never got to Boston, where the Haydn Society flourished and put forth an unexampled treasure of quartets, and not till some years later did I meet the Solomon brothers, of Vanguard/Bach Guild, to whom we owe a similar debt. Scherchen, and Alexander Schneider's Quartet, and Henry Swoboda were the perfect vehicles for Haydn; and Scherchen and Felix Prohaska served likewise for Bach. I could run the list out endlessly, but the point I am making is that in those days there was an audacity on music's behalf that we had seen rarely before and have seen just as rarely since. It embodied a sort of confidence in the prospect that the music could make its own way if the right artist played it. And the artist did not have to be renowned in concert circles.

It is the possible recrudescence of this that I yearn for when I contemplate (however coolly) the reissuance of repertoire that will occur when stereo's second wave gathers momentum. It is, I suppose, a hopeless hope. The companies have lost their youth. But it is worth talking up. Eileen Farrell could sing Brünnhilde better than anyone else alive (now that Mme. Kirsten Flagstad is supposed to be in retirement), so why may she not? The best Beethoven pianist in the business is Jacob Lateiner, a latter-day Schnabel whom nobody records, and his partner in concertos should (naturally) be Alceo Galliera, with whom Schnabel made his last *Emperor*. The songs, Shakespearian and otherwise, of Henry Purcell have hardly been touched since John Brownlee made them for *Allegro* (anyone remember *Allegro*?). Patently the person to bring them to us now again is Richard Dyer-Bennet. And what has happened to Genevieve Warner, who gave us perhaps the sweetest collation of (a few) Mozart songs ever recorded? And why the devil has no one corralled Jan Peerce and made him sing an album of Handel arias (especially "Waft her, Angels"), at which he surpasses almost anyone else in the world? Coming closer to the present day, might we not, possibly, be favored with a recording of Virgil Thomson's *Mother of Us All*, that irresistible morsel of American madness, while the composer still is disposed to conduct it, as he is?

My suggestions are limited by my taste and my knowledge, not extensive, but you can see what I am driving at. If everything is to be recorded afresh, let us have some of what our hearts desire. You will have your own notions. I will be delighted to forward them to the proper persons if you will write them down and send them in. This will earn us more curses than gratitude, but there are times when curses can be worn like medals, and maybe this is when.

J.M.C.

AS THE EDITORS SEE IT



by Roy F. Allison

## The ABCs of Stereo

WE'VE ALL READ and heard a lot about stereo recently, and about stereo disc records in particular. We have been told that stereo involves two-channel sound recording and playback; that the new records contain dual-channel information cut in a single groove, and special pickup cartridges are available to extract both channels from this groove; and that "stereo adds a new dimension to sound . . . gives you concert-hall realism and presence in your home."

Provided these splendid words aren't taken too literally, they are all true—as far as they go. But they don't go far enough. After all, the concert-hall realism and living-presence phrases have been used for many years to describe single-channel (monophonic) high-fidelity sound. Like the boy who cried "wolf" too often, or the Hollywood studio which turns out an occasional fine motion picture, we find that the words best suited to the purpose have become meaningless within the necessary context. Why should anyone consider it worth the trouble and expense to duplicate his present sound system, with which he may be fairly well satisfied, in order to get what he has been told he has already? Why should two channels be better than one, anyway; don't both channels reproduce essentially the same thing? And if so, wouldn't you get the same results simply by using two separate speaker systems?

These are logical, legitimate questions. Although direct answers aren't found often outside the technical press, they are not at all difficult to understand. In fact, they are quite simple, as you shall see.

Let's examine first the manner in which our ears function as direction-finding accessories. This facility depends almost entirely on the fact that there are *two* ears, situated on opposite sides of the head, rather than one. They are ideally disposed to capitalize on the natural characteristics of sound in their direction-finding task.

Suppose you are passing through Detroit on a day

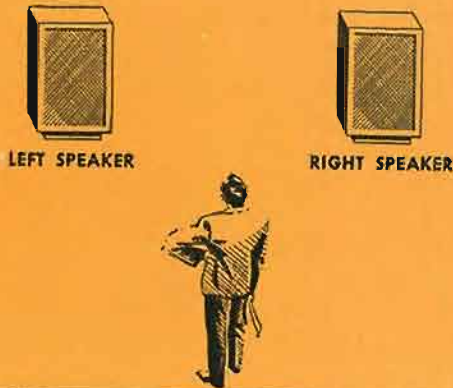
when the Tigers are at home and playing New York. You go out to Briggs Stadium to watch Frank Lary stiffen Stengel's stalwarts again, and suddenly—fifty feet away through the noisy crowd—you spot an old acquaintance coming down the aisle, looking for a seat. Impulsively you shout his name; immediately he turns his head in your direction and, if you haven't put on too much weight, probably recognizes you. How did he know where to look?

If you were on his left, the sound of your voice reached his left ear a small fraction of a second before it reached his right ear. Sound travels in Detroit (as it does elsewhere) about 1,100 feet in a second. Your friend's ears are, say, six inches apart; consequently, his right ear may have heard you  $1/2,200$  of a second later than his left ear. This is only 450 millionths of a second, or 450 microseconds, but it gave him plenty of information for his extremely sensitive automatic direction-finding mechanism to work on; most human pairs of ears can detect time differences as small as six microseconds. Had your friend been walking the other way, your shout would have reached his right ear sooner than his left ear by the same period of time, indicating that you were to his right. If he had been walking towards you, the sound would have reached both ears at the same time, and he would have known that you were in front of him.

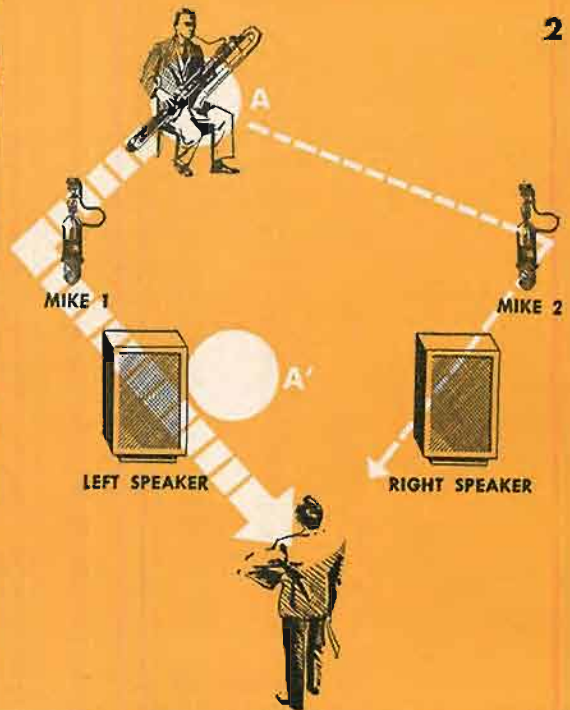
As we turn our heads one way or the other from the source of a sound, it strikes one ear later than the other by an amount that increases from zero (when the sound is directly in front) to a maximum value, determined by the head size and shape, when the sound is at the side. Through experience we have trained the wonderfully precise computers within our skulls to read the amount and type of this delay and tell us instantly the angle from which the sound comes.

Note that this perceptive facility depends on detection of the beginnings and ends of directly received sounds, or upon nonrepetitive aspects of continuous

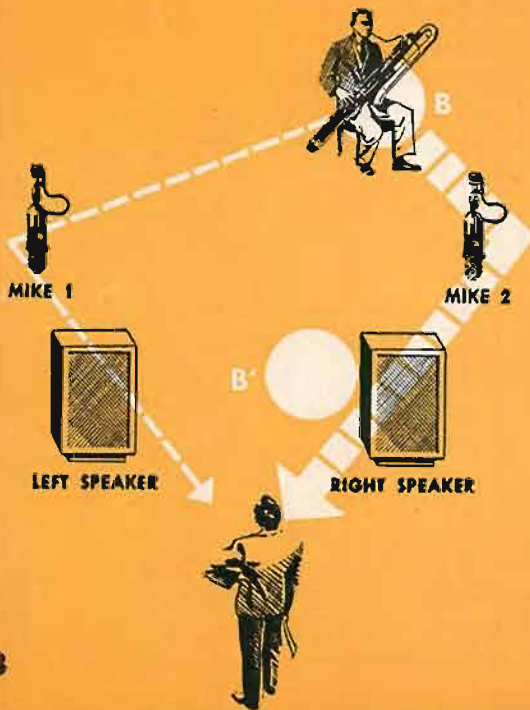
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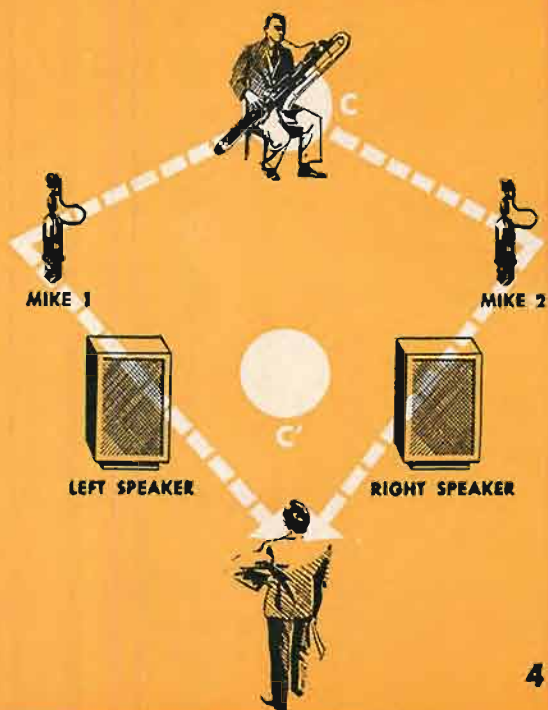
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sounds. These are called "transients." Nearly all natural sounds contain transients in abundance, so that adequate data is available from our ears for activation of the time-discrimination computer circuits. But we often listen to relatively long-term sounds too, which may be lacking in transients. Fortunately, two other aspects of sound enable our ears to give us continuous clues as to location.

Sound consists of alternate compressions and decompressions of air, traveling from the source of disturbance

outward, as do the ripples in a pool when its surface is disturbed. The speed at which these air ripples travel, 1,100 feet per second, is the same for any pitch of sound. Pitch corresponds in a fairly close way with the rate at which the air compressions and decompressions are generated; that is, with the frequency of the sound. If 1,000 compressions (wave crests) and rarefactions (wave troughs) are formed each second, then the frequency of the sound is 1,000 cycles per second.

This leads to an important characteristic of sound: its wave length. For if sound travels at 1,100 feet each second, and there are 1,000 compressions each second, then the distance in air between each two compressions must be just a little more than one foot! That is the wave length of a sound: the distance from one crest to the next, or from one trough to the next. Plainly, the wave length varies inversely with the frequency. A tone of 100 cycles per second has a wave length of 11 feet, and a tone of 10,000 cycles per second has a wave length of  $1\frac{3}{8}$  inches. Low-pitched sounds have long wave lengths; high-pitched sounds have very short wave lengths.

Now, consider what this means to the two ears. Disregard transients for the moment, and think of continuous sounds which do not change in character for reasonably long intervals. If the sound is very low in pitch—if its frequency is below 200 cycles per second, for example—it has a long wave length, on the order of five feet or more. At any given moment the difference in air compression or rarefaction at the two ears of a listener, separated by mere inches only, will be virtually nil compared to the total change in pressure over the full cycle. That is why sources of continuous sounds that contain low frequencies only are difficult or impossible to locate by ear. Such sounds are rare, however; they are usually accompanied by higher-pitched harmonics and transients which facilitate location.

If our continuous tone has a higher frequency (above 400 cycles per second, say) and a correspondingly shorter wave length, then the distance between the ears is a sufficiently large part of a wave length for detection of differences between degrees of compression at the two ears, and this information can be used to form judgments of location. We may call this phase discrimination because it is a judgment based on the differences in the phase of signals, i.e. their relative degree of compression or rarefaction. But what happens when the frequency becomes high enough so that a wave length is just equal to the distance between the ears? Then, if the sound were directly to the left or right of the listener, there would be a wave crest at one ear and the following crest at the other ear; the ears would receive identical impressions, and the listener would be unable to tell whether the sound came from the left, right, or straight ahead. Accordingly, location efforts based on phase differences *alone* are unreliable and confusing above ranges of frequencies whose wave lengths approximate the distance between the ears. Phase discrimination is helpful only between (roughly) 300 and 1,500 cycles per second.

Well below this upper limit, fortunately, still another characteristic of sound begins to be useful in furnishing location clues to our auditory system, and becomes increasingly important as the frequency goes still higher. Sounds flow most readily around an object when it is much smaller in dimension than the wave lengths, so that the sound intensity on the side of the object away from the source is much the same as it is on the side

towards the source. With a larger obstruction (or with a sound of shorter wave length, which amounts to the same thing), there is less fill-in behind the object; there is an increasing tendency for it to cast a "shadow" of reduced sound intensity, much as anything opaque casts a shadow in sunlight. A listener's head begins obstructing sound significantly at frequencies up towards 1,000 cycles per second; and, at still higher frequencies for which phase discrimination doesn't work, it operates as quite an efficient sound screen. An ear in the "shadow" of the head (on the side away from the sound source) receives that sound substantially reduced in intensity compared to what the exposed ear hears. Experience has taught our built-in location computer exactly how the intensity differences correspond to the angle of our heads with respect to sound sources, and the information is no sooner received than the answer is given.

We have, then, three ways of using our ears (and our heads, including the insides thereof) to determine the locations of live, or natural, sounds. Over the fairly narrow range of frequencies in which our ears are most acute, we use both phase discrimination and intensity differences; below that, intensity differences are virtually nil but phase discrimination is good; and above that range, phase relationships are valueless but intensity differences become ever more effective. Time-difference information, based on transients, is useful over the whole frequency range except for very low frequencies. It fails there for essentially the same reason that our sensitivity to phase differences in long wave lengths falls off.

Only rarely do we use these types of information singly, for the very good reason that most natural sounds are complex. They are composed of many harmonic tones as well as fundamentals, and usually they start or stop abruptly. They are often asymmetrical. We obtain several clues simultaneously, and we use them unconsciously, in most cases, to identify and separate each sound source.

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HOW does all this apply to high fidelity? In a monophonic (single-channel) system, all the sound is assembled into one composite whole, no matter how many microphones are used in the original pickup. The mixture is fed through one amplifier and speaker system in your home. Your binaural (two-eared) hearing faculty tells you without compromise that the whole orchestra is coming from that one place and, further, that it simply isn't possible. Admittedly, the result may be beautiful, but it doesn't sound quite natural. It is true that for some things—solo instruments or unaccompanied vocalists—a monophonic system *can* give a credible illusion of reality. But no matter how wide the frequency range, how expert the recording, and how low the distortion, you can't close your eyes and really imagine that you are forty feet from an orchestra. *Continued on page 130*



## The Ill-Starred Debut of the Girl from Arles

by Mina Curtiss

*This story of the production of the original L'Arlesienne is a chapter from Mrs. Curtiss' Bizet and His World, to be published by Knopf this autumn: a re-creation of a man and his milieu made largely through his own words and those of his contemporaries.*

IN THE SUMMER of 1872, starting soon after the birth of his son early in July and finishing some six weeks or two months later, Georges Bizet—then thirty-three years old—composed the incidental music to Alphonse Daudet's play *L'Arlesienne*.

The score of *L'Arlesienne* is usually identified with the universally played orchestral suite, drawn from it by the composer himself, and the so-called Second Suite, composed of other excerpts from *L'Arlesienne* and some from *La jolie fille de Perth*, which was arranged by Guiraud after Bizet's death. Charming as these almost over-familiar suites may be, they give little notion of the music as Bizet originally wrote it. Only those who have heard the score in relation to the dramatic action can know the delicacy and subtlety of its psychological characterization, the power and beauty of the choruses, the skill and ingenuity with which Bizet orchestrated his score for an ensemble restricted to twenty-six instruments. Unfortunately, like Bizet's original version of *Carmen*, which is played only at the Opéra-Comique, *L'Arlesienne* is rarely given outside the Théâtre de l'Odéon in Paris, where it occupies a permanent place in the repertory. In collaborating with Daudet, Bizet was for the first time associated not with hack librettists or minor poets devoid of theater sense, but with a truly talented writer whose play was an expression of his own special gifts as an artist.

Playwright and composer were brought together by

Léon Carvalho, who, after the bankruptcy of the Théâtre-Lyrique, had become director of the Vaudeville. At this theater he found an outlet for his still adventurous spirit by producing such experiments as Flaubert's plays, as well as works by younger writers. Finding *L'Arlesienne* rather serious, even somber, the director decided to carry out an idea he had derived from reading the correspondence of Saint-Evremond. The latter, writing to the Duke of Buckingham in 1687, advised "honest people who delight in the theater" to resume the custom of introducing dances and music into plays, "which would in no way harm the performance . . . and would satisfy the senses and the spirit."

The play with background music (or *mélodrame*, as the French call it) had, in 1872, sunk more or less to the level of radio soap-opera with "music under." Carvalho therefore, in commissioning as serious a composer as Bizet to inject new life into this form, demonstrated his usual daring. And in spite of the failure of his production of *L'Arlesienne*, he continued to believe that the work itself "typified the happy combination of drama and music." Daudet, too, always retained his enthusiasm for Bizet's contribution to his play.

"I am madly in love with all kinds of music," he admitted; "the sophisticated, the naïve, the music of Beethoven and that of the Spaniards in the rue Taitbout; Gluck and Chopin, Massenet and Saint-Saëns, the *bamboula*, Gounod's *Faust*, . . . popular songs, barrel or-

gans, the tambour-drum, even bells. Music that dances and music that dreams, all of it moves me. Wagnerian recitative takes hold of me, bowls me over, hypnotizes me like the sea; and the zigzag violin-bowings of the Tziganes kept me from seeing the Exposition. Each time those cursed violins caught me as I went by—impossible to go farther. I had to stay there until evening, a glass of Hungarian wine on the table, a lump in my throat, madness in my eyes, my whole body quivering to the nervous beat of the timpani.”

Daudet's intense, if eclectic, passion for music was an important element in the rapid ripening of friendship and understanding between him and Bizet. But the rare success of their collaboration grew out of a number of more complex factors. Not the least of these was the capacity both men had of translating into living theatrical expression an intuitive psychological grasp of certain facets of human passion and behavior. This gift neither artist appears to have recognized in himself.

Alphonse Daudet was born in 1840 at Nîmes in Provence. At seventeen, after a miserably unhappy experience as a tutor in a school of unruly boys which remained a nightmare to him all his life, he went to Paris to seek his fortune. “One must know our Provence,” Emile Zola said, “to understand the original quality of the poets she sends us. They have grown up down there, in the midst of thyme and lavender, half Gascon, half Italian. The sun is in their blood . . . They come to conquer Paris with a bold naïveté that is in itself half of their success.” Success came very soon to Daudet, in recognition first of his personal charm and later of his talent. At eighteen he published a volume of poems, *Les Amoureuses*, which attracted the attention of the Duc de Morny, who invited him to join his secretariat, which already included Daudet's older brother Ernest and Ludovic Halévy, the future librettist of *Carmen*. In the salons, where doors soon opened to him, “he would have had the air of a shepherd in love with the stars or some bold hunter of chamois, had he not worn with such correct ease his yellow gloves and white tie . . . A young savage who will become a dandy [*sic*], that is the impression made by M. Alphonse Daudet, man and writer.” Daudet's “magnificent countenance, small figure, narrow head with a mass of black curly hair, long beard, fine features, resonant voice . . . lively movements” impressed Sigmund Freud when he met Alphonse Daudet on his first visit to Paris.

Daudet left no record of his impressions of the young



Alphonse Daudet

Culver Service

Viennese doctor who had not yet started to develop his revolutionary theory, which one day would give to *L'Arlésienne* a significance very different from that conceived by its author. For Daudet had an aversion to the expression of unconscious psychological processes. When a distinguished neurologist mentioned his admiration for the author's intuition in portraying the family relation in *L'Arlésienne*, the playwright “threw up his hands and protested with a sort of horror: ‘That's not at all what I intended.’” Whatever his intention, his deep emotional involvement in the play has been recorded by his wife, who said that *L'Arlésienne* meant more to him than any of his other works.

This story of various levels of disastrous love is laid against the background of Provence, a part of southern France so different in landscape, customs, and speech from the rest of the country that even to Frenchmen it seems strange and exotic. The scenes of the play take place in the courtyard and kitchen of the thriving farm or *mas*, Castelet, and on the edge of a swamp in the Camargue, that strange, wild swampland at the mouth of the Rhône. There wild horses still roam, and bulls are bred for the ring.

The love of Frédéric, the young hero, for the girl from Arles, who never appears on stage, is the main theme. Early in the play, he discovers from her former lover, Mitifio, a *gardien* of horses, a rough and jealous man, that his beloved is faithless and callous. Frédéric's hopeless struggle to conquer his obsessive passion ends in suicide, but not before he has tried to exorcise it by becoming engaged to Vivette, a young girl who has always loved him, the god-daughter of his mother, Rose Mamaï. This woman, who embodies the influence on stage that battles against the magic spell of the invisible girl in Arles, could hardly have failed to strike a chord in the son of Aimée Bizet, whose image had haunted him so threateningly after her death; in the son-in-law of Mme. Halévy, whose personality pervaded his household. Rose Mamaï, widowed, young, still beautiful, the dominating force on her farm and in her family, is the mother of two sons. Of Frédéric she says: “He is more than a child to me . . . When I hear my boy going and coming on the farm, it does something indescribable to me. I no longer feel widowed.” Her younger son, Janet, “*l'Innocent*,” she ignores as best she can. For according to superstition the presence of a simpleton protects a house from harm. If he matures, he is no longer a safeguard against disaster. And it is *l'Innocent* alone who senses the danger of Frédéric's desperation. At the end of the play when

*L'Innocent* is "awakened," the happiest thing his mother can say to him is: "Do you know you look like Frédéric?"

The psychological subtleties of *L'Arlésienne* afforded Bizet perfect material for musical characterization, and the Provençal background, which had kindled his imagination as a boy on the way to Rome, evoked an authenticity of local color which could hardly have been inspired by the libretto-land versions of Ceylon and Scotland in *Les Pêcheurs de perles* and *La jolie fille de Perth*. Bizet used three traditional Provençal tunes in his score: *Marcho dei Rei*, for the off-stage chorus; *Danse dei Chivau-Frus*, familiar as the farandole in Act III; and the *Er dou Guet* which is played while *L'Innocent* is trying to console Frédéric by telling him the touching fable of *La Chèvre de Monsieur Séguin*. The skill with which Bizet wove these tunes into the score rendered them indistinguishable from the original music he composed for it. Daudet's use in his choruses of words by Mistral, to whose *Calendal* Bizet had given so much thought, undoubtedly gave the composer ease and familiarity with his material, perhaps even the opportunity to use music already conceived. Composer and playwright worked together on the lyrics, and rapidly achieved a close collaboration. Daudet's signature "sincerely yours," in his first letter to the composer, changed in the second to a message to Bizet's little son Jacques: "Please kiss the left eye of the *dauphin* for me."

During the rehearsals, Daudet's wife wrote, the author "went through a variety of phases . . . 'They are all charming', he would say during the first stage . . . 'They understand, they project, they bring my characters to life: the grace of Vivette, the authority of Rose Mamaï' . . . A week later: 'I am so discouraged! Everything is losing its color. You can no longer tell whether my play is laid near Arles or Asnières. They either exaggerate the gestures and accent or else everything becomes hopelessly monotonous.' Then, during the final rehearsals, his enthusiasm returned. 'You will see, everything is right . . . I am satisfied. Bizet's music is delightful . . .'"

*L'Arlésienne* suffered the disadvantage of opening without preparatory fanfare. All of the advance publicity dealt with *Madame Fraïnex*, a play by Robert Halt with which Carvalho had intended to open his season, but which was suddenly banned on September 21. *L'Arlésienne* opened on October 1.

The usual fashionable opening night audience had not yet returned to Paris, and although such admirers and friends of Bizet as Massenet, Ambroise Thomas, the publisher Heugel, and the noted poet Théodore de Banville were



Georges Bizet

Culver Service

present, the general atmosphere was frigid and unwelcoming. Carvalho had spared no expense in staging this pastoral tragedy in the grand manner. Julia Bartet, who was making her debut as Vivette, the young farm girl, wore a pink moiré taffeta dress while Rose Mamaï, in black velvet, dragged a long train after her through the courtyard of the farm and the marshes of the Camargue. When La Renaude appeared—Vivette's grandmother, a character so appealing that many retired actresses of the Comédie-Française have returned to the stage to play her one brief scene—Villemessant, the all-powerful editor of the *Figaro*, slammed the door of his box and exclaimed: "What a bore all these old women are!" Mme. Daudet heard one spectator say: "In spite of this, you know, Daudet isn't a complete fool!" Fifty years later the playwright's wife wrote: "How could Mme. Bizet . . . and I not be reduced to tears at this disaster?"

Théodore de Banville was shocked by his neighbors who complained loudly: "Another overture!" each time a piece of music was played without stage action. The members of the audience talked, laughed, went in and out banging doors. "They aren't even listening," Bizet in the wings said despairingly to the conductor, Constantin. By the last act, the house was three-quarters empty.

"It was a most dazzling failure," Daudet wrote, "with the most charming music in the world, costumes in silk and velvet, and opéra-comique scenery. I left the theater discouraged, disheartened, with the inane laughter that punctuated the tragic scenes still ringing in my ears, and, without defending myself in the papers—they all attacked this play divested of suspense, this portrait . . . of mores and situations, the absolute truth of which I alone knew—I resolved to write no more theater pieces, piling up the hostile reviews as a rampart for my will power."

The review of *L'Arlésienne* by the outstanding dramatic critic Francisque Sarcey coincided with the opinions of his colleagues: "Music is rarely welcome in a drama. Listen to it in *L'Arlésienne*; you will be astonished to see that it is used solely as a stopgap. At the end of the third scene, the actors go off-stage to dine; the stage is empty, and the action will not start again until the meal is over. Immediately M. Bizet takes the floor, and there you have a dance of the violins. Very pretty the music may be; useless it certainly is. . . . The fact that all the choruses are sung in the wings goes to prove that the music is not an integral part of the work; it is an ornament appliqué on as an afterthought. *L'Arlésienne* would not make a good opera; it is unfortunate

Continued on page 135



by Harold C. Schonberg

## Once More

... with Kiril Kondrashin



*Russia's maestro Kondrashin knew no American idiom when he arrived in New York to conduct with America's Van Cliburn and America's Symphony of the Air; but he promptly made his presence felt — once more, and again once more.*

UNTIL Kiril Kondrashin stepped before the Symphony of the Air for his first rehearsal — the piece on the agenda was Rachmaninoff's Third Piano Concerto with Van Cliburn as soloist—he had never conducted an orchestra outside the Iron Curtain. As a matter of fact he had never even been outside the Iron Curtain. He spoke no English, and he faced an orchestra of highly experienced players. He brought down his baton and the orchestra began the concerto. "Nyet," Kondrashin said, pleasantly but firmly. For a long time he worked on the opening measures, trying to get the precise kind of shaded attack he wanted. He did not have to speak English: music, which may or may not be an international language, *has* an international language—presto, pianissimo, allegro, ritardando mean the same in Rome, Moscow, New York, and Buenos Aires. Mr. Kondrashin got along just fine. But two American words he did acquire immediately: "Once more." Every conductor must learn those words before anything else, he gravely informed the men of the Symphony of the Air.

He made a big impression on the orchestra, many of

whose Toscanini-trained members had come back for the occasion out of interest in *L'affaire Cliburn*. "We all liked him and respected him as a musician," says George Koutzen, one of the cellists. "As a person he was most coöperative, but forceful when he had to be, and he has a wonderful sense of humor. He was amazed at our bowing. As in most American orchestras, all the string players use their own bowings, and this disturbed Kondrashin. I mean, really disturbed him. He felt it was anarchy. He made us adopt a uniform bow, and we all had to be in unison with the first chair. When it was explained to him that Stokowski had introduced variable bowing into American orchestras, and that Stokowski even then was making a tour of Russia as a guest conductor, he said that Stokowski might start a revolution in Russia. Later on, when Kondrashin had picked up a few words of English, he might stop the orchestra and say 'Once more, please. Letter L, like in Leopold Stokowski.' He's a pretty gregarious man and he seems to pick up languages very fast. By the end of our tour he was speaking English at all the rehearsals."



Members of the Symphony of the Air noted with interest that at the opening few rehearsals everything seemed too loud for him. He was accustomed to a lower scale of dynamics, and he spent considerable time adjusting the orchestra's volume to his taste. They also were impressed with his patience and unruffled *sang-froid*. They say that he never became flurried; that from midnight to 4:40 a.m. on the morning of May 30, when Cliburn was recording the Tchaikovsky concerto and nothing was going smoothly, everybody seemed frazzled but Kondrashin.

The Russian conductor is, of course, no stranger to records, and ever since 1950 or so his name has been appearing with regularity on those American labels that specialize in Russian-made tapes. He is especially valued in Russia as an accompanist, and it was a foregone conclusion that his services in that capacity would be used for the International Tchaikovsky Competition. When Kondrashin mentions his own favorite performances on records, three of them turn out to be concertos: the Prokofiev Piano Concerto No. 1 with Sviatoslav Richter; the Saint-Saëns Fifth Piano Concerto, also with Richter, and the Prokofiev Violin Concerto No. 1, with David Oistrakh. (All of these discs are available in America—the Prokofiev piano concerto on Period 599, the Saint-Saëns on Monitor 2004, the violin concerto on Westminster 18178.) Kondrashin cites as another of his favorite recordings Smetana's *Bartered Bride*, sung in Russian and not yet available in this country.

He is a tall (about 5' 11"), broad-shouldered, narrow-hipped man, who moves like an athlete. His brown hair is graying at the temples, and a couple of silver teeth in his upper right jaw gleam when he smiles. With a fairly prominent nose, high cheek bones, and rather deep-set gray-green eyes he could be taken only for a Slav. He was born in Moscow in 1914, studied piano at the Moscow Conservatory, shifted to conducting, and while in his third year at the conservatory started working as an assistant conductor in a small opera theater in Moscow. For the next twenty-four years, opera was his main line of work. He was a director in Moscow and Leningrad. At the same time he also made many appearances as a guest conductor in symphony concerts. For a while he taught at the Moscow Conservatory; but in recent years, he says, he has been too busy as a conductor to do any teaching. He does not have a permanent orchestra but is busy ten months of the year making guest appearances throughout the Soviet Union, a regime which leaves him less time than he would like to spend with his two sons, ages twelve and one-and-a-half.

Kondrashin's acquaintance with American orchestras has been derived from hearing the Boston Symphony during its Russian tour, the Symphony of the Air on the podium, and most other American orchestras through recordings. (He claims to have a large record and tape collection.) Each American orchestra, he says, has something of its own, just as every orchestra in the world has

its own characteristics. Russian orchestras, he says, generally have stronger and better brass players. Americans, he thinks, excel in wood-wind playing. He sees little difference between the string section of Russian and American orchestras, aside from the free bowing prevalent in American orchestras, which, he still insists, would never be accepted in Russia.

According to him, there is little essential difference between recording sessions in Russia and America. Equipment is much the same, as he sees it, although he hastens to add that he is no expert on technical matters. Recording is, of course, a state-controlled enterprise in Russia, and a conductor there is in the enviable position of being able to command all the rehearsal time he thinks is necessary. "Otherwise," Kondrashin said, "a conductor wouldn't agree to making records."

He was a little surprised at American tape speeds during his recording sessions. "Here you record at thirty-eight centimeters"—fifteen inches—"per second, while our tape is seventy-six centimeters per second." He agreed that tape editing was a problem; but as far as he is concerned, it is a problem for the individual musician to resolve according to his own dictates. "There are two extremes. Some of our musicians refuse to edit and insist on doing the entire section over. Others splice heavily. Myself, I fall in between. I choose the most successful tape and change only those sections that are obviously unsuccessful or have glaring mistakes. The important thing is to keep the spirit of the music; this cannot be accomplished if there is too much editing; too many splices will change the character of the music."

He could not say how many *Continued on page 129*

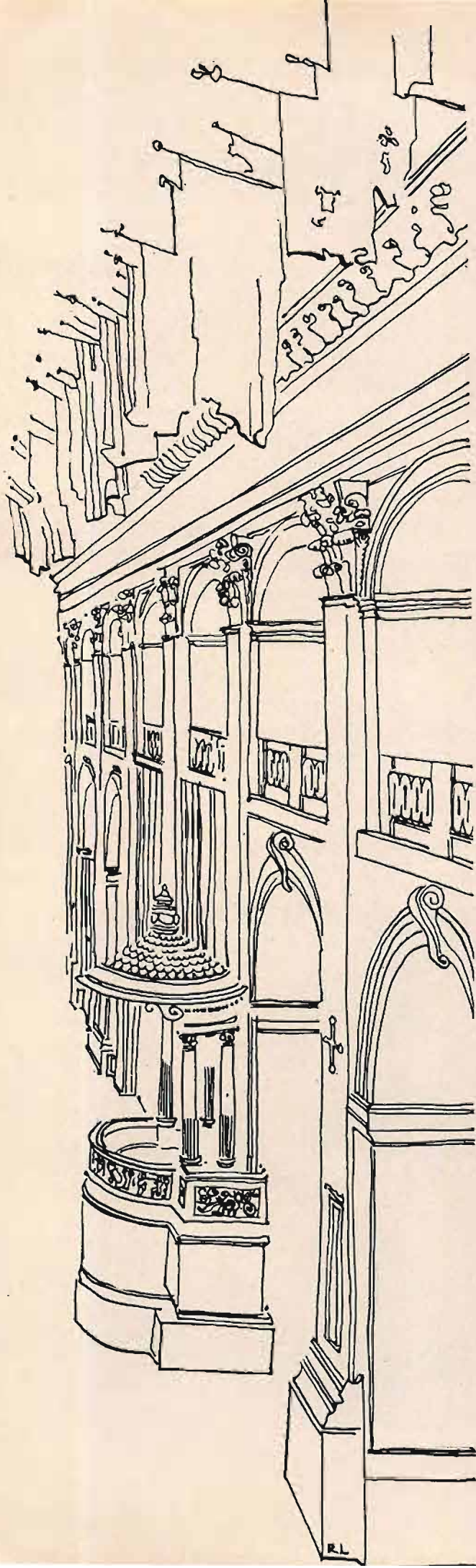


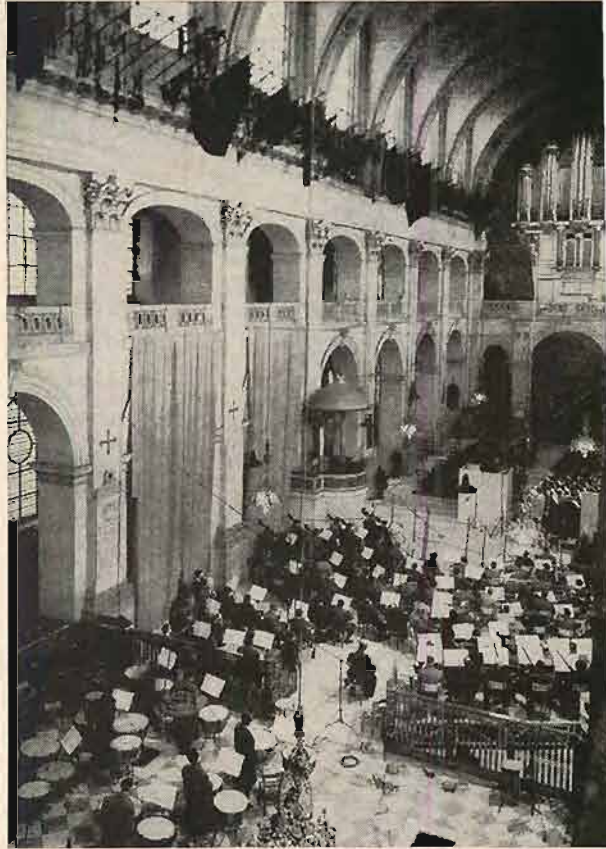
*International cooperation: Kondrashin and Cliburn.*

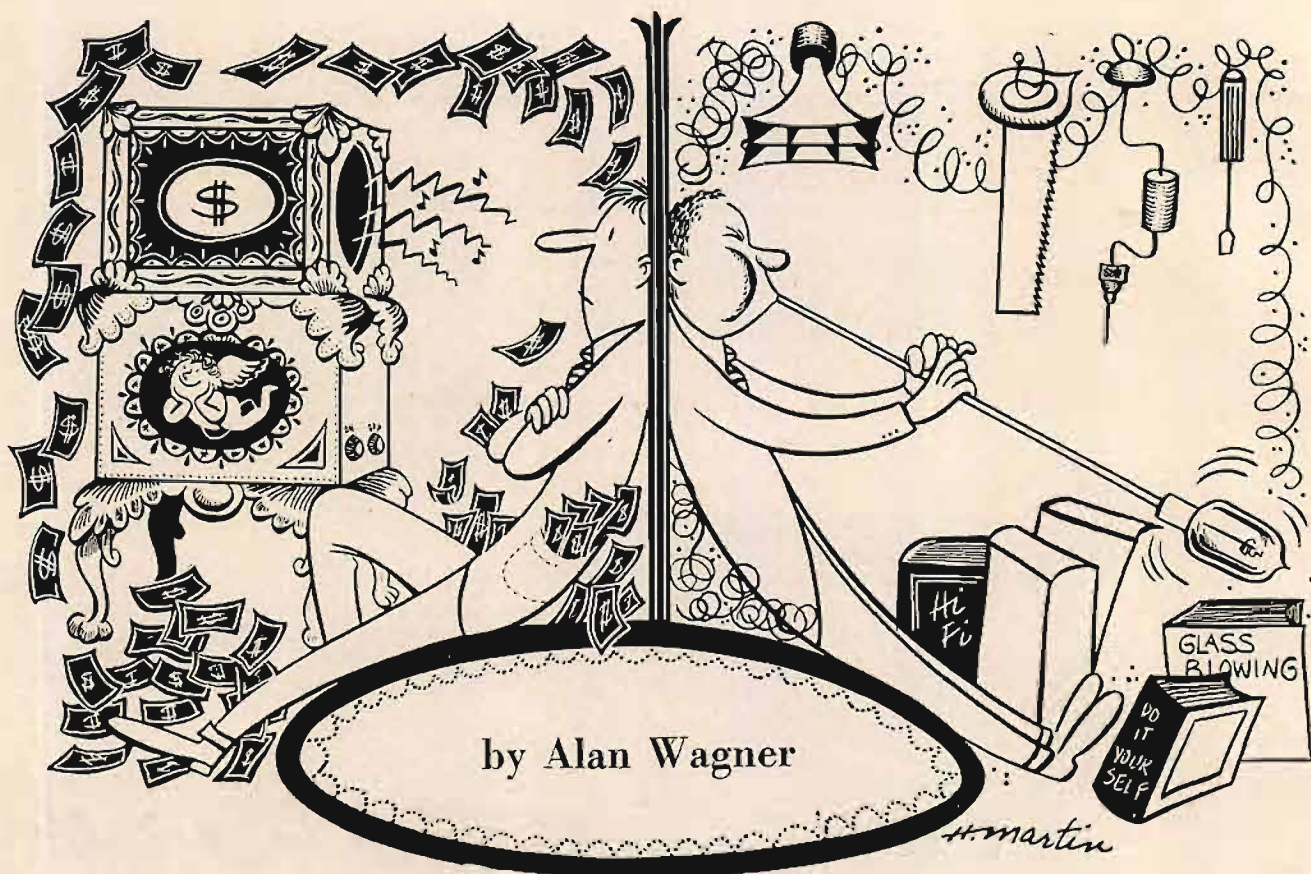
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## Thunder for Dead Marshals

APRIL IN PARIS, and into the vaulted dimness of the Chapel of the Invalides poured musicians, and more musicians, and still more musicians, gathering far beneath the ancient battle flags to recall a day in 1837. It was then that Hector Berlioz presented to the world his most enormous — and his favorite — work of music, the Requiem or *Messe des Morts*. This time the three-century-old walls of the chapel were to hear it again, but so were forty microphones, situated for stereo, and a battery of tape recorders, brought to the task by Westminster Records. The conductor was Hermann Scherchen, the executants the cream of Paris' orchestral and choral forces. There were three hundred of them, nearly as many as Berlioz had assembled. As he ordered, four brass choirs departed to the corners of the church to sound forth for the Last Judgment. Four days they labored. Visitors were excluded, but through the massive doors, into the hall of crypts where lie the remains of the Emperor Napoleon and of Marshals Vauban, Turenne, and Foch, echoes of the mighty music penetrated. Now, from records, it will echo world-wide.







## Keeping the Beast at Bay

AUDIOPHILES are, like all Gaul, divided into three parts. At one extreme lies the money-no-object home-beautiful type, who buys a fabulously expensive piece of cabinetry, then crams it, or has it crammed, with the costliest components made. What comes out is *ipso facto* hi-fi:—it costs so much it has to be. There is such a lot of cash involved that the rig doesn't dare get out of whack. If, by some freak of malevolent nature, a tube should fail or a stylus wear out, this sort of man either hires three nuclear physicists to fix it or else throws it out and buys a complete new outfit.

At the opposite pole can be found the genus Demon Experimenter. This species practically blows the glass for his output tubes himself. His rig has taken twenty-six years to reach its current magnificence, but he still tinkers with it every day.

In between Alpha and Omega can be found the vast corpus of audiophiles, the just plain folks of hi-fi. These people—and I'm one—own equipment purchased and installed with some degree of loving care. We are grateful for the pleasant sounds our speaker makes, but all the time we keep remembering the mutability of things. We are conscious that needles wear and tubes age; and we are

secretly a little frightened that Creeping Distortion already has set in and that in some insidious fashion we are getting used to it. When, sooner or later, the dreaded breakdown *does* occur, we are generally flung into a panic. We aren't really very familiar with the science of sound reproduction, in spite of the knowledgeable way we toss off such terms as impedance, frequency response, and lateral compliance. We may be aware of what things *do*, but we're far from sure *how*. Beyond hitting the preamp a hearty slap (it used to work with the old table radio), we're at a loss for remedies even if we can diagnose the symptoms. This is probably just as well: hi-fi repairing after all requires training and equipment most of us just don't have. Some intelligent tube changing may be safe to indulge in, but by and large the instinctive step is the correct one: call for the repairman.

However—the introductory *sine qua non* for exhortations such as this—there are a number of things the common or garden variety of audiophile can do to *delay the onset* of serious trouble. Nothing will work indefinitely; sooner or later something will give way no matter what you do. The beast, though, can be kept at bay for longer and longer periods if some simple precautions are

followed. A lot of these are really self-evident but, self-evident or no, they are not widely enough observed. In the course of over ten years' active interest in high fidelity, I've acquired some habits in varying degrees conducive to the healthful functioning of audio equipment; and in spite of what some psychiatrists have said in the public prints, I think there's more to these practices than fetishist compulsion-behavior. At any rate, here they are, going from one end of the system to the other, with a side trip or two.

The tone arm and cartridge are accessible enough, and it's a good thing. For all its apparent simplicity, the arm is prey to a number of possible troubles. In many changers and manual players, for example, the downward force exerted by the arm, its effective weight at the point of record-stylus contact, is determined by a spring-loaded device in turn controlled usually by a screwdriver. This setting is never permanent, if only because the materials out of which springs are made lose elasticity through simple senescence. Every month or so you should check your tracking pressure, using any good stylus-weight gauge. Make sure the stylus pressure is within the bounds ordained by the cartridge manufacturer. Generally, set it so that it's at the lowest figure at which the arm and pickup will track accurately. And "accurately" means something more than that the arm should gently traverse the record in the right direction without skittering. Listen carefully to the sound you're getting: if there's a hint of breakup in heavily recorded passages, you may have the arm too light. Remember—and people rarely do—it's as rough on your records to have too little tracking pressure as too much.

For people who own positive-action counterweighted tone arms, the problem is less constant. Nevertheless, occasional use of a stylus gauge won't hurt. You'll probably need less weight here than in a record changer: in addition to tracking properly, a changer arm also has to trigger all the intricate apparatus needed to trip the mechanism and start the whole change cycle. Again, though, don't overdo the counterweighting. Keep the head heavy enough to prevent excessive stylus vibration. Listen for that telltale breakup of tutti sections.

There's a corollary to all this applicable both to owners of changers and manual players. For pity's sake, when you remove the arm from a record, lift it *up*. This may seem just a little obvious, but you'd be surprised how many well-meaning people attack the arm viciously, as if it were a deadly snake about to strike at the center spindle. Be gentle. It's not heavy. *Lift* it, and try not to ram it sideways.

When you do get the arm off the record, there remains the problem of where to put it. Most changers solve this automatically, but in too many cases transcription-arm owners just set the thing on a block of wood or a rubber stand from which it can be dislodged by any vagrant breeze or friendly cat. There are a lot of excellent locking arm rests on the market. If you haven't got one, get one.

Just one more word on tone arms: the essential purpose of this device is to transport the pickup from the outside of the record to the inside. Make sure it can do this easily and smoothly. More particularly, make sure there are no hindrances to its free motion in the shape of too-snug pickup cables or old disc-cleaning cloths or FM program listings. I own at least three (once-marvelous) albums that are gouged in the inner grooves because the counterweight of my tone arm backed against a WNYC Masterwork Bulletin while the set was in operation.

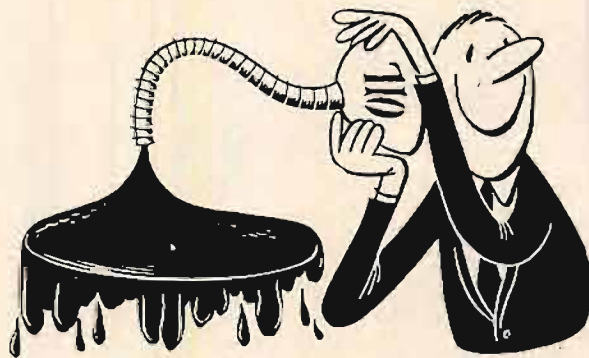
The cartridge has special problems of its own, besides those associated with the arm, and they are almost all occasioned by that old nemesis, dust, in one way or another. Dirt picked up from records can cloud the sound, wear down the stylus, and foul your damping fluids. It can decrease the life expectancy of a good transducer by half.

Two preventive approaches are open. First, clean the stylus thoroughly before *every* playing. Use a sable or camel's hair brush, never a forefinger. The old practice of flicking the needle with a convenient digit to clean off fluff (and make sure the set was turned on) has brutalized more decent pickups than almost anything else.

The gadget that spins the record so that the arm *can* track, the turntable, is usually installed and then ignored. If pushing the switch makes it go, then all's well. Talk about Creeping Distortion: there are hundreds of supposedly hi-fi outfits around that play music a full semitone flat because the turntable has slowed to a plod. Muck, hardened oil, grit, slipping idlers or drive belts, deteriorating rubber—there is a veritable pantheon of possible dangers, mostly overlooked. Check your turntable with a stroboscopic disc. If it's running at an even 78 or  $33\frac{1}{3}$  rpm, you're one of the fortunate few.

What to do? Well, first of all, keep the working parts clean. Denatured alcohol is a good solvent that won't also dissolve the rubber in the drive system. It also evaporates quickly. It's a poison, so keep it well marked and out of the way.

Second, and most important, oil the thing. The turntable is a machine. It requires lubrication. I wish I had a nickel for every conscientious audiophile who wouldn't think of dropping his tone arm and who also wouldn't



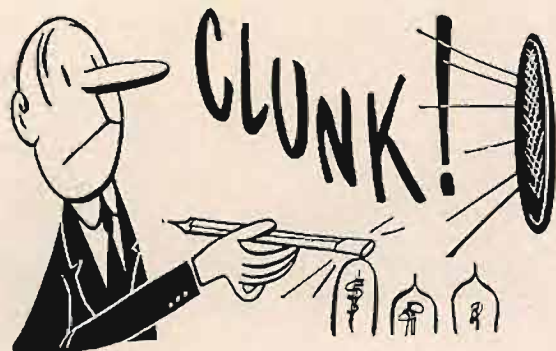
think of picking up an oil can. You never drive your car without oil: why subject your hi-fi rig to the ravages of friction? The motor bearing is the prime place to aim for. Also make certain there is a sufficiency of oil in the shaft well and around the bearings of the table proper. The manufacturer usually supplies detailed instructions, which it pays to follow.

Motion is transferred from the motor to the table by a variety of mechanical linkages. There are belts, or rubber discs that impinge on either the inside or outside of the rim, or a type of geared direct drive. Each is vulnerable to all the ills that rubber or cloth or metal is heir to. Belts, for example, stretch and slip, and the stuff of which they are made decays. Incidentally, the very oil that's so necessary elsewhere can be disastrous here, sabotaging the firm grip needed to drive the table smoothly. Neoprene or rubber wheels are subject to the same hazards. And gears too often are forced to wade through a sticky goo, half dirt and half used-up lubrication. The moral of the story: a turntable is like a baby. It needs to be kept clean and, in the proper places, oiled.

Rim-driven turntables, though usually efficient and quiet, are susceptible to a peculiar danger. If the rubber wheel is allowed to remain pressed against the rim when the unit isn't in operation, it will develop a flat spot. You may not be able to see this, but you'll be able to hear it, all right. Few audio disorders are more infuriating. The preventive remedy is immediately manifest: simply insure that the driver is completely disengaged when not in use. The necessary vigilance, though, is constant. Under the right circumstances, even one night's pressure can do the dirty work.

Rumble, a steady low-frequency noise caused generally by inadequately damped motor mounting, can be reduced appreciably by shock absorbers.

There are a few last things to remember about turntable care. Keep the whole area as dust free as possible. The vicious abrasiveness of those tiny particles is as damaging to motor and bearings as to styli. Determine that there is no impediment to free motion; remember those WNYC Bulletins. Also keep a sharp eye out for the warping that has afflicted many a mounting board. This can be corrected, if not averted, and should be.

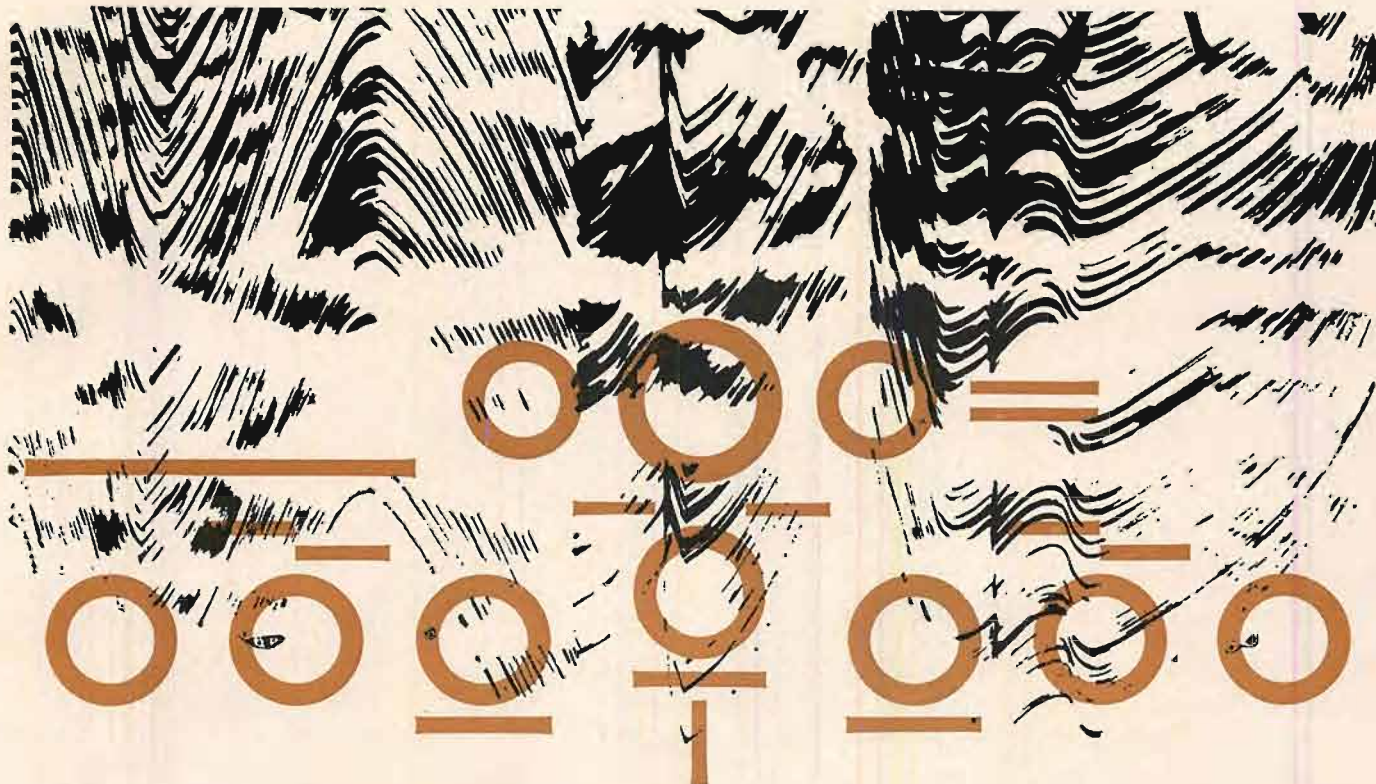


We move on. The electronic jungle now is around us. In the strangely glowing world of filaments and transformers, the average high-fidelity enthusiast this side of M.I.T. is, and properly so, at a loss. Almost anything wrong here requires special skills and tools to remedy, and in most cases you should leave *important* repairs to the man qualified to make them. In the cause of preventive maintenance, though, some amateur fiddling is allowable and even recommended.

To begin with, let's establish one vital fact. Amplifiers, preamplifiers, and tuners generate heat. Sufficient moving air to cool them is unequivocally necessary. The surest way to destroy a pair of expensive matched output tubes is to put the amplifier in a snug little corner with enough extra space for a cupful of stagnant gas. I know somebody who purchased a wildly high-priced rig and then entombed it in a cabinet built of inch-thick, airtight, solid mahogany. It was literally nailed in. The set functioned beautifully for a little while, but soon the top of this monolithic bunker got hot enough to fry bacon and the tubes inside started blowing like a string of Chinese firecrackers. After a major carpentry job, most of the tubes were replaced and the crypt sealed again. This time, as a grudging concession to Boyle and Faraday, a few holes were drilled in the back. Unfortunately, as the back abutted directly onto a thoroughly solid plaster wall, this didn't do much good, but the owner of the gadgetry thought he had provided an eminently satisfactory cooling system. He relaxed and listened. He listened for a long time. Woe was him. His ear slowly turned to tin. Creeping Distortion claimed another victim, all because he let his amplifier overheat.

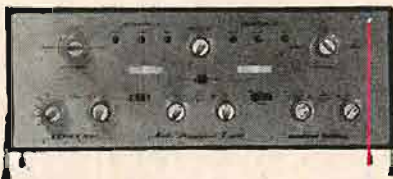
This is not far-fetched. As a matter of horrid fact, the story is *true*, and the conclusion to be drawn from it is valid. Let your electronic components breathe.

Of all the things that can go wrong with the amplification system, one of the commonest and the easiest to check for and repair is microphonism. Almost any tube can become microphonic and the reproduction will be that much impaired. If the amplifier or preamp feeds spurious signals generated within itself into the main signal, you get, obviously enough, distortion. Once in a while, turn your set on and then tap each of the tubes gently with the eraser end of a pencil. If you hear a sharp clunk through the loudspeaker, the one you're tapping is microphonic. It will be affected by the vibrations set up by music just as easily, if not as violently, as by your pencil tapping, and the results will mix with the music in a kind of resonant vicious circle that can annihilate all semblance of accurate response. The last time I tested my preamp this way I found two tubes that had turned microphonic. I naturally replaced them—as you should—and was rewarded with a noticeable clarification of sound that I *hadn't* noticed turning muddy. You'll find, by the way, that this trouble usually occurs most drastically in the early amplification stages, in tubes like the 12AX7 or their equivalents. *Continued on page 134*



**STEREO BY DESIGN.** From its drawing board inception, Madison Fielding was designed for stereo high fidelity reproduction. Here is true flexibility of components made for each other...matched to each other. Even used monaurally, the results are beyond comparison. Here, then, is Madison Fielding.

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With the development of the mixer facility, this control console adds a new dimension to audio flexibility. With the 340, you have complete control over any of the available stereo or monaural sources. The mixer switch permits the combination of any two compatible signals for professional effects in recording or playback. Other unique features include: third channel output and balance control and twin calibrated Micro Beam level indicators. With brushed brass front panel—\$150.00. Ebony cabinet—\$23.00. Cabinet in walnut, mahogany or blond—\$18.00.

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Behind the beautiful wood panelled escutcheon lie two complete tuners: broad-band AM and sensitive FM. Combined with its matching Series 320 stereo amplifier, this unit provides the nucleus for the finest stereo high fidelity system. Switching permits operation of each tuner individually, or in concert for stereo broadcasts. Individual level controls and FM multiplex outlet. With ebony front panel—\$160.00. Matching cabinet—\$25.00. With walnut, mahogany or blond front panel—\$150.00. Matching cabinet—\$20.00.

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Two complete 20-watt amplifiers each combined with its own flexible preamplifier section are mounted on this brilliantly engineered chassis. Provides inputs for Series 330 tuner, disc, tape, or microphone for each channel. Features unique Stereoscopic Dual Magic Eye which permits balancing of equipment for stereo programs without special calibrating signal, in addition to master volume control. With ebony front panel—\$180.00. Matching cabinet—\$25.00. With walnut, mahogany, or blond front panel—\$170.00. Matching cabinet—\$20.00.

**madison fielding stereo**

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Brand Products Inc., Dept. D-9, 11 Lorimer Street, Brooklyn 6, N. Y.  
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## Every part of every *Collaro* changer is precision-engineered to meet the rigid demands of Stereo

The new stereo records require a higher standard of performance from your record changer than do standard LP's because stereo cartridges are extra-sensitive to noise. That's why, in planning your stereo system, you begin with the Collaro. Every part of every Collaro changer is precision-engineered to meet the rigid quality demands of stereo.

The motor (see A above) is dynamically balanced, so rigidly mounted that wow and flutter specifications are superior to any changer.

The spindle assembly (B) reflects this precision quality in every part. The spindle itself is micro-polished for complete smoothness.

The sensitive velocity trip mechanism (part shown in C) has been designed so that the

changer can trip at extraordinarily light tracking pressures.

The exclusive Collaro transcription-type tone arm (D) with the new plug-in head (E) is designed to eliminate all resonances in the audio spectrum. The new four-pin head—the only high fidelity changer with this feature—provides the ultimate in noise-reduction circuitry.

There are three Collaro changers ranging in price from \$38.50 to \$49.50. No matter which you select, you're sure to start your system off right when you choose Collaro—the turntable that changes records.

For new Collaro catalog write to Dept. HF-9, Rockbar Corporation, Mamaroneck, New York.



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by  ROLAND GELATT

# music makers

**EACH SEPTEMBER** this department makes a quick survey of the season's forthcoming records. Herewith, company by company, are some of the major productions to be issued between Labor Day and Christmas.

**ANGEL:** Otto Klemperer has finished recording the nine Beethoven symphonies, and his long-anticipated version of the Ninth is an important item in Angel's first post-Soria season. Aase Nordmo-Lovberg, Christa Ludwig, Waldemar Kmentt, and Hans Hotter make up the vocal quartet; the orchestra is the Philharmonia. Hans Hotter is also being featured with soprano Birgit Nilsson in a disc of excerpts from *Fliegende Holländer* and *Walküre*. Mozart's *Idomeneo* (Glyndebourne) is among the operas scheduled for fall release. Angel will also keep the up-to-date opera listener happy by issuing stereo disc versions of its *Rosenkavalier*, *Barber of Seville*, and *Falstaff*. A first recording of Strauss's *Capriccio* and a reissue of the Furtwängler-Flagstad *Tristan* will be on hand around the first of the year.

**AUDIO FIDELITY:** This company is about to plunge into the classics. "Exact plans are still a little hazy," we were told, "but repertoire will range from popular classics to the heavy classics." Violist Emanuel Vardi has been put in charge of AF's classical program, and the first releases are due in December or January. Meanwhile, we can expect new material as of yore from such AF faithfuls as Mohammed El-Bakkar, Johnny Puleo, and the Dukes of Dixieland.

**BOSTON RECORDS:** Several stereo disc releases are in the offing, both of old material ("Music of the Bach Family," for example) and new (Dvořák's *Serenade* in D minor, Ludwig Thuille's *Sextet*).

**CAPITOL:** Big news from Capitol is the launching of a new label for material de-

rived from overseas sources. Among the artists to be represented on the EMI-Capitol label: Victoria de los Angeles, Sir Thomas Beecham, and Yehudi Menuhin. Coming later this month are Verdi's *Simon Boccanegra* (De los Angeles, Gobbi, Christoff), a Delius miscellany conducted by Beecham, and much, much else. Capitol's representatives are mum about October and November, but there seems to be a good chance that we'll be offered Beecham recordings of symphonies by Haydn and Beethoven, tone poems by Liszt and Strauss.

Capitol will continue, of course, to bring out new releases in its FDS series of records performed by Messrs. Firkusny, Leinsdorf, Milstein, Steinberg, Stokowski, et al.

**COLUMBIA:** After giving opera a fairly wide berth for several years, Columbia is now sailing full steam ahead into the operatic torrent. By the time this issue appears, Columbia recordings of *La Bohème* and Weill's *Dreigroschenoper* should be on sale. The former was made in Naples under Tullio Serafin's direction, with Antonietta Stella and Gianni Poggi in the cast; the latter was made in Berlin and stars Lotte Lenya. They will be followed in succeeding months by *Tosca* (Stella-Poggi-Taddei), Donizetti's *Linda di Chamounix* (Stella-Barbieri-Valletti), and excerpts from Cherubini's *Medea* sung by Eileen Farrell. On the non-operatic side Columbia promises Debussy's *Martyre de St. Sebastien* (Ormandy and the Philadelphians, with Vera Zorina as narrator) and the first installment of Handel organ concertos played by E. Power Biggs on an instrument designed to the composer's specifications.

**DECCA:** Andrés Segovia's fiftieth year on the concert platform is being celebrated this fall with a three-record "Golden Jubilee" album. Included therein will be Segovia recordings of guitar concertos by Ponce and Rodrigo, with accompaniments by The Symphony of

the Air under Enrique Jorda. Noah Greenberg's Pro Musica Antiqua and Jennie Tourel have lately joined the Decca roster and will be heard from this fall, the PMA in a collection of music by Thomas Tallis, Mme. Tourel in a recital of Italian songs and arias.

Considerable material from Deutsche Grammophon is also scheduled for release this fall, but our informant at Decca was chary of giving details. Spies in Germany tell us, however, that DGG has recorded a Beethoven Ninth by the Berlin Philharmonic under Fricisay, several violin concertos by Erica Morini, and a complete *Don Giovanni* under Fricisay's direction with a cast that includes Seefried, Stader, and Fischer-Dieskau.

Thirteen more records—among them Handel organ concertos and the Bach *Brandenburgs*—are to be released in the Archive series.

**EPIC:** Just to prove that there's life in the Mozart Jubilee series yet, Epic has a D minor Requiem scheduled for this fall; it's a Viennese production under Karl Böhm's direction. On the operatic side there will be a complete *Tales of Hoffmann*, recorded in Paris. Pierre-Michel Le Conte conducts, and the cast includes Mattiwilda Dobbs and Leopold Simoneau.

**HAYDN SOCIETY:** Many new recordings have been made in Europe this summer. Newell Jenkins and the Copenhagen Symphony have been exploring eighteenth- and early-nineteenth-century concertos and have taped such *recherché* pieces as Salieri's Concerto for Oboe and Flute, Rossini's Variations for Clarinet and Orchestra, Bellini's Oboe Concerto, and Donizetti's English Horn Concerto. Mogens Wöldike has directed a set of records called "A Treasury of Early Music," which will be issued in conjunction with the publishers W. W. Norton & Co., and he has also led the Danish

*Continued on next page*

State Radio Orchestra in Bach's Suites for Orchestra. All the above will be forthcoming, on regular LP and stereo discs, from October onwards.

LONDON: Repeat performances for stereo play a large part in London's fall plans. If all goes according to schedule, there will be new SD recordings of *Madama Butterfly* (Tebaldi-Bergonzi-Bastanini, with Serafin conducting), *Pictures at an Exhibition* and *La Valse* (Ansermet), Vivaldi's *Four Seasons* (Münchinger), and Beethoven's Fourth Piano Concerto (Backhaus). New material includes Smetana's *Ma Vlast*, played by Kubelik and the Vienna Philharmonic, three Chopin records by Wilhelm Kempff, and a collection of Sibelius songs sung by Flagstad. And of course more operas: *Mefistofele*, with Tebaldi, Cerquetti, Di Stefano, and Siepi; *La Fanciulla del West*, with Tebaldi and Del Monaco; *Norma*, with Cerquetti, Simionato, Del Monaco, and Siepi; *Das Rheingold*, with Flagstad and George London. All of this in stereo, needless to say.

MERCURY: An orchestra composed of Hungarian refugees, the Philharmonia Hungarica, has been formed in Vienna, and there Mercury went this summer to record it under the direction of Antal Dorati. The orchestra's first records, due in October and November, will be devoted to Kodály and Bartók. Dorati leads his own orchestra, the Minneapolis Symphony, in a complete *Coppélia* ballet, and following close on its heels will be Delibes's other famous ballet, *Sylvia*, performed by the London Symphony under Anatole Fistoulari. Frederick Fennell and his Eastman Symphonic Wind Ensemble have recorded a collection called "Winds in Hi Fi." Also from Rochester comes a record entitled "The Composer and His Orchestra," whereon Howard Hanson both plays and discusses his *Merrymount* Suite. Many stereo discs of previously issued recordings are also on the boards, including the recent *Medea* and *The Love for Three Oranges* Suite.

MONITOR: As usual, the bulk of this company's material comes from Soviet Russia. There's a first recording of Schumann's Concertstück for Four Horns and Orchestra, which is being issued in a pairing with the composer's Cello Concerto. Rostropovich is the cellist in the latter, as he is also in cello sonatas by Shostakovich and Prokofiev (with the assistance, respectively, of Shostakovich and Sviatoslav Richter). Other Monitor items: a first recording of Khachaturian's

*Spartacus* ballet and a recital by Ivanov-Kramskoy, who is described as "The Oistrakh of the guitar in the Soviet Union."

RCA CAMDEN: Two more vocal issues are coming this fall, "The Art of Lily Pons" (two LPs) and "The Art of Kirsten Flagstad," as well as a recording of *Scheherazade* with Monteux and the San Francisco Symphony.

RCA VICTOR: Operas aplenty — to wit, *Madama Butterfly* (Carteri-Valletti), *Gioconda* (Milanov-Di Stefano), *Lucia* (Peters-Peerce), and Raffaello de Banfield's *Lord Byron's Love Letter*. Vocal collectors will also want to know about Leonie Rysanek's first Victor record (a collection of arias) and Eileen Farrell's Immolation Scene from *Götterdämmerung* with the Boston Symphony under Munch. From Boston too comes Berlioz's *Harold in Italy* (with William Primrose as soloist, Munch conducting) and the Tchaikovsky Fifth (Monteux). Artur Schnabel contributes a new recording of the Schumann Piano Concerto, Brailowsky the Rachmaninoff Second, and Byron Janis the Rachmaninoff Third.

RIVERSIDE: Franchot Tone will be featured in a miscellany of F. Scott Fitzgerald readings, Peter Ustinov in a record poking fun at sports cars.

STEREO-FIDELITY: A first classical recording is due in November from this \$2.98 label — Handel's *Messiah* complete, performed by the London Philharmonic Orchestra and Chorus under Walter Susskind (soloists not specified).

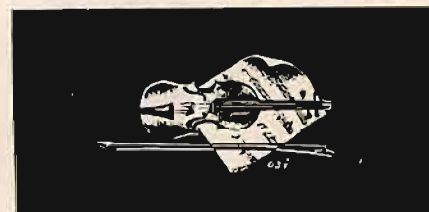
URANIA: First recordings for this label by Sir Eugene Goossens and the London Philharmonic are due in the fall: Mendelssohn's *Italian* and *Reformation* Symphonies. From Paris we are promised Offenbach's *La Grande Duchesse de Gerolstein*, performed by a cast of French singers and the Padeloup Orchestra under René Leibowitz's direction. The organist Robert Noehren will be featured in Frescobaldi's complete *Fiori Musicali*, as recorded on the Beckerath organ in Cleveland's Trinity Evangelical Lutheran Church. Everything will be issued in both LP and SD versions.

VANGUARD: The English pianist Denis Matthews has been signed as an exclusive Vanguard artist, and his first recordings for the label are due this fall: a disc each devoted to Beethoven variations and bagatelles, Mozart's piano concertos in D minor and C minor, and

Schubert's *Trout* Quintet (in which he is joined by the Vienna Konzerthaus Quartet). Anatole Fistoulari and the Vienna State Opera Orchestra contribute Liszt's six *Hungarian Rhapsodies* as originally orchestrated by the composer, and the Chamber Orchestra of the Societas Musica in Copenhagen the Concerti Grossi, Op. 6, of Corelli. Alfred Deller and the Deller Consort are to regale us with a variety of Elizabethan, Restoration, and folk music recordings, and Anton Paulik and the Vienna Volksoper Orchestra have exhumed some "Neglected Masterpieces of the Vienna Waltz." Vanguard's stereo recordings, we have been informed, will be "limited not to one recording system, but will be empirically chosen from the three European and American systems, depending on which is best suited to the music and to the size of the forces involved."

VOX: More Corelli is due from this quarter, the twelve Concerti Grossi, Op. 5, arranged by Geminiani and performed for Vox by Gli Accademici di Milano under the baton of Dean Eckertsen. Another three-record set will be devoted to a collection of Ambrosian Chants sung by the Choir of the Polifonica Ambrosiana. For the record listener whose tastes run to less antique fare Vox is issuing the Bruckner Seventh (Hans Rosbaud conducting the Southwest German Radio Orchestra), Beethoven's Seventh and Eighth on one record (Eduard van Remoortel conducting the London Symphony), and Mahler's *Das Lied von der Erde* (Rosbaud conducting, with contralto Grace Hoffmann and tenor Helmut Melchert). Many of these will be released on SD as well as LP.

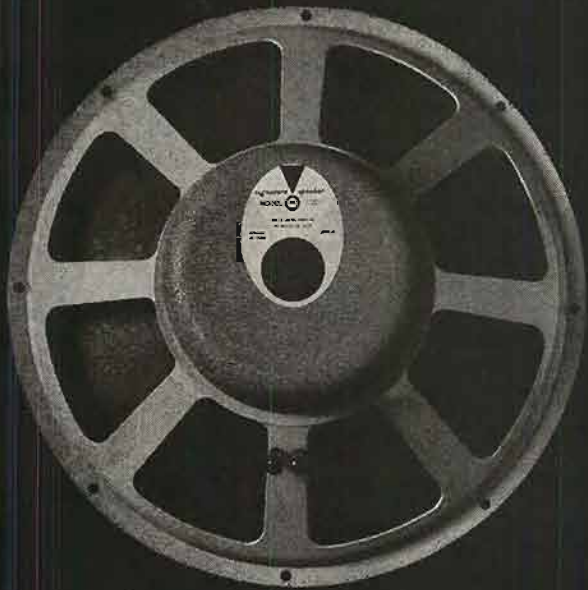
WESTMINSTER: Complete plans for fall releases had not been made final when we went to press, but there will probably be stereo remakes of Haydn's *Military* Symphony (Scherchen and the Vienna State Opera Orchestra) and Schubert's *Trout* Quintet (Paul Badura-Skoda and the Barylli Quartet). Among Westminster's other new recordings we may expect a Mahler Second Symphony (Scherchen) and the complete orchestral music of Ravel (Manuel Rosenthal conducting the Paris Opera Orchestra).



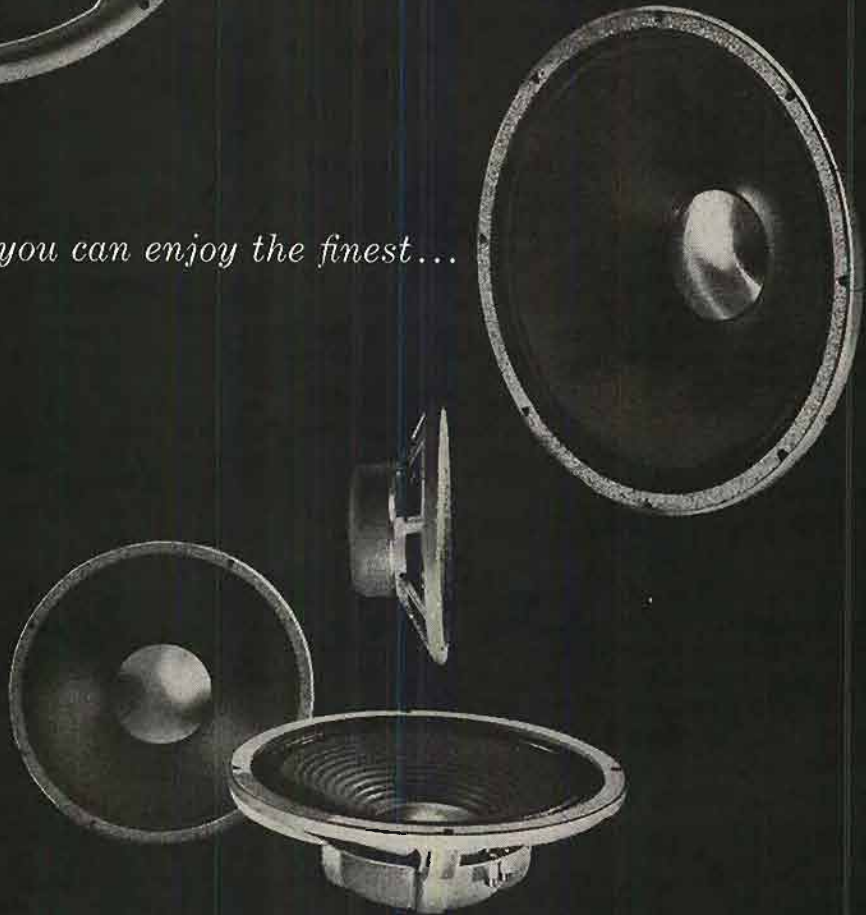


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# September

Virgo

## Champagne Operetta

### THE GYPSY BARON (Johann Strauss)

Gypsies turn out to be barons and princesses, contraltos not only tell fortunes — they find them. And everything, of course, comes out with dazzling musical rightness in the end. "Viennese operetta never had it so good," wrote one critic. ELISABETH SCHWARZKOPF (Saffi), NICOLAI GEDDA (Barinkay), ERICH KUNZ (Zsupan), ERIKA KÖTH (Arsena), JOSEF SCHMIDINGER (Ottokar), GERTRUDE BURGSTALLER-SCHUSTER (Czipra). Philharmonia Orchestra and Chorus, conducted by Otto Ackermann.

Angel Album 3566 B/L

2 records (illustrated libretto)

## Opera

### ORPHÉE (Gluck)

In this French version of his earlier *Orfeo ed Euridice*, Gluck established himself for all time as the reformer of opera, the forerunner of music-drama... "My music aims... at strengthening the declamation and poetry." Recorded at Aix-en-Provence Festival, from the score as originally performed August 2, 1774. Tenor NICOLAI GEDDA ("that glorious operatic ring that stirs the heart" — *Monitor*) as Orpheus. JANINE MICHEAU, Eurydice. LILIANE BERTON, Love. Orchestra and Choruses of La Société des Concerts du Conservatoire de Paris. Louis de Froment, conducting orchestra.

2 records Angel Album 3569 B/L

(Handsome illustrated book with libretto, photographs and sketches of stage sets, costumes, original manuscript.)

### DER MOND (Orff)

Second of Orff's works for stage (*Carmina Burana*, on Angel 35415, was the first). Called by the composer "a theatrical microcosm, a long look through the wrong end of a telescope." Recorded under Orff's personal supervision. Soloists: HANS HOTTER, baritone, RUDOLF CHRIST, tenor. Philharmonia Orchestra and Chorus, conducted by Wolfgang Sawallisch.

2 records Angel Album 3567 B/L

(illustrated libretto)

## Pianists

### GIESEKING plays SCHUBERT

Impromptus, Op. 90, Nos. 1-4 and Op. 142, Nos. 1-2 Angel 35533

Impromptus, Op. 142, Nos. 3-4 and Drei Klavierstücke (1828) Angel 35534

"The greatest piano colorist of all" (*Saturday Review*). Another contribution to the great Gieseking artistic legacy on Angel Records.

### EDWIN FISCHER plays and conducts

Mozart: Piano Concerto No. 20 in D Minor, K. 466

Bach: Brandenburg Concerto No. 5 in D Major

With Philharmonia Orchestra and Soloists. "That creative sense of excitement... so often to be admired in Fischer's interpretations" (*Gramophone*). Angel 35593

### ANNIE FISCHER plays BEETHOVEN

Sonata No. 8 in C Minor, Op. 13 ("Pathétique")

Sonata No. 21 in C Major, Op. 53 ("Waldstein")

ANGEL DEBUT of this talented Hungarian pianist, pupil of Ernst von Dohnányi. Angel 35569

## Orchestral

### MARKEVITCH conducts ROSSINI OVERTURES

The Barber of Seville • The Silken Ladder • William Tell The Thieving Magpie • The Italian Girl in Algiers Cinderella. Recorded with the Orchestre National de la Radiodiffusion Française.

"The orchestra is France's greatest... the conductor is that roving genius, Igor Markevitch" (*High Fidelity*). Angel 35548

### SILVESTRI conducts DVORÁK'S "NEW WORLD" SYMPHONY

"Technically and temperamentally Silvestri is a master of his art" (*New Statesman*). Recorded with the Orchestre National de la Radiodiffusion Française. Angel 35623

### CLUYTENS conducts BERLIOZ

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## Ballet

### GISELLE

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2 records Angel Album 3583 B

(illustrated book)

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Brahms: Seven Songs from Op. 32

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Angel 35522

(booklet with texts)

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Angel 35470



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# Records in Review



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## CLASSICAL

### ADAM: *Giselle*

Royal Opera House Orchestra, Covent Garden, Yuri Fayer, cond.  
ANGEL 3583 B. Two 12-in. \$9.96 (or \$7.96).

One of the oldest ballets in the active repertoire, Adolphe Adam's *Giselle* has been a popular favorite ever since its premiere in Paris in 1841. Today its appeal must surely lie in the dancing; the music, a blend of the balletic with many elements of early nineteenth-century Italian opera, has long since passed out of fashion. Nevertheless, it has points of interest—notably its forward-looking use of the leitmotiv, and the fact that it was composed in a little over a week.

The version presented here is that of the Bolshoi Ballet, which runs about forty-five minutes longer than the domestic versions that have appeared "complete" on single disc releases. Most of the extra music seems to occur in added variations to the vintage celebration dances of the first act. Under the baton of Yuri Fayer, principal conductor of the Bolshoi Ballet, the sensitive performance is geared primarily to the tempo of the dance. Vibrantly played and reproduced as this album is, however, more than an hour and a half of Adam's score can be rather wearying without the stimulus of visual

spectacle. Fistoulari's Capitol disc with the London Symphony contains all of the essential music, and—at half the price—most listeners will be well satisfied with the shorter version. P.A.

### BACH: "*Bach at Zwolle*"

Prelude and Fugue in D, S. 532; Prelude and Fugue in C minor, S. 549; Prelude and Fugue in E flat, S. 552.

E. Power Biggs, organ.

COLUMBIA KL 5262. 12-in. \$5.98.

Playing on a Dutch organ built by Schnitger in 1720 and recently restored, Biggs offers two familiar works and one that is apparently not otherwise available, the Prelude and Fugue in C minor. It is an early work with an unusually fetching Fugue, to which Biggs imparts an attractive dancelike quality. From his enthusiastic description, the specifications, and of course the sound, one gathers that this must be a splendid instrument. It has, however, a long reverberation period, and will consequently please those listeners who are more interested in "realistic" organ sound than in clarity of line and texture in the reproduction of Bach's music. N.B.

### BACH: *Brandenburg Concertos* (complete)

Boston Symphony Orchestra, Charles Munch, cond.

RCA Victor LM 2182 (Nos. 1-3), 2198 (Nos. 4-6). Two 12-in. \$4.98 each.

Although modern instruments are used here (including a piano in No. 5—but a harpsichord plays the continuo in the others), the spirit is refreshingly far from the bloated, nineteenth-century treatment of Bach that used to be the rule in our major orchestras. Munch has evidently reduced his strings considerably, and the result is a clean, chamber-orchestra quality that renders everything transparent. He is aided by an extraordinarily fine job on the part of the RCA Victor engineers. In no other recording of the *Brandenburgs* are the solo instruments throughout so justly balanced with relation to one another and to the orchestra. One may disagree with Munch's tempos here and there in Nos. 1 and 5; the trumpet in No. 2 is off pitch a couple of times and two of his high Gs in the first movement are inaudible; and one may prefer a cadenza to the mere chords that separate the two movements of No. 3 in the printed score. But the first movement of No. 3 is majestic and rich-sounding here, and the last is played with irresistible verve. Nor will one soon forget the ravishing sound of the Boston violas in No. 6. N.B.

BACH: *Chorale Partitas: Christ, der du bist der heller Tag, S. 766; O Gott, du frommer Gott, S. 767; Sei gegrisset, Jesu gütig, S. 768*

Robert Noehren, organ.

URANIA UR 8012. 12-in. \$3.98.

This is the first recording to be made of the organ built by Beckrath of Hamburg

and installed last year in Trinity Evangelical Lutheran Church at Cleveland. It is one of those modern instruments that attempt to revive some of the special qualities of baroque organs. Judging by this disc, one would say that the attempt has been a success and that Cleveland has gained an impressive organ. Although the three sets of variations presented here are not among Bach's finest (this, by the way, seems to be the only available recording of S. 766), they serve to display the properties of the new instrument. Noehren plays with his customary skill and musicality, and he is well recorded. N.B.

**BACH: Organ Works, Vol. 7: Trio Sonatas and Trios (complete)**

Carl Weinrich, organ.  
WESTMINSTER XWN 3308. Three 12-in. \$14.94.

An excellent set, worthy in every respect of comparison with its only rival, the Walcha version of the six Trio Sonatas on Archive. The two artists of course have different ideas about registration and, in some movements, tempo; but both play with clarity and vitality. Weinrich includes, in addition to the six Trio Sonatas, six shorter organ pieces (S. 583-87 and S. 1027a) in trio texture that are not, so far as I know, otherwise available on records. The most interesting of these, it seems to me, are S. 585, which may be by a pupil of Bach, and S. 1027a, Bach's own transcription of the jolly finale of his Sonata in G for gamba and clavier, S. 1027. S. 586 and 587 are also transcriptions, the one of a piece by Telemann and the other of one by François Couperin. Recording, as usual in this series, first-rate. N.B.

**BACH: Two-Part and Three-Part Inventions (complete)**

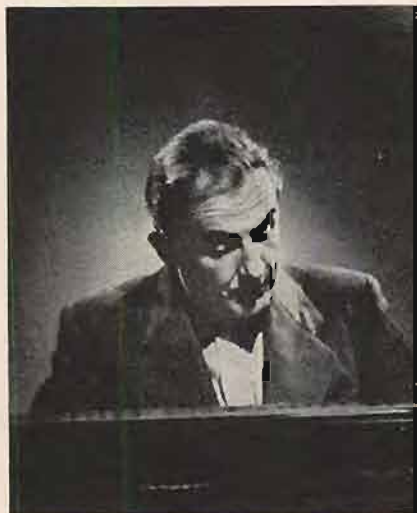
Alexander Borovsky, piano.  
Vox PL 10550. 12-in. \$4.98.

The playing is brisk, clean, free of pedal smear. It is also exceedingly objective. Mr. Borovsky unbends only long enough to make a longish retard at the end of the fourth of the Three-Part Inventions and to ornament the fifth one rather generously. With respect to the two-part works, there is in my opinion nothing on records to match the magnificent vitality of Landowska's performance. As for those in three parts, the present recording is on a par with those by Foss and Balogh. N.B.

**BEETHOVEN: Concerto for Piano and Orchestra, No. 4, in G, Op. 58; Choral Fantasia for Piano, Chorus and Orchestra, in C, Op. 80**

Friedrich Wührer, piano; Bamberg Symphony Orchestra, Jonel Perlea, cond. (in the Concerto); Akademische Kammerchor; Vienna Symphony Orchestra, Clemens Krauss, cond. (in the Fantasia).  
Vox PL 10640. 12-in. \$4.98.

Wührer has shown himself to be one of the finest pianists in the German tradi-



Wührer: Beethovenian of German stripe.

tion, bringing to his performances the artistic solidity that comes from a deep-rooted heritage but combining it with the creative spontaneity of an independent mind.

His performance of the difficult Fourth shows these qualities working at a very high level, and the result is one of the best editions of the score we have.

The Choral Fantasy is not really a new release—having been issued earlier as half a Schubert-Beethoven offering and subsequently as filler in the Vox Beethoven Ninth. The performance, however, is still of interest. R.C.M.

**BEETHOVEN: Octet for Winds, Op. 103; Rondino for Wind Octet, Op. Posth.; Sextet for Winds, Op. 71. Counterpoint CP 567. \$4.98.—See Stereo Discs, p. 97.**

**BEETHOVEN: Symphony No. 2, in D, Op. 36**

†Nicolai: *Die Lustigen Weiber von Windsor: Overture*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.  
Epic LC 3466. 12-in. \$3.98.

As one might expect, this is a carefully prepared performance, with every note letter-perfect and even the exposition of the first movement repeated. Aside from correctness and fine recorded sound, however, there is little to recommend; this is a reading substantial but not subtle, and devoid of the buoyant good humor that this symphony should radiate. Fortunately, more of the requisite joviality colors the Nicolai overture. P.A.

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

Lamoureux Orchestra, Igor Markevitch, cond.  
DECCA DL 9976. 12-in. \$3.98.

With a sense of stylistic harmony one rarely finds in these matters, the Decca jacket prefaces this disc with a reproduction of Rubens' *Country Fair*. For this is Beethoven with the same boldly flowing romantic lines one sees in the

picture. And as in the Rubens, the romanticism is not overdone.

The unique performance of this music from the strict, classical point of view remains the Toscanini. But the Dionysian elements of the score have never been portrayed with greater skill and plastic sensitivity than Markevitch provides, making this an edition that many are sure to welcome.

Except for a sonically disappointing (but beautifully played) storm, the recorded sound is exceptionally good.

R.C.M.

**BEETHOVEN: Symphony No. 7, in A, Op. 92; Egmont, Op. 84; Overture**

Berlin Philharmonic Orchestra, André Cluytens, cond.  
ANGEL 35526. 12-in. \$4.98 (or \$3.98).

With eighteen editions to choose from, no single version of this work can be singled out as best. The special merits of this one are the fine sound, the excellent playing of the Berlin orchestra, and Cluytens' all but unique mixture of French verve and respect for Central European traditions. His slow treatment of the trio of the third movement thus is unexpected—and a lovely departure from the too common duplication of a fast pace that Toscanini could manage but others don't always carry off with success.

The performance of *Egmont* is an energetic one, deserving attention from those who dislike an overly rhetorical approach to this music. R.C.M.

**BEETHOVEN: Trio for Strings, in E flat, Op. 3**

Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello.  
RCA Victor LM 2180. 12-in. \$4.98.

If RCA Victor plan to record all four of the Beethoven string trios with this group—so far they have done three—the prospect is one of the happiest since this company last assembled an all-star chamber music group some years ago.

Opus 3 from Beethoven is the equivalent of Opus 23 from anyone else; even in this early, lyric work (as much a serenade as a formal piece of *kammermusik*) anticipations of his mature style are heard. The performance is all you might expect from talent of this caliber, and the recorded sound is good. R.C.M.

**BERLIOZ: Grande Messe des Morts, Op. 5. Westminster XWN 2227. Two 12-in. \$9.96.—See Stereo Discs, p. 97.**

**BERLIOZ: Symphonie fantastique, Op. 14. London LL. 3016. \$3.98.—See Stereo Discs, p. 100.**

**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**

Eudice Shapiro, violin; Ralph Berkowitz, piano.  
VANGUARD VRS 1009. 12-in. \$4.98.

It has taken ten years of microgroove

and a great many recordings of the Brahms violin sonatas to come up with this, the first release that presents all three of these masterpieces on a single disc. There has been no hurrying or crowding to accomplish this, either. Eudice Shapiro, Curtis Institute alumna, experienced soloist, and for some years concert mistress of one of the large Hollywood studio orchestras, and Ralph Berkowitz, Dean of the Berkshire Music Center and long pianistic collaborator with Gregor Piatigorsky, work extremely well together in smooth, even-tempered interpretations. There are spots where some of that smoothness and even temper might well have been supplanted with a little more tonal bite and interpretative fire; yet the readings as a whole

are entirely satisfactory, making this finely recorded disc an excellent buy for those who want a compact, complete collection of the Brahms violin sonatas. P.A.

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

Joseph Szigeti, violin; Mieczyslaw Horszowski, piano.  
COLUMBIA ML 5266. 12-in. \$3.98.

No point beating around the bush: Szigeti should not have released this record. Whatever the musical feeling and knowledge behind the playing, the fact remains that it is the product of a violinist who was not in control of his instrument.

H.C.S.

**BRAHMS: Songs, Op. 32 (7)—See Mahler: Lieder eines Fahrenden Gesellen.**

**BRAHMS: Symphony No. 2, in D, Op. 73**

Minneapolis Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50171. 12-in. \$4.98.

A routine reading, very earnest but lacking in character. The Klemperer version (Angel) is one of several that must take priority.

H.C.S.

**BRAHMS: Symphony No. 3, in F, Op. 90; Tragic Overture, Op. 81**

Chicago Symphony Orchestra, Fritz Reiner, cond.

RCA Victor LM 2209. 12-in. \$4.98.

## Mercury's Medea: Splendid and Sinister Sorcery

CHERUBINI's sixteenth opera, *Medée*, was the second in the series of six great stage works he produced before abandoning dramatic for sacred music in 1813 (the others are *Lodoiska*, *Les Deux Journées*, *Anacréon*, *Faniska*, and *Les Abencérages*). Unless one is acquainted with the two Iphigenias of Gluck and with Mozart's next-to-last *opera seria*, *Idomeneo*, it is difficult to account for such a phenomenon as *Medea* appearing in 1797. Even with these models to guide him, Cherubini created something utterly new in this work. He never compromises with the violence and intensity and terror of Euripides' drama, and he draws upon a whole range of chromatic harmony and orchestral color unknown to Gluck and only hinted at in Mozart's last works. In some ways *Medea* is the pioneer opera of the romantic age, directly influencing *La Vestale* and *Norma* and, more distantly, *Tristan* and *Elektra*. Indeed it has a good deal in common with the Strauss opera, particularly in its depiction of a woman driven by a demonic lust for revenge. And, as is *Elektra*, *Medea* is an enormously taxing role: she is never off the stage from her entrance in the middle of Act I to the end of the opera (save for the brief, terrible moment when she enters the temple to slaughter her children).

Not the least astonishing thing about the opera is that most of the accompanied recitatives (approximately one-fifth of the entire work) are not by Cherubini but by the forgotten nineteenth-century organist and composer Franz Lachner. Like *Carmen*, *Medée* originally made use of spoken dialogue, impossible though this may seem in a work of its intensity. Lachner's additions have been taken to task by the German Cherubini authority Hohenemser, but comparing them with the recitatives in the finale of Act III (all by Cherubini) reveals how well this obscure friend of Schubert went about his task. Indeed some of the most memorable moments in the opera—including *Medea's* great entrance scene—owe their existence to Lachner.

I, for one, am enormously grateful to Mercury for producing this album. Cherubini has always been, and probably al-

ways will be, a composer not for the many but for the few; but it is to be hoped that many listeners will come to this great score—if not by way of Cherubini—by way of Maria Callas. She it was who reintroduced the opera to Italy in 1953. To say that the role of the Colchian sorceress is exactly suited to her temperament is misleading, since it implies that Callas plays the part all one way. Actually her *Medea* is infinitely various, by turns regal, conciliatory, insinuating, despondent, incantatory, womanly, tigerlike. One's blood runs cold when, having regretted that Jason has no father or brothers for her to wreak vengeance upon, she pauses for a moment at what has come into her mind and then cries out exultantly, "*Non ha dei figli?*" ("Has he not children!"). But even more impressive is the simple dignity with which she responds to Jason's scorn: "*Falsa è la tua parola e ben crudele, indegna di Giason*" ("Your words are false and most cruel, unworthy of Jason"). The Callas voice is as thrilling as ever and stands up well under the cruel demands of the very high-lying tessitura, but it is not in as good condition as in

the recent *Barber of Seville*. The B flat in "*Dei tuoi figli*" ought to be better, and the B flat she tries in her second aria (it is not in the score) is even worse. But these are mere details which a second hearing places in their proper subordinate relation to the compelling dramatic realization of the role.

The other soloists, excepting Renata Scottò—who brings to the role of Glauce a lyric soprano voice with brilliant command of coloratura—are considerably below the Callas standard. Mirto Picchi is never better than adequate as Jason, and he has a good deal of trouble with pitch. Giuseppe Modesti is a hoarse, unfocused Creon, but he does manage to convey something of Creon's kingly stature.

The sound is good but not, I think, up to the best standards of operatic recording. The single-microphone technique has its limitations; many details, particularly in Glauce's aria with flute obbligato, do not come clear. The conducting is variable. Serafin is superb in the overture and the preludes to Acts II and III, but much of the orchestral accompaniment I found insufficiently exacting. There are cuts in almost every number, sometimes to the serious detriment of Cherubini's design (as in the prelude to Act III, which is so severely cut as to make its symphonic layout impossible to recognize). The album is accompanied by a handsome brochure containing the notes of Harold Lawrence (who is largely responsible for the planning that went into the recording itself), text and translation, and some stunning shots of The Callas in action.

DAVID JOHNSON

**CHERUBINI: Medea**

Maria Meneghini Callas (s), *Medea*; Renata Scottò (s), Glauce; Lidia Marimpietri (s), First Maidservant; Elvira Galassi (s), Second Maidservant; Miriam Pirazzini (ms), Neris; Mirto Picchi (t), *Giasone*; Alfredo Giacomotti (b), Captain of the Guard; Giuseppe Modesti (bs), Creonte; Chorus and Orchestra of the Teatro alla Scala, Tullio Serafin, cond.

MERCURY OL 3-104. Three 12-in. \$14.94.



Maria Callas

It is very difficult to find fault with any aspects of this performance of the Brahms Third. Reiner, who often can be over-propulsive and nervous-sounding, here is completely relaxed. His pace is unhurried, and above all it is metrically even. In the slow movement, easy to sentimentalize, his strings nobly sing out without ever once becoming saccharine. Similarly the allegretto avoids coyness and comes out full of feeling. Another aspect worth noting is Reiner's ability to put all of the orchestral choirs into proper relationship (considerably aided here by Victor's admirably clear and well-balanced recording).

Reiner's fabulous ear and equally fabulous stick technique are by-words in the business; but this degree of identification with Brahms's world has not always been associated with him. In the *Tragic Overture* the results are equally convincing: depth without ponderousness, and beautiful orchestral playing. This Brahms Third is in a class with Toscanini's and Klemperer's. H.C.S.

**BRAHMS: *Symphony No. 4, in E minor, Op. 98***

Philharmonia Orchestra, Otto Klemperer, cond.  
ANGEL 35546. 12-in. \$4.98 (or \$3.98).

With this disc Klemperer concludes his cycle of the four Brahms symphonies. It is, alas, the least convincing performance of the four. Whereas in the previous discs he was direct, lyrical, and thoroughly consistent in his point of view, here he sounds heavy and even mannered. One such mannerism is the tiny *Luftpause* he makes between measures 4 and 5 (*et seq.*) in the third movement; it sounds almost like a hiccup. The first movement, at Klemperer's slow pace and his insistence on heavy accents, gives a strange impression of brute force that often is impressive but surely was not intended by Brahms. Klemperer's performances of the first three symphonies are triumphal, and perhaps one of these days we shall have a remake of this E minor. H.C.S.

**BRAHMS: *Variations on a theme of Paganini, Op. 35***

†Scriabin: *Sonata for Piano, No. 5, in F sharp, Op. 53; Etudes: in D sharp minor, Op. 8, No. 12; in D flat, Op. 8, No. 10; in E, Op. 8, No. 5; in C sharp minor, Op. 42, No. 5*

Victor Merzhanov, piano.

MONITOR MC 2013. 12-in. \$4.98.

At last a big-styled, technically resplendent disc of the *Paganini Variations*. Merzhanov plays with mathematical accuracy. Even the fourteenth variation of Book I, which everybody smears a little, comes out crystal clear. But while Merzhanov is an ultrabright technician, fortunately he is not all technique. Although never very imaginative, he plays with the best of taste, never sacrificing the musical content for an extraneous effect. He presents a complete version of the *Paganini Variations*, playing all

repeats (including the repeated statement at the beginning of Book II). He also has an unflinching sense of rhythm and conveys a feeling of musical power. The recording is good in sound. Thus anybody desirous of the Brahms work can stop right here.

The Scriabin Fifth Sonata is a vapid work leading into the composer's final period. It has points of historical interest (more than Mahler it suggests the breakup of tonality that culminated in Schoenberg), but most listeners will find the writing too disconnected and the melodic content too precious. The four charming études are, however, another story. Those of Op. 8 may be Chopin-derived (in figuration rather than in content), but they are exquisite *morceaux*, especially the E major, with its languorous theme, and the brilliant D flat, a study in thirds. The Op. 42 étude is on a grander scale. Merzhanov again gives powerful performances, perhaps a shade lacking in ultimate flexibility and color, yet impressive for their marvelous mechanical command and musical probity. H.C.S.

**CHOPIN: *Les Sylphides* (with Delibes: *La Source*: excerpts). London LL 3015. \$3.98.—See Stereo Discs, p. 101.**



Sir John Barbirolli, Dvorak specialist.

**CLAFLIN: *Teen Scenes***

†McBride: *Pumpkin Eater's Little Fugue; Workout for Small Orchestra*  
†Kay: *Round Dance and Polka*

Orchestra of the Accademia Nazionale di Santa Cecilia, Alfredo Antonini, cond.  
COMPOSERS RECORDINGS CRI 119. 12-in. \$5.95.

Avery Clafin's *Teen Scenes* is a sequence of seven short movements for string orchestra to which the composer has, more or less arbitrarily, attached such titles as *Confident Freshman*, *Baby Sitting*, and *Hot Rod*. The music is light and pleasant, but it is not helped by the mediocre recording. Robert McBride's fugue on *Peter, Peter, Pumpkin Eater* and his jazzy *Workout* are fairly old jokes which have been going the rounds

of pop concerts and recorded anthologies of funny music for quite a while. The Kay piece is simply innocuous, at least in this performance. A.F.

**COPLAND: *Rodeo: Four Dance Episodes; El Salón México; Danzón Cubano***

Minneapolis Symphony Orchestra, Antal Dorati, cond.  
MERCURY MG 50172. 12-in. \$4.98.

The pop concert Copland—Western and South-of-the-Border tunes, brilliant orchestration, immense rhythmic bounce—is here in a zestful, temperamental, all-out kind of interpretation, sensorially well recorded. The *Four Dance Episodes* from *Rodeo* and *El Salón México* are, of course, extremely well known; the somewhat slighter *Danzón Cubano* has had fewer performances and is recorded here for the first time, at least in its orchestral version. But whether hackneyed or forgotten, Dorati's performance and Mercury's sound give the music extraordinary freshness and vividness. A.F.

**DEBUSSY: *La Boîte à joujoux; Printemps***

Orchestre de la Suisse Romande, Ernest Ansermet, cond.  
LONDON LL 1734. 12-in. \$3.98.

Ansermet has not recorded either work previously, and there exists no other microgroove version of *Printemps*. The newness of the release is only a matter of academic interest, however, for the interpretation of the *Boîte à joujoux* lacks the vivacity it needs; and the Massenetish *Printemps*, one of Debussy's earliest works, seems scarcely worth recording at all. Recordings, as always with Ansermet, are excellent. A.F.

**DELIBES: *La Source* (excerpts)—See Chopin: *Les Sylphides*.**

**DVORAK: *Serenade in D minor, Op. 44* †Haydn: *Concerto for Oboe and Orchestra, in C***

Evelyn Rothwell, oboe; Hallé Orchestra, Sir John Barbirolli, cond.  
MERCURY MG 50041. 12-in. \$4.98.

Almost never heard in concert—I have never come across a public performance—the Dvořák *Serenade in D minor* (not to be confused with the relatively popular E major *Serenade*) is a pleasant work scored for winds and lower strings. Sections are nationalistic, and in one part of the minuet there is a happy little figuration in the Czech manner that is enchanting. Barbirolli, a Dvořák specialist, conducts a cheerful version that far distances any LP competition. The unlikely choice for the reverse of this disc is an oboe concerto that may or may not be by Haydn and in any case is not a very interesting work. If it came from Haydn's pen, he was nodding. Here it receives an exquisite performance from Evelyn Rothwell (Mrs. John Barbirolli), and a precise accompaniment from her husband. H.C.S.

Continued on page 64



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**FOSS:** *Psalms; Behold, I Build a House*  
—See Shifrin: *Serenade for Five Instruments*.

**FRANCK:** *Messe solennelle, in A, Op. 12 ("Panis angelicus Mass")*

Theresa Vettel, soprano; Edward Kabcinsky, tenor; John Wilton, bass; Welch Chorale, James B. Welch, cond.  
LYRICORDD LL 70. 12-in. \$4.98.

Franck's only Mass (in A major, not A minor as jacket and label incorrectly have it) is an early work, written more than twenty-five years before the D minor symphony. It has a great deal of charm of a rather sentimental order, and occasionally gives hint of the chromatic idiom that Franck was to make so peculiarly his own. Its accompaniment exists in two versions: one for full orchestra and the other (used for this recording) for organ, harp, solo cello, and solo contrabass. The last-named instrument is omitted in this performance, regrettably since Franck wrote some nice solo lines for it in the Credo. Another curiosity of the disc is the inclusion of an entirely spurious part for altos in the Agnus Dei—the Mass is scored throughout for three-part chorus only (soprano-tenor-bass).

The Welch Chorale sings less well than in previous recordings, the tenors being particularly weak. The famous offertory, *Panis angelicus*, written twelve years after the Mass but published as part of it, is sung here (badly) by a tenor. Sound: fair. D.J.

**GERSHWIN:** *Cuban Overture*  
†McBride: *Mexican Rhapsody*  
†Gould: *Latin-American Symphonette*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.  
MERCURY MG 50166. 12-in. \$4.98.

Though a delightful survey of music in the Latin American style by composers native to the United States and a hi-fi percussion addict's holiday, only the *Cuban Overture* constitutes a new release, the other two works having been issued previously in different couplings. Like its companions on this bright-sounding disc, the oft-neglected Gershwin piece emerges with appropriate dash and sparkle. P.A.

**GOULD:** *Latin-American Symphonette*  
—See Gershwin: *Cuban Overture*.

**HANDOSHKIN:** *Concerto for Viola and Orchestra, in C*—See Vivaldi: *Concerto for Violin and Orchestra, in G minor, Op. 12, No. 1*.

**HARRISON:** *Four Strict Songs for Eight Baritone and Orchestra*  
†Korn: *Variations on a Tune from The Beggar's Opera*

Members of the Southern Baptist Theological Seminary Choir (in the Harrison); Louisville Orchestra, Robert Whitney, cond.  
LOUISVILLE LOU 58-2. 12-in. Available on special order only.

Lou Harrison's music becomes more and more impressive with each recording thereof. The *Four Strict Songs for Baritone and Orchestra* employ a text by the composer himself which amounts to a Franciscan canticle in praise of all the good things of earth, air, and sky. Each is set to a different, specially tempered pentatonic scale. The voices are accompanied by strings, trombones, piano, harp, and percussion. Harrison invokes a parallel between these songs and certain traditional songs of the Navajo; but they sound more Oriental than Amerindian, thanks to the five-note scales, the persistent drones in the strings, the twanginess of the harp, and the tingliness of the percussion. But whether Navajo or Chinese in inspiration, these wonderfully moving songs are the work of a singularly vigorous and inventive musical mind.

Peter Jona Korn's *Variations on a Theme from The Beggar's Opera* is a tame, conventional piece, or at least it seems so in this performance. Both recordings are only so-so, but the quality of Harrison's music overrides all other considerations here. A.F.

**HAYDN:** *Concerto for Oboe and Orchestra, in C*—See Dvorak: *Serenade in D minor, Op. 44*.

**HAYDN:** *Quartets for Strings, Op. 9 (complete)*

Beaux-Arts Quartet.  
WASHINGTON WR 450/52. Three 12-in. \$5.95 each.

Haydn wrote eighty-four string quartets, commencing with one in E flat that is now designated Opus 0. In the days when the Schneider edition was in print a considerable number of the total were available on discs, but not even the Schneider Quartet got around to this Opus 9 set (WR 450: No. 1, in C; No. 2, in E flat; 451: No. 3, in G; No. 4, in D minor; 452: No. 5, in B flat; No. 6, in A), which is here presented for the first time.

The Beaux-Arts Quartet, due to record thirty-seven Haydn quartets this year, is a capable group with a pleasant ensemble quality. It could use a little more inflection and wit at times, but its basic approach is musically justifiable. And it's good to have these things in the catalogue. R.C.M.

**HAYDN:** *Sonatas for Piano: No. 34, in E minor; No. 43, in A flat; No. 52, in E flat*

Nadia Reisenberg, piano.  
WESTMINSTER XWN 18358. 12-in. \$4.98.

The second volume of an edition begun some months ago, only Sonata No. 43 is otherwise available on discs. Mme. Reisenberg's performances are sensitive and tasteful, and the recorded sound is excellent. R.C.M.

**HAYDN:** *Sonatas for Piano: No. 35, in C; No. 40, in G; No. 44, in G minor; No. 48, in C; No. 49, in E flat*

Artur Balsam, piano.  
WASHINGTON WR 430. 12-in. \$5.95.

None of the five works in this collection of sonatas is otherwise available, a fact that makes this contribution towards an eventual complete recorded edition of the fifty-two a substantial one. Balsam is a skillful and interesting performer, and the sound of his piano is well recorded. Lovers of Haydn have cause for rejoicing. R.C.M.

**HAYDN:** *Symphony No. 96, in D ("Miracle"); Symphony No. 104, in D ("London")*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.  
LONDON LL 1756. 12-in. \$3.98.

A pair of perfectly sound readings, neither marked by unusual merit nor flawed by any serious defect. The Woldike account of No. 104 is preferable, and the alternate editions of No. 96 are capable of holding their own against this new one.

I didn't find the high frequencies especially pleasing, and you may want to roll them off beyond the RIAA curve. R.C.M.

**KAY:** *Round Dance and Polka*—See Clafin: *Teen Scenes*.

**KETELBEY:** *"In a Chinese Temple Garden"*

Vienna State Opera Orchestra, Armando Aliberti, cond.  
WESTMINSTER WP 6082. 12-in. \$3.98.

As a member of the Confraternity of Cinema Organists, an abortive aggregation now demised some twenty years, I still have the impulse to salaam in the direction of the East at the mere mention of the name Albert William Ketelbey, alias Anton Vodorinsky.

Where, I ask you, would we movie organists have been without this master of the exotic, this Admirable Crichton of the musical Orient, this sibyl of clangor? How rescue Pearl White from the Mandarin's Room of a Thousand Daggers without the redolent groundswell of *In a Chinese Temple Garden* or *In a Persian Market*? (It didn't matter which because Ketelbey was a man for whom Oriental music was Oriental music, give or take a few thousand miles in any direction.) How couch the flaming desert loves of Rudolph Valentino without the rich upholstery of *In the Mystic Land of Egypt*? Or how describe the tender and holy condition of Richard Barthelmess and Lillian Gish about to plight their respective troths without the virginal tolling of bells *In a Monastery Garden*?

Yes, Ketelbey did yeoman's service for us in those days—and not only for organists but for orchestras as well. In that department of the orchestra which other orchestral musicians refer to vulgarly as "the kitchen," Ketelbey was not a cook but a chef! His cupboard was full to bursting with every exotic noisemaker

Continued on page 66

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known to man—chimes, orchestra bells, gongs (all sizes and nationalities), cymbals, woodblocks, xylophone, drums of every variety, and, of course, bird whistles (how far can you get in a monastery garden without bird whistles?). He worked in more gongs and cymbals per running yard of score paper than the most percussive Chinese opera depicting the indiscretions of the Han Dynasty.

But the really impressive thing about Ketelbey is that he was a prime, a prototype in his field. He taught us what oriental music is—and thereby set back East-West musical relations by a hundred years, or maybe forever for all I know. The fact is that to all Western ears Oriental music is Ketelbey music: the clashing cymbals; the little pinging bells; the minor modes; the amazingly graphic mining step created by rapidly reiterated notes; the coy taps on the woodblock.

Unfortunately, Ketelbey was a one-dish man. The minute he departed from chop suey, he was dead. The recent Westminster recording of ten of his pieces by the Vienna State Opera Orchestra, no less, conducted by Armando Aliberti, contains in addition to the Oriental frappés already mentioned such odd fish as *Jungle Drums*, good for African safaris if nothing else; *With Honor Crowned*, a racketsy march, all pomp and no circumstance; *A Birthday Greeting*, an odoriferous dish which bears down heavily on the glockenspiel; and *Bank Holiday*, an authentic disaster in the off-to-Brighton idiom. *The Clock and the Dresden Figures* winds things up just the way you knew it would. RONALD EYER

**KORN:** *Variations on a Tune from The Beggar's Opera*—See Harrison: *Four Strict Songs for Eight Baritones and Orchestra*.

**LE ROUX:** *Pièces de Clavecin*

Albert Fuller, harpsichord.  
OVERTONE 15. 12-in. \$4.98.

The little-known French composer Caspar Le Roux published a collection of harpsichord pieces in 1705. After one other edition, they were promptly forgotten until Mr. Fuller dug them up recently and brought out a new edition. His admiration for these pieces is understandable. They have an air of gentle, noble melancholy (four of the seven suites are in minor keys, including Suite VI, which is in F sharp minor, not major, as on both sleeve and label), and such movements as the poetic *Pièce sans titre*, the impressive Chaconne, and the charming Passepièdes show that their creator was a worthy member of that group of gifted clavecinist-composers which reached its peak in François Couperin. Excellent performance and recording. N.B.

**MACDOWELL:** *Concerto for Piano and Orchestra, No. 2, in D minor, Op. 23; Sonata for Piano, No. 4, in E minor, Op. 59 ("Keltic"); Woodland Sketches, Op. 51: To a wild rose; To a water lily; Will o' the wisp*



*Precisionist: Szell conducts Schubert.*

Marjorie Mitchell, piano; American Arts Orchestra, William Strickland, cond.  
VANGUARD VRS 1011. 12-in. \$4.98.

Everybody talks about the influences of Liszt and Grieg in the MacDowell D minor Piano Concerto. Few have talked about the Americanisms in it. Granted the Grieg-Liszt layout and figurations, there is a bracing quality of melody that to me always has seemed distinctly American, and the second movement does everything but break into a buck-and-wing. In many respects this is an underestimated piece of music. The seldom played *Keltic Sonata*, on the other hand, does not merit constant hearing. It goes through the motions, but there is more rhetoric than imaginative speech: a "proper" sonata by a German-trained American. The *Woodland Sketches*, slight and salonish as they are, are much better pieces of music. This disc introduces a fine young American pianist who plays with considerable technique and finish. Miss Mitchell turns a phrase with authority, has the intellectual ability to organize the music into a logical unit, and is anything but inhibited in her scale of dynamics. H.C.S.

**MAHLER:** *Lieder eines Fahrenden Gesellen*

†Brahms: *Songs, Op. 32 (7)*

Dietrich Fischer-Dieskau, baritone; Hertha Klust, piano (in the Brahms); Philharmonia Orchestra, Wilhelm Furtwängler, cond.  
ANGEL 35522. 12-in. \$4.98 (or \$3.98).

Here, finally, is the American edition of a recording that has been available in Europe for some time. If you share my view that a male voice is what Mahler's *Wayfarer* songs require, this is certainly the preferred recording. The Brahms songs on the reverse are also well performed. R.C.M.

**MAHLER:** *Symphony No. 5, in C sharp minor: Adagietto*—See Schoenberg: *Verklärte Nacht, Op. 4*.

**MCBRIDE:** *Mexican Rhapsody*—See Gershwin: *Cuban Overture*.

**MCBRIDE:** *Pumpkin Eater's Little Fugue; Workout for Small Orchestra*—See Claffin: *Teen Scenes*.

**MENDELSSOHN:** *A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March*.

†Schubert: *Rosamunde: Overture; Entr'acte No. 2; Ballet Music No. 2*.

Amsterdam Concertgebouw Orchestra, George Szell, cond.  
ERIC LC 3433. 12-in. \$3.98.

Szell is one of today's great precisionists, and he glories in a score like the *Midsummer Night's Dream* Overture. It gives him a chance to make the strings of an orchestra articulate as one; and that is exactly what the Concertgebouw strings do for him. On the whole, this is as good a MND suite as one can encounter on LP. The Schubert pieces are equally well done. Szell has chosen the best-known of the *Rosamunde* overtures, which Schubert originally composed for an opera named *Die Zauberharfe* (at the *Rosamunde* premiere he used the overture to still another opera, *Alfonso und Estrella*). Vigorous and disciplined conducting can be heard in all the pieces on this disc, and the recorded sound does justice to the interpretations. H.C.S.

**MILHAUD:** *The Globetrotter Suite; The Joys of Life*

Chamber Orchestra, Darius Milhaud, cond.  
DECCA DL 9965. 12-in. \$3.98.

Both these suites were written last year for the use of school orchestras. The limitations of the medium cramped the composer's style, but perhaps less seriously in *The Joys of Life* than *The Globetrotter*. *The Joys of Life* is named after a set of paintings by Watteau. Its six movements are in the modern rococo manner and naturally demand a simpler approach than the six topographical tone poems of the other suite. Minor Milhaud, but beautiful recording. A.F.

**MOORE:** *The Devil and Daniel Webster*

Doris Young (s), Mary Stone; Frederick Weidner (t), the Devil; Lawrence Winters (b), Daniel Webster; Joe Blankenship (bs), Jabez Stone; James de Groat (speaker), a Fiddler. Soloists, Festival Choir and Orchestra, Armando Aliberti, cond.  
WESTMINSTER OPW 11032. 12-in. \$4.98.

Douglas Moore's and Stephen Vincent Benét's "folk opera in one act" was first performed in New York in 1939 and has had a number of successful revivals since. It is musically and dramatically well made, speech shading into melodrama (i.e. speech accompanied by music), melodrama into aria, duet, or concerted number almost imperceptibly. The original short story, as any schoolboy knows, tells how Daniel Webster saved the soul of the Vermont farmer Jabez Stone from the Devil, even though Stone had made a pact with that gentleman and Webster was constrained to plead his case before a court newly arrived from hell to judge it. For the libretto Benét created the part of Mary, Jabez's

*Continued on page 68*

Let's  
talk

# STEREO



## 1. WHAT IS STEREOPHONIC SOUND?

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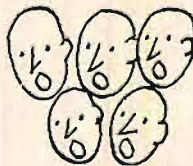
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## 7. WILL ALL NEW RELEASES BE AVAILABLE ON STEREO DISCS?

Probably not. Most recording engineers agree that not all repertoire is suitable for stereo presentation. For instance, a solo piano performance.



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GROFÉ: Grand Canyon Suite—The Philadelphia Orchestra, Eugene Ormandy, conductor. \$5.98 MS 6003  
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wife, thereby adding pathos (as well as a soprano role and the opportunity for some love music) to the opera. He was obliged, further, to add in detail just what eloquent words Webster used to win over the infernal jury. In the short story all that Benét says is: "He talked of the early days of America and the men who had made those days. It wasn't a spread-eagle speech, but he made you see it." On stage, however, it is most decidedly a spread-eagle speech; and a 1958 audience may find it a little more difficult to "see" than did the original audience in the Martin Beck Theater in those hazy days before the war.

The music is rarely memorable (exception: Mary's song "Now may there be a blessing"), but it is always craftsmanlike and equal to the dramatic situations. The performance is by a group of young American expatriates who (ironically enough, considering the chauvinistic gestures of the opera) have had to turn to Europe to find jobs. Unfortunately the important role of Jabez Stone is badly acted and badly sung; the others do much better. D.J.

**MOZART: "Concert Arias for Tenor"**

*Miserol o sogno* . . . , K. 431; *Si mostra la sorte*, K. 200; *Se al labbro mio non credi*, K. 295; *Con ossequio, con rispetto*, K. 210; *Per pietà, non ricercate*, K. 420; *Va, dal furor portata*, K. 21; *Or che il dover*, K. 36.

Helmut Krebs, tenor; Pro Arte Orchestra (Munich), Kurt Redel, cond. WESTMINSTER XWN 18663. 12-in. \$4.98.

Mozart composed eight detached arias for tenor and orchestra, some for concert use and some for insertion in other composers' operas. They are not of a caliber with the best of the concert arias for soprano or bass, but they are well worth knowing; and the last of them, "*Miserol O sogno o son desto?*"—a dramatic scene in which the unnamed protagonist finds that he has been sealed up alive in a cave—rises to expressive heights that prophesy of Beethoven's Florestan.

Helmut Krebs sings seven of these arias, one more than Waldemar Kmentt does on a rival Epic disc. Kmentt has the handsomer vocal equipment, Krebs's being the head-voice of the German chamber tenor. Nevertheless, his is the preferable recording on the score of artistry and sheer vocal pyrotechnics: he has a trill, an easy, flexible tessitura; and in several of the arias he invents elegant cadenzas, just as Mozart intended the singer to do. The orchestral accompaniment and the sound, however, are inferior to Epic's. D.J.

**MOZART: Concerto for Piano and Orchestra, in E flat, K. 482**

José Iturbi, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, José Iturbi, cond. ANGEL 35539. 12-in. \$4.98 (or \$3.98).

Years ago many of us felt that Iturbi had gone Hollywood and was doomed for his sins to a perpetual round of *Clair de lune*,

the Grieg Piano Concerto, and Granados' *Playera*. At least one listener, however, remembered a thrilling evening at the New York Philharmonic when Iturbi played *two* Mozart concertos with Toscanini conducting. The present record justifies the optimism left by that recollection. This is fine Mozart playing and conducting—full of feeling that is yet kept within bounds, absolutely flawless technically, and singing all the time. The shadow of Grauman's Chinese falls over the music only once—a spot in the finale where Iturbi adds a little run that sticks out like a sore thumb. Everywhere else, including a passage in the last movement where he fills in the spaces left open in Mozart's score, he plays with impeccable taste and style. There are some faulty balances, but otherwise Iturbi's only rivals in this work are Serkin, who is not as well recorded, and Badura-Skoda on Westminster, which includes another concerto (in E flat, K. 449). N.B.

**MOZART: Mass No. 18, in C minor, K. 427**

Wilma Lipp, soprano; Christa Ludwig, mezzo; Murray Dickie, tenor; Walter Berry, bass; Vienna Oratorio Choir; Pro Musica Orchestra (Vienna), Ferdinand Grossmann, cond. Vox PL 10270. 12-in. \$4.98.

Like Mozart's Requiem, this great work was left unfinished by him. Epic issued a version of it completed by Bernhard Paumgartner, but to me the unfinished original, previously recorded by the Haydn Society, is more satisfactory than either Paumgartner's version or the Schmitt edition, which patched up the work with music taken mostly from Mozart's earlier sacred compositions. The present recording is much superior in sound to the Haydn Society disc. As a performance it has its good points and others not so good. The Kyrie might be even more effective if taken a trifle more slowly. Grossmann builds good climaxes; in the "*Quoniam*" he weaves with much flexibility the lovely web of the three solo voices. The "*Qui tollis*," on the other hand, drags—principally, I think, because Grossmann plays the short note of the dotted figure that is repeated throughout the section as a sixteenth note instead of a thirty-second. And at one point in the "*Cum Sancto Spiritu*" there is a passage done in very questionable taste: Mozart's music is lively here, but surely he did not mean it to be kittenish. The chorus is a competent one, though as usual the men could stand strengthening; of the soloists Miss Lipp does a particularly acceptable job, landing solidly on the notes below the staff as well as those above, in her wide-ranging part. N.B.

**MOZART: Symphony No. 40, in G minor, K. 550; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")**

Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL PAO 8432. 12-in. \$4.98.

Steinberg's tempos in the fast movements of the symphony are rather deliberate.

This gives the first movement a brooding quality; and the pace of the finale allows the basses to scamper about without scrambling. But the negative side of such tempos is that they flatten out the passionate drama that is in this work. It is as much a matter of spirit as of speed: the Minuet comes out as a melancholy dance here, and yet if ever a minuet was not meant to be danced to, this is it. The Andante, on the other hand, moves along rather spiritedly, as it used to do with Toscanini. Throughout the symphony there is the utmost clarity, excellent balance, and lovely sound. The *Kleine Nachtmusik* sounds a little heavy, because of the number of strings used; but it is very well performed, with subtle little touches that show the master conductor, such as the smoothness with which the agitated C minor section of the slow movement glides back into the main theme. N.B.

**MOZART, LEOPOLD: Musikalische Schlittenfahrt; Cassation for Orchestra and Children's Instruments, ex G**

Bach Orchestra of Berlin, Carl Corvin, cond. ARCHIVE ARC 3093. 12-in. \$5.98.

The *Musical Sleighride*, a kind of divertimento in a dozen movements, was first performed in the very month of Wolfgang Mozart's birth. He must have come to know this naively entertaining music by his father very well indeed: there is a movement for winds alone from which the son's serenade music was to benefit, and the sleighride itself makes one think of certain portions of *Die Entführung*. In addition to the usual instruments, the movement called *Schlittenfahrt* employs sleigh bells and (on its repetition at the end) whips. A jolly bit of program music.

Fun for the children is provided by the cassation, also a kind of divertimento. Three of its eight movements have been known for a long time as the *Toy Symphony* by Joseph Haydn, but a few years ago a German musicologist proved that they were not by Haydn and claimed that the work as a whole probably was written by the senior Mozart. It uses toy instruments—pipe, cuckoo call, toy trumpet, bird whistle, etc.—in addition to strings and horns. Performance and recording excellent. N.B.

**NICOLAI: Die Lustigen Weiber von Windsor: Overture—See Beethoven: Symphony No. 2, in D, Op. 36.**

PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*. Columbia ML 5260. \$3.98.—See Stereo Discs, p. 98.

**PURCELL: The Fairy Queen**

Jennifer Vyvyan, Elsie Morison, sopranos; John Whitworth, Peter Boggis, countertenors; Peter Pears, tenor; Thomas Hemmley, Trevor Anthony, basses; Saint Anthony Singers and Boyd Neel Orchestra, Anthony Lewis, cond.

Continued on page 70



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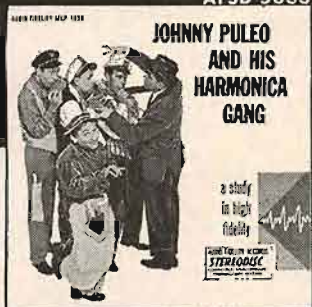
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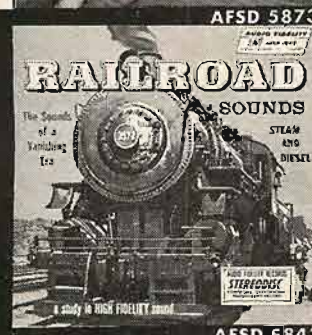
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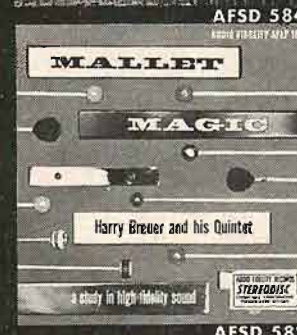
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Henry Purcell

OISEAU-LYRE OL 50139/41. Three 12-in. \$14.94.

Some hundred years after the first performance of Shakespeare's *Midsummer Night's Dream*, the London stage saw a revival refashioned to late seventeenth-century taste as *The Fairy Queen*, with a masque in or at the end of each of the five acts. Who wrote the lyrics for these masques is not clear; but the music—no fewer than fifty-four separate numbers—was the brilliant work of Henry Purcell, part of the staggering output (scores for no fewer than twenty-three plays) he produced between 1692 and 1695.

The *Fairy Queen* score is a great one, worthy of comparison with the ripest art of Rameau and Handel. Its orchestra is splendid with the roll of kettledrums and the soaring of high, baroque trumpets. The music ranges from the infinitely delicate "Hark, the Ech'ing Air" to the deeply moving chaconne with soprano and solo violin, "O Let Me Weep"; from the perfectly realized humor of the courting scene between the country clowns Coridon and Mopsa to the architectonic symphony at the beginning of Act IV (in its way as impressive as any of the *Brandenburg* concertos). Here, if ever, is the ideal blending of symphony, song, and dance.

An early and still available Allegro disc presented excerpts from the *Fairy Queen*, but, though very well done (particularly the singing of Phyllis Curtin), they hardly gave one an adequate picture of the full scope and variety of the score. The present complete recording does that and more: it offers a performance, or rather a group of performances, shaped and polished with the care a lapidary might give to a precious stone. The trumpet work of Harold Jackson—particularly the taxing obbligato part in the tenor aria "Thus the Gloomy World"—is a revelation, but all the instrumental playing, solo and ensemble, is first-rate. Jennifer Vyvyan displays a union of perfect phrasing and flexible coloratura, and Peter Pears has rarely been in better voice. Only the two countertenors are a distinct cut below their confreres.

The recorded sound has the sweet, easy-on-the-ears quality that seems indigenous to the Oiseau-Lyre label. D.J.

PURCELL: "Homage to Henry Purcell"  
Alfred Deller, countertenor; April Can-

telo, soprano; Maurice Bevan, baritone; Neville Marriner, Peter Gibbs, Granville Jones, violins. Desmond Dupré, viola da gamba; George Malcolm, Walter Bergmann, harpsichords.

BACH GUILD BG 570/71. Two 12-in. \$9.96.

1959 will mark what is thought to be the three-hundredth anniversary of Purcell's birth, and some jubilee recordings already have been issued in England. We now are graced with a treasure trove of some thirty-five of the "Most Celebrated Songs, Sacred Airs and Concerted Pieces for Strings and Harpsichord." I say "treasure trove" designedly, for Purcell is an uneven composer and one has to search out the gold from amidst the dross. Much of his chamber music for strings strikes me as interminable and dull, including the so-called *Golden Sonata* here recorded. But then there is the charming G minor violin sonata which might have stepped right out of the Opus 1 of Corelli, or the witty harpsichord lessons from *Musick's Handmaid*, some of which are good enough to stand with Couperin's. I find the same true of the vocal music: long scenas such as "The Blessed Virgin's Expostulation" are often as lifeless as the words to which they are set; but some of the smaller pieces—*If Music be the Food of Love*, *Fairest Isle*, *I Attempt from Love's Sickness to Fly*—sound the genuine note of Restoration art at its best.

Singers and instrumentalists in this album are uniformly good, but two only are exciting. While George Malcolm's choice of harpsichord registrations is rather fussy and ostentatious, his virtuosity and sense of humor make up for it. The guiding genius is, of course, Alfred Deller. Listening to his trills and measured shakes and mordents and runs, his realization of Purcell's picture painting on such words as "freeze" or "fire" or "trumpet," one begins to understand what an audience of Purcell's own day must have experienced at a concert of the legendary Giovanni Siface.

The sound is good except for excessive bass. D.J.

RAMEAU: *Concerto for Strings, No. 6, in G minor*—See Vivaldi: *Concerto for Violin and Orchestra, in G minor, Op. 12, No. 1*.

SCHOENBERG: *Verklärte Nacht, Op. 4*  
†Wagner: *Siegfried Idyll*  
†Mahler: *Symphony No. 5, in C sharp minor: Adagietto*

M-G-M Orchestra, Arthur Winograd, cond.

M-G-M E 3630. 12-in. \$3.98.

All these performances are rather cool, a preferable alternate to romantic exaggeration, but still less than the style or the content specified for maximum effect. I fail to find any indication of the place where the recording was made, but it seems unlikely that German musicians—with whom many of the earlier Winograd discs were recorded—would be as reserved as these in music of such characteristic German emotional content. The sound is unexceptional. R.C.M.

SCHUBERT: *Moments musicaux, Op. 94*—See Schumann: *Waldszenen, Op. 82*.

SCHUBERT: *Rosamunde: Overture; Entr'acte No. 2; Ballet Music No. 2*—See Mendelssohn: *A Midsummer Night's Dream*.

SCHUBERT: *Sonata for Piano, in B flat, Op. posth.; Allegretto, in C minor*

Artur Schnabel, piano.

ANGEL COLH 33. 12-in. \$5.98.

The recording dates from 1939 and the sound is conspicuously bad. Angel's Paris engineers have done the best they could, but in cleaning up the surface noise they removed a good bit of the bloom and left us with rather leaden sound. Furthermore, the great pianist was not in top form when he recorded this work. The first movement ought to be ample, Jovian; here it sounds fussy. The exposition is not repeated, thereby necessitating the cut of nine exquisite transitional bars. In the scherzo Schnabel for once resorts to tricks of rubato which are both uncharacteristic and unworthy of him and are especially annoying since they are clung to throughout all the repeats. In the finale he established a precedent—probably stemming from this very recording—which has been taken over by many interpreters of the work: that of altering the tempo from *allegro ma non troppo* to *allegro vivace*. What probably arose from the exigencies of pre-LP space limitations has been taken as a *locus classicus*, much to the detriment of Schubert's music.

Two gems this recording does contain, however: the miraculous realization of the slow movement of the sonata, a complete welding of melody and ostinato; and the irresistibly charming little *Allegretto, in C minor*. Here, at least, we get Schnabel's very voice and self. D.J.

SCHUMANN: *Sonatas for Violin and Piano: No. 1, in A minor, Op. 105; No. 2, in D minor, Op. 121*

Pierre Doukan, violin; Françoise Petit, piano.

WESTMINSTER XWN 18361. 12-in \$4.98.

These players are unknown to me, and this disc represents their first appearance on an American label. They are a pair of artists with considerable sympathy for the romantic style. Doukan is a smooth instrumentalist who thinks in long phrases and bows with exceeding grace. He has a superior technique, a fine, warm tone, and impeccable intonation. His partner is much more subtle than the general run of sonata accompanists. She makes as much music as he does; and though perfectly integrated with his playing, hers maintains its own individuality. The A minor Violin Sonata is by far the better of Schumann's two works in the form—the D minor really fails to get off the ground—but both works are played with such

Continued on page 72



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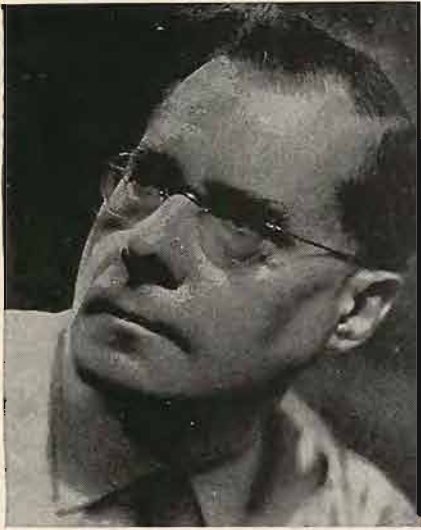
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Karl Böhm, *Straussian Alpinist*.

sympathy and understanding that they make a welcome addition to the catalogue. H.C.S.

**SCHUMANN: *Waldszenen*, Op. 82**  
**†Schubert: *Moments musicaux*, Op. 94**

Wilhelm Backhaus, piano.  
 LONDON LL 1725. 12-in. \$3.98.

Schumann's seldom played but attractive series of sketches that he bundled under the name of *Forest Scenes* receives a clear, firmly molded interpretation from Backhaus. The German pianist, however, is not as colorful as Sviatoslav Richter in the Decca recording. I much prefer Richter's approach, with its delicate poetry and the most haunting *Prophet Bird* (No. 7 in the set) I have ever heard. Beside this kind of playing, Backhaus sounds severe and cold—which in fact he isn't. His Schubert is beautiful. No pianist on records except Schnabel has ever brought to the music a comparable singing tone and unflinching rhythm, not even Serkin, who is apt to sentimentalize the lyric sections. H.C.S.

**SCRIABIN: *Sonata for Piano*, No. 5, in F sharp, Op. 53—See Brahms: *Variations on a theme of Paganini*, Op. 35.**

**SHIFRIN: *Serenade for Five Instruments***  
**†Foss: *Psalms; Behold, I Build a House***

Melvin Kaplan, oboe; Charles Russo, clarinet; Robert Cecil, horn; Ynez Lynch, viola; Harriet Wingreen, piano (in the Shifrin). Roger Wagner Chorus; James MacInnes and Lukas Foss, pianos (in the Foss).

COMPOSERS RECORDINGS CRI 123. 12-in. \$5.95.

This is the third in a series of discs devoted to works by composers who have been awarded grants by the National Institute of Arts and Letters. Seymour Shifrin's *Serenade* is especially remarkable for its profound, luminous, and intensely moving slow movement, which has a depth like that of Bartók but in no way resembles Bartók's idiom. Its finale has enormous punch, but its first move-

ment is dry. The recording is wonderfully brilliant.

Lukas Foss's serviceable church music on the other side is seriously hindered by bad recording. It sounds as if the chorus and the pianos had been in separate rooms at the time the registration was taken, with the microphones in the room with the pianos. A.F.

**STAMITZ, JOHANN: *Orchestral Trio in A, Op. 1, No. 2; Concerto for Clarinet, Strings, and Continuo, in B flat; Concerto for Oboe, Strings, and Continuo, in C; Sinfonia in D***

Hermann Tötcher, oboe; Jost Michaels, clarinet; Ingrid Heiler, harpsichord; Münchener Kammerorchester, Carl Gorvin, cond.

ARCHIVE ARC 3092. 12-in. \$5.98.

Apparently the only works in the LP catalogue by this historically important composer. They were written around the middle of the eighteenth century, and the concertos, particularly, reflect the transition from baroque to classic. In the symphony, however, there is little trace of the earlier style; this ten-minute work presents a digest of the main structural features of the fully developed symphony of Haydn and Mozart. Well played and recorded. N.B.

**STRAUSS, RICHARD: *Alpensinfonie*, Op. 64**

Saxon State Orchestra (Dresden), Karl Böhm, cond.

DECCA DL 9970. 12-in. \$3.98.

Following the *Sinfonia Domestica* by a dozen years, this was the last of the Strauss tone poems, tenth in a line that began twenty-eight years before (in 1887) with *Macbeth*. Dedicated to the Dresden orchestra, the *Alpine Symphony* was first recorded by that group, the composer conducting, before the 1939-45 war. There have been two or three other versions since then, but never one equal to the sonic possibilities of the score. Record companies and conductors have neglected the work as a deadly combination of unknown appeal and high production costs.

With this new Decca edition the *Alpine Symphony* has finally arrived in the current catalogue. Monophonically its 135-man orchestra plus organ cannot produce the impact that the same forces could provide in stereo, but enough of everything is here to give one a reasonable impression of the whole. Certain pages—the mysterious opening invoking the dark hour before dawn, for example—are reproduced as effectively as one could desire.

Whether one finds the good things in this score compensation for its length and less imaginative stretches depends, of course, on one's interest in Strauss and his medium. Böhm's performance keeps the work moving and the structure as tight as possible. His players are obviously capable. Getting to know Richard's mountain journey may therefore be a rewarding piece of musical exploration. R.C.M.

**TCHAIKOVSKY: *Children's Album*, Op. 39; *Sonata for Piano*, in C sharp minor, Op. 80**

Alexander Goldenweiser, piano (in *Children's Album*); Samuel Feinberg, piano (in the *Sonata*).

WESTMINSTER XWN 18682. 12-in. \$4.98.

Both of these Russian artists apparently are making their American LP debuts on this disc. Feinberg—also a composer—is no stranger to records, however; I remember some Polydor discs he made in the 1930s. Goldenweiser, now eighty-three years old, is one of Russia's most famous teachers. His playing in the simple set of Tchaikovsky sketches reveals the tiny hesitations and lack of power of an old man. Yet the veteran gets over the keys in an amazingly nimble fashion, all things considered, and his performances have a lovely singing style. Feinberg's ideas about the rather dull C sharp minor *Sonata* are interesting. He tries to emphasize the lyricism, plays with considerable delicacy, and never attempts to overpower the piece. Obviously he is a more than able pianist. A fine, well-recorded disc, though it must be said that the music does not represent the most attractive side of Tchaikovsky. H.C.S.

**TCHAIKOVSKY: *Symphony No. 4, in F minor*, Op. 36**

Philharmonia Orchestra, Constantin Silvestri, cond.

ANGEL 35565. 12-in. \$4.98 (or \$3.98).

Put baldly, Silvestri conducts the worst interpretation of this symphony that I have ever heard. His phrasing of the opening fanfare is so strange that I had to play it five times before I became convinced that he wasn't injecting an extra note into each measure. The first movement suffers worst from his mistreatment of the score; tempos and phrases are stretched beyond believable bounds until the whole thing becomes almost unrecognizable. The last two movements proceed in far more orthodox fashion, but the finale is boisterous and fairly shallow, culminating in yet another distortion of the fanfare motto. Playing and recording are brilliant, but to what purpose? P.A.

**VIVALDI: *Concertos for Bassoon and Orchestra: in C, P. 69; in B flat, P. 401 ("La Notte"); in A minor, P. 70; in C, P. 71***

Virginio Bianchi, bassoon; Gli Accademici di Milano, Piero Santi, cond.

VOX PL 10740. 12-in. \$4.98.

Of special interest here are *La Notte*, not only because of its programmatic qualities but also because of the high caliber of the music; the first movement of P. 70, which has an especially trenchant opening theme; and the finale of P. 71, whose tutti portions have an odd and piquant oscillation between minor and major. The soloist is first-rate, and the sound is good. N.B.

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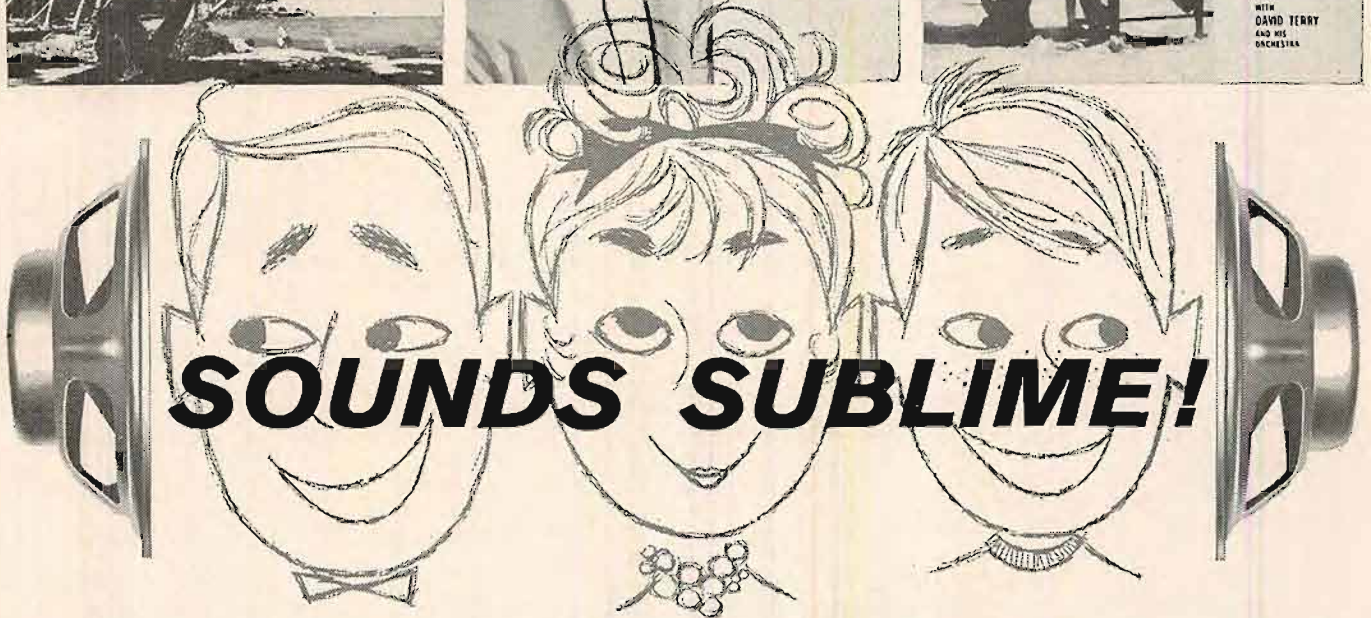
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**VIVALDI:** *Concerto for Violin and Orchestra, in G minor, Op. 12, No. 1*  
 †Rameau: *Concerto for Strings, No. 6, in G minor*  
 †Handoshkin: *Concerto for Viola and Orchestra, in C*

Leonid Kogan, violin; Rudolf Barshai, viola; Moscow Chamber Orchestra, Rudolf Barshai, cond.  
 MONITOR MC 2018. 12-in. \$4.98.

The Vivaldi concerto is an unusually good one, with an especially expressive slow movement. Kogan plays here with a warm, vibrant tone that is sometimes a little *too* juicy. Of particular interest is the concerto by Handoshkin, written in 1801. It has a surprisingly Romantic Andante, and in general indicates that its writer was a man who had some good ideas. Excellent recording. N.B.

**WAGNER:** *Orchestral Excerpts*

*Tannhäuser:* Overture; *Venusberg Music;* *Die Götterdämmerung:* Dawn and Siegfried's Rhine Journey; *Der Fliegende Holländer:* Overture.

Women's Chorus of the Berlin State Opera; Berlin Philharmonic Orchestra, Rudolf Kempe, cond.  
 ANGEL 35574. 12-in. \$4.98 (or \$3.98).

As a successor to the recent orchestral concert played by the Berlin Philharmonic under Von Karajan (Angel 35482), the present disc is worthy but not quite equal. Kempe's aim seems to be to ring from the music the last measure of sensuous thrill. Von Karajan, while by no means ignoring sonic sensation in his performance of this stirring music, brings a more

searching and sensitive mind to his task. Kempe's approach is less successful in the *Flying Dutchman* overture than in the other selections: there is little sense of mystery and struggle in his bright and rousing performance. The bacchanale from *Tannhäuser*, on the other hand, is the best on records, a stunning orgy of sound. And it concludes with the rarely performed women's chorus that Wagner called for, softly voluptuous after the exhausting pyrotechnics that precede it. D.J.


**WAGNER:** *Siegfried Idyll*—See Schoenberg: *Verklärte Nacht, Op. 4.*


**WEILL:** *Rise and Fall of the City of Mahagonny*

Lotte Lenya (ms), Jenny; Gisela Litz (ms), Leokadja Begbiek; Fritz Göllnitz (t), Jake, Bobby Higgins; Peter Markwort (t), Fatty the Bookkeeper; Heinz Sauerbaum (t), Jimmy Mahoney; Horst Günter (b), Trinity Moses; Georg Mund (h), Pennybank Bill; Sigmund Roth (bs), Alaska-Wolf Joe; Richard Munch, speaker. North German Radio Chorus, Max Thurn, chorus master; Orchestra and Chorus, Wilhelm Brückner-Rüggeberg, cond.  
 COLUMBIA K3L 243. Three 12-in. \$17.94.

Everyone talks about *Mahagonny*; hardly anyone has heard it. Unstaged since its Berlin production in 1931, it has quietly attained a reputation as a great masterpiece of the modern musical theater (indeed, the present album so proclaims it), and Columbia has rendered real service by enabling us to get a look at the work itself.

*Mahagonny*, which in its present full-length version immediately follows the *Three Penny Opera* in the Brecht-Weill chronology, is the story of a city founded in a make-believe America by three fugitives from justice. Instead of labor and toil, Mahagonny will offer fun, gin, whisky, prizefights, boys, girls. During a hurricane that threatens to destroy the town, the citizens discover and adopt what they take to be the ultimate law of human happiness, absolute and anarchic freedom to do anything whatsoever. Eating, sex, boxing, and drinking become the cardinal principles of life, and the men discover that their freedom includes the right for one to eat himself to death (he is starting on his third calf when the end comes), for another to be killed in a brutal prizefight. Jimmy Mahoney, a former woodcutter from Alaska and the first formulator of the new freedom, at the end of a drinking session is unable to pay for three bottles of whisky and one curtain-rod. His one remaining friend and his girl are long on sentimental talk, but they do not come to his aid. By a tribunal of the city's three founders, Jimmy is condemned to death "on account of lack of money, which is the greatest crime which exists on the face of the earth." The paradise is a failure, economically as well as morally, and like Valhalla, Mahagonny is in flames when the





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Continued on page 76

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curtain falls. "We cannot help ourselves, nor you, nor anyone," sings the chorus aggressively across the footlights.

*Mahagonny* contains some real gems. There is, for instance, the very pretty *Alabama-Song* (in pidgin English), as well as another effective solo for Lenya, "Denn wie man sich bettet, so liegt man." The Jimmy-Jenny love duet, "Sich jene Kraniche in grossem Bogen!" is a composition of great beauty, this time not at all in Weill's night-club style, but rather in a beautifully worked texture evocative of baroque polyphony. The long scenes of the drinking party, the prizefight, and the trial are imposingly sustained. As always with Weill, the text setting as such is brilliant, as is the expert handling of the orchestra. I am bothered, though, by Weill's tendency to copy himself: he would certainly have sued another composer who plagiarized the *Cannon Song* and Macheath's death scene from the *Three Penny Opera* so shamelessly as he himself does in *Mahagonny*.

Brecht is an impressively skilled manipulator of words, and some of his *Mahagonny* rhymes are as memorable and effective as his pithy *Three Penny* inventions, translations, and paraphrases. The trouble is that he has made *Mahagonny* not a work of art, but a sermon. Art can certainly be a vehicle for the transmission of moral considerations, but the "message" must be communicated in terms of the art form. Brecht continually stops the show to harangue us; he preaches relentlessly, humorlessly. It all comes out like *Pajama Game* staged in the style of *The Cradle Will Rock*, with 7½ Cents become a grim and fiery anthem sung as the cobblestones are torn up and the barricades erected. In *Mahagonny*, all this happens in the service of a couple of notions on morality and economics so thin that they would not sustain a freshman bull session.

There is much to be enjoyed in *Mahagonny*, nor should its importance as a historical document of pre-Hitler Germany be underestimated. I wonder, however, at the shakiness of intellectual and aesthetic standards which leads so many to mistake a piece of entertaining *chic* for a "great masterpiece." The trend is fed by the album annotators, both in Lotte Lenya's personal reminiscences and in the ponderous idea spinning of the German critic, H. H. Stuckenschmidt. This review is the report of one who admittedly came to his task with *parti pris* in favor of *Mahagonny*, and found himself alienated and saddened by the spectacle of two men of great talent indulging in such sham.

The records themselves are most persuasive. For diction, rhythm, pace, life, and movement, this performance would be hard to improve. I should perhaps have enjoyed more accurate singing in the duet about the cranes, where Lenya's and Sauerbaum's singing-actors' approach really obscures the beauty of Weill's melody and harmony, but that would be my only complaint. The whole cast is excellent, the conductor has a perfect grasp of the right style, and both chorus and the sweet-and-sour orchestra are responsive and flexible. C.M.S.

## RECITALS AND MISCELLANY

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Agi Jambor, piano.  
CAPITOL PAO 8422. 12-in. \$4.98.

Capitol is not the first company to address a disc to the young piano student. The idea is to select music that all youngsters study and to present it played by an experienced artist, in the hope that the performances will serve as model and inspiration. Thus Capitol calls this disc "a pianist's *Gradus ad Parnassum* . . ." The basic idea is not bad. Great virtuosos ordinarily do not concern themselves with music of this sort, and children thus seldom have a chance to hear it as it should be heard. Miss Jambor handles her assignment well, playing simply, clearly, and with excellent taste. Extremely clear recorded sound. H.C.S.

## SPOTLIGHT ON WINDS

Vox DL 312. Two 12-in. \$9.96.

Another in the excellent "Spotlight" series produced for Vox by Ward Botsford. A great many instruments, mostly wood winds, are demonstrated here. In addition to familiar friends, we find a number of exotic or old instruments, ranging in type from a bull roarer to a mechanical nightingale. And here is a wonderful opportunity for the historically-minded to compare the sounds of modern and eighteenth-century flutes, or oboes, or bassoons. Here too is a rare chance to learn to distinguish between oboe d'amore, English horn, and bass oboe; between fife and piccolo; between contrabassoon and sarrusophone (difficult); and even between clarinets in A and B flat.

Some of the older instruments sound out of tune, and the noise of clicking keys is prominent in the contrabassoon, but on the whole the instruments are expertly played and reproduced. Those of the clarinet family sound particularly fine here (they are played by Pasquale Cardillo), and include the clearest representation of the basset horn I have heard on records. Only the kazoo is trauduced; its performer should be tissue-paper-and-combed out of the kazooists' union; any kid in my 5B class in P.S. 50 could have played *Frère Jacques* better than that. As usual in this series, the elaborate notes by R. D. Darrell are not only indispensable

Continued on page 78

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ble to proper understanding of what is in the grooves, but eminently readable.

N.B.

**UNIVERSITY OF ILLINOIS FESTIVAL OF CONTEMPORARY MUSIC, 1957**

Three 12-in. \$7.00 the set. Obtainable on order from the Illini Union Book Store, 715 South Wright St., Champaign, Ill.

Last year the program for the annual festival of contemporary music at the University of Illinois consisted of fourteen works commissioned for the occasion by the Fromm Music Foundation of Chicago. Six of those works are included in this remarkable release. They are as follows: *The Bell-Tower*, a one-act opera by Ernst Křenek (performed by soloists, chorus, and orchestra, John Garvey conducting); *The Return of Odysseus*, a cantata by Burrill Phillips (performed by Bruce Foote, baritone; Preston Tuttle, narrator; University of Illinois chorus and orchestra, Robert Shaw conducting); *Fantasia for String Trio*, by Irving Fine (performed by Homer Schmitt, violin; John Garvey, viola; Robert Swenson, cello); *To the God Who Is in the Fire*, a canticle by Alan Hovhaness for tenor solo, men's chorus, and percussion (performed by William Miller, tenor, with vocal and instrumental ensemble, Robert Shaw, conducting); *Symphony No. 4*, by Wallingford Riegger (performed by the University of Illinois orchestra, Bernard Goodman conducting); *String Quartet*, by Gunther Schuller (performed by the Walden Quartet).

Of these six works, the last, in my opinion, is the most important. This one quartet is enough to establish Gunther Schuller as a leading figure in contemporary American composition. He is one of the few Americans who have employed the twelve-tone system for genuinely inspired music making rather than calculated note spinning. His quartet solves the problem of using Weberian color devices in large forms; it is ceaselessly and most excitingly inventive in its treatment of the instruments, has real lyric thrust and fire, and bears the stamp of someone who has significant things to say.

The symphony by Riegger is also a beautiful and highly inventive work, full of life, color, and dramatic atmosphere. Its second movement, derived from a dance piece about the Spanish Civil War which Riegger wrote for Martha Graham, is twenty years old, but it fits perfectly with the tension and brilliance of the two outside movements. Riegger is Charles Ives's successor; his music has an Ivesian grandeur of scale and ruggedness of outline.

Fine's trio is quite short, magnificently made, somewhat Bartókian in feeling. Hovhaness' contribution is also quite short, makes splendid use of the pungent and starry sounds of its gongs and bells, and adds genuinely to the meaning of the text from the Upanishad which is sung.

Phillips' cantata has a doom-laden stridency in keeping with its antique theme, but I find it less moving than the

other four works mentioned. Křenek's opera employs a quite fantastic plot derived from a short story by Herman Melville. Since the composer has placed great emphasis on word setting, since the singers do not project the words at all well, and since the text is not provided with the notes, the record conveys very little more than a tissue of dark, excited sounds. An educational institution ought to do better by its own productions than to launch such a release without the key to its significance.

Performances vary. Those of the Walden Quartet and its three members who perform the *Fantasia* are absolutely first-class. On the whole the singing, by chorus and soloists alike, is also excellent. The orchestra is remarkably good in the symphony, rather less good elsewhere. The recordings are often thin in sound and some preserve coughs and other sounds which show that they were taken in performance, but they are all the recording there is so far as these compositions are concerned. A.F.

**THE SPOKEN WORD**

**HANS CHRISTIAN ANDERSEN: Tales**  
(R. P. Keigwin, trans.)

*The Tinder Box; The Emperor's New Clothes; The Steadfast Tin Soldier; The Emperor's Nightingale.*

Michael Redgrave, reader.  
CAEDMON TC 1073, 12-in. \$5.95.

This record will be a charming memory refresher for those adults who like me haven't had any contact with Andersen's fairy tales for years except for an afternoon at the Royal Danish Ballet in Copenhagen or some similar experience. For children it is a fine reading. Mr. Redgrave's voice is good and he does an excellent job with just enough character interpretation to make the stories interesting; *The Emperor's Nightingale* with all its delicate nuances is particularly well done. These are certainly tales for adults as well as children—in fact the meaning of all of them, I'm afraid, is missed by most children at the "fairy-tale" age. As a substitute for that gun-packing 5:30 TV show or the noisy laughter of a Howdy-Doody I'm afraid this record would not satisfy *les petites*. For a quiet tale before the lights go out I think it's excellent, however, especially *The Emperor's New Clothes* and *The Emperor's Nightingale*. MIRIAM D. MANNING

**JOSEPH CONRAD: Heart of Darkness; Youth**

Selections, read by Sir Ralph Richardson.  
M-G-M E 3618 ARC, 12-in. \$4.98.

Probably the best-known fact of Joseph Conrad's career is that he wrote in a language other than his native one. It's a fact worth repeating and wondering on, for few can achieve greatness even in their native tongues. Conrad didn't begin

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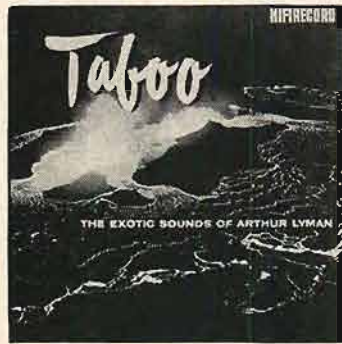
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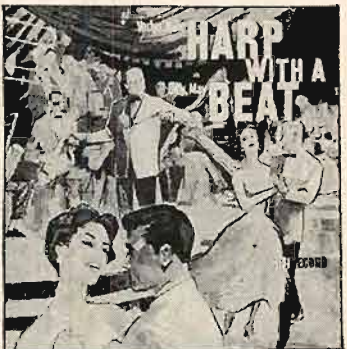
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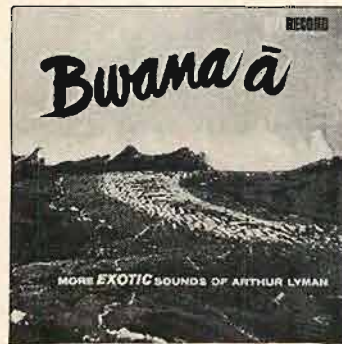
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to learn English until he was nineteen and a seaman on a British ship; later he claimed never to have opened an English grammar, and therefore merely to have "acquired" the language rather than "mastered" it. With this self-deprecation he certainly was deluding himself—or indulging in whimsy. His writing is both picturesque and precise, a framework on which he hangs a search for human truth.

The excerpts on this record are well chosen to preserve the continuity of story and tone, and transitions between passages are for the most part smooth. If one has not read a complete work, the value of hearing a condensation is, of course, debatable; but don't miss this record on that score. Sir Ralph is a spell-binding storyteller, reading material whose very moods are spellbinding and

catching their nuances to perfection—humor, mystery, the sense of evil, Marlowe's fascination with the character of Kurtz in *Heart of Darkness*, the strivings and frustrations of the young man on the doomed ship in *Youth*. Both stories are told in the first person, and the listener is drawn into the very atmosphere of the tales. I missed the famous line from *Heart of Darkness*, "Mistah Kurtz—he dead," but that is part of the price of selection and a silly prejudice to hoot. A wonderful record, not to be missed. ELEANORE B. WRIGHT

#### GREAT AMERICAN SPEECHES

Melvyn Douglas, reader: Patrick Henry: "Liberty or Death"; Thomas Jefferson: *First Inaugural Address*; Robert Toombs: *On Succession*; Robert E. Lee: *Farewell to His Troops*. Ed Begley, reader: George

Washington: *First Inaugural Address*; Josiah Quincy: *On the Admission of Louisiana*; William Jennings Bryan: "Cross of Gold" speech. Vincent Price, reader: Henry Clay: *On the War of 1812*; Charles Sumner: *The Crime Against Kansas*. Carl Sandburg, reader: Abraham Lincoln: "House Divided" speech; *Cooper Union* speech; *Gettysburg Address*.

CAEDMON TC 2016. Two 12-in. \$11.90.

Although the political campaigns of 1958 already are filling the air and air waves with speeches, it is only rarely that we hear anything similar to the oratory offered here. These speeches for the most part arose out of great occasions, and their makers spoke out of passionate conviction.

The readers do a remarkable job of recapturing the spirit of the original speakers. Two of the performances are worthy of special comment. Having demonstrated unusual eloquence and versatility with his readings of Patrick Henry, Jefferson, and Lee, Melvyn Douglas perhaps could not be expected to read Robert Toombs's "Succession" speech with conviction. But, in fact, Douglas' presentation of the Georgia senator stands as one of the most moving performances in the album. Similarly, Ed Begley's impersonation of William Jennings Bryan is superb. I have a recording of the Great Commoner speaking, and the likeness between Begley and Bryan is remarkable.

The one exception to the general excellence is Carl Sandburg's strained and self-conscious reading of Lincoln, with its voice-from-the-tomb tone so irritating as to make communication impossible.

The speeches themselves are well chosen, each one interesting as well as moving. Josiah Quincy's very long one in opposition to the admission of Louisiana to the Union is especially to be noted by those of us who have followed the recent debate over the proposed statehood of Alaska. All in all, an excellent and inspiring album. Roy H. Hoopes, Jr.

#### SOUNDS OF SEBRING, 1958

RIVERSIDE R 5011. 12-in. \$5.95.

Somebody must be buying these crazy records. This is the tenth sportscar disc to come from Riverside Records, and I doubt that producers Bill Grauer and Barrett Clark are so dedicated to the sound of a 3.5 Ferrari tuning up that they've become sheer philanthropists. I'll say one thing about listening to the steady hum of a sportscar engine being raced: I never realized before just how much it sounds like a dentist's drill.

Anyway, we have here the third record devoted to the annual endurance race at Sebring, Florida. The second side of the disc, describing the race itself, is quite exciting. By a clever interweaving of narration and pit-stop interviews with drivers as they come off the track (for repairs or change of drivers), the Riverside producers have done a very good job of recapturing the atmosphere of the

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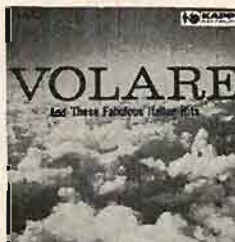


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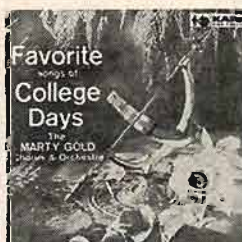
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race. The Sebring race lasts twelve hours; by breaking the record down into "reports" on the race every hour or so, the producers succeed in giving the listener a sense of actually being present as the Jaguars break down and fall out of the race; as the Aston-Martins, given excellent chances of victory in early prognostication, are forced out after leading the way for the first four hours; as the Ferraris stay on to win the victory despite their brakes; as a miraculous little Porsche hangs on all the way, finishing third.

Side I of the record, consisting of pre-race talk about how the course has improved, how the cars are going to do, which cars are having what kind of trouble, etc. will be of interest only to the dedicated.  
ROY H. HOOPES, JR.

**JONATHAN SWIFT: Selections**

Alec Guinness, reader.  
M-G-M E 3620 ARC. 12-in. \$4.98.

Alec Guinness is a near-perfect reader for Swift: that very average man, the ship's surgeon Lemuel Gulliver, relates his fantastic adventures "in several remote nations of the world" in a manner so prosy that no one could possibly doubt their reality; the anonymous solid citizen who has "no other motive than the public good of [his] country" makes his "modest proposal" in tones of such cool detachment that its monstrous cruelty and Swift's own savage indignation become almost unbearable; the eighteenth-century gentleman's urbane amusement at his society's pretensions and hypocrisies emerges in beautiful understatement from *A Meditation Upon a Broomstick* and *On the Death of Dr. Swift*. Has anyone ever articulated the word "Houyhnhnms" so as to convey more immediately the fact that Gulliver is in the land of whinnying horses? Could anyone possibly intimate more in the sly little "&c." that follows *When I Come to Be Old's* injunction against speaking of "favor with Ladies"?

But a consummate actor and a brilliant satirist are not given due honor. The selections from Swift's longer works are very brief excerpts indeed, and explanatory notes seem almost mandatory. *The Voyage to Lilliput* may perhaps stand on its own as children's fantasy; but the adult listener would find the passages read here more meaningful if it were pointed out that it's the contemporary political scene Swift is ridiculing in the investigating committee's official report of the contents of Great Man-Mountain's pockets and in Gulliver's account of Lilliput's absurd quarrels between those who wear high-heeled shoes and those who wear low heels, between those who break their breakfast eggs on the big end and those who break them on the little end. *The Voyage to the Houyhnhnms*, with its description of a utopian society where horses are masters of revoltingly bestial creatures (men, the Yahoos), is intended to make irrefutable Swift's contention that "reason alone is sufficient to govern a rational creature." The opening paragraph of Chapter X, which is all one hears from the record, not only suggests very little of the intel-

lectual ambiguity of this perplexing book but hardly gives much idea of the narrative action. And if the unprepared auditor is to be confronted with *A Modest Proposal's* detailed prospectus of a plan for the butchering of babies in order to alleviate population problems and to provide delicacies for gonnets' tables (suggested price: ten shillings), he at least should be told that although Swift "loathe[d] and detest[ed] that animal called man," he "heartily love[d] John, Peter, Thomas and so forth." J.C.

**FOLK MUSIC**

by Edward L. Randal

**D**ESPITE the current deluge of high-quality Spanish recordings, Westminster's *Songs and Dances of Spain* (WF 12001/04) deserves a top spot on anybody's list. Here in four discs is a sprawling anthology of indigenous Spanish music, expertly taped and expertly presented. It is touched with the peculiar genius of Alan Lomax, who made the field recordings and who supplies the excellent annotation. Lomax has a gift for seeking out the root of a national folk music and capturing its sweeping dignity and underlying poignancy. For example, in Granada "a ragged blind guitar player, proudly announcing himself as the little Montoya, brought real gypsy fire out of his battered guitar." Again, in Seville's enormous cathedral an aged self-taught organist alone keeps alive the old practice of playing popular music in the course of the Mass. There is a magnificence—and a soul-wrenching reverence—in the old man's organ booming forth an exultant flamenco theme at the elevation of the Host.

Volume I of this set comprises the music of the Andalusian cities, and features a stamping, infectious *El Vito* from Córdoba and an orgiastic *Soleares* taped in a Granada cave. Volume II covers the islands of Majorca and Ibiza; there is a lightness here, as though the open water between the Balearics and Spain proper had washed away the wild sorrow of the gypsy south. Volume III is Jerez and Seville, the citadel of flamenco; highlights are the aforementioned organ, assorted street cries, and a *saeta*—a spontaneous "arrow of song"—taped during the Holy Week procession. Volume IV returns to Majorca with a selection of the island's popular dances as well as the jota of Aragon.

Any of these records will satisfy the amateur of Spanish music: only the complete set will suffice the initiate.

In a sequel, with a slight four-song overlap, to a Stinson set of two 10-inch LPs (SLP 80/1) of a few years back, Ewan MacColl and A. L. Lloyd put out to sea once more in Tradition's *Blow Boys Blow* (TLP 1026). The two singers bring their habitual harsh honesty to these chanteys and ballads. The like of *Whiskey Johnny*, *The Banks of Newfoundland*, and *Haul on the Bowline* limn the bitter realities and sordid pleasures of seafarers in the age of sail. Alf Edwards weaves

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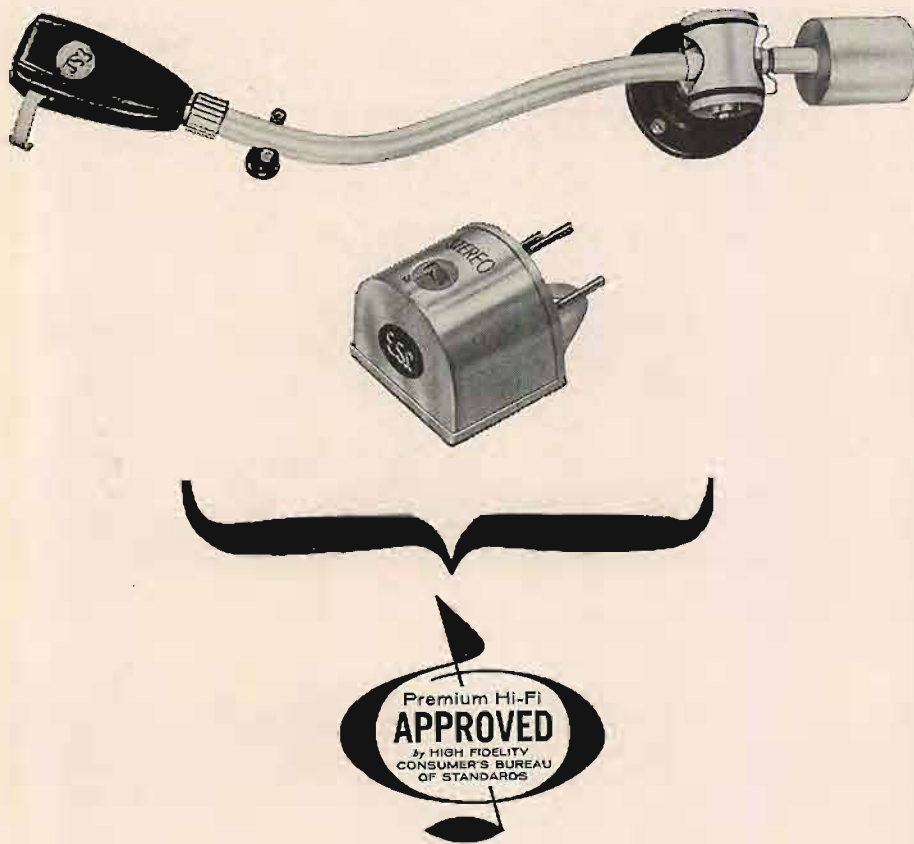
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a particularly nostalgic forecastle atmosphere with his accordion accompaniments. Clear reproduction.

Vanguard's *Folk Songs of Many Lands* (VRS 9019) features the winsome soprano of Martha Schlamme. This is actually a reissue—with a handful of added starters—of an outstanding 10-inch LP of several years back. The sound has been upgraded, and Miss Schlamme's artistry reconfirms my earlier opinion that this recital is one of the best of its kind.

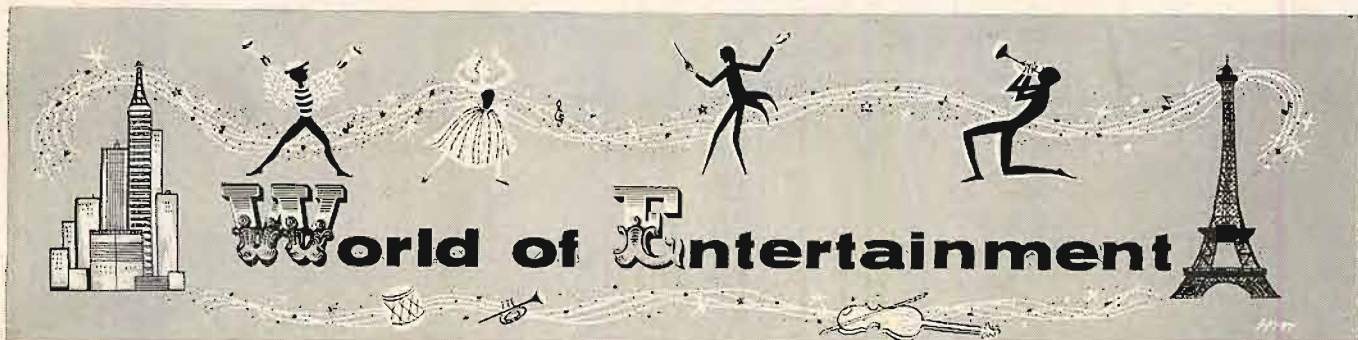
From Riverside comes an unheralded gem, *Songs of Robert Burns* (RLP 12-823), sung by Betty Sanders. Burns wrote more than a thousand songs and poems in his short, unhappy thirty-seven years, virtually all of them rooted sturdily in the rich Scots folk tradition. In some cases, Burns set his own lyrics to well-known folk melodies; in others he merely touched up verses in common use. Both poet and listener are blessed here in the interpretative skill of Betty Sanders. She brings to these ballads an obvious affection and respect, coupled with a clear, lovely voice. There is deep emotion and great beauty in this recording.

The star of Capitol's *A William Clauson Concert* (T 10158) is a concert hall balladeer. His assets include a bell-like tenor voice and a flair for vocal characterization. At twenty-seven, his style is still in the formative stage, but his talent is undeniable. This handsomely recorded "live" concert of staples—*Greensleeves*, *John Henry*, *Streets of Laredo*—is superior entertainment by any standard.

Westminster's *French Songs of Love and the Sea*—psychoanalysts might have a cogent comment or two on that title—(WP 6076) is an unusual and unusually satisfying choral program. Made in Europe by Erato, the disc offers the Philippe Caillard Vocal Ensemble in traditional songs more or less related to the sea, and the Chorus of Jeunesses Musicales de France in a half-dozen Provençal songs sung in the original—and very beautiful—*langue d'oc*. Both choral groups are excellent, the songs are superb, and the sound is faithful if not spectacular. No texts; no translations.

The principal of *Bob Gibson* (Stinson SLP 76), who has strayed to other labels with success, offers a collection of straightforward American folk songs. A good number of them are relatively uncommon, e.g., *Lily of the West*, *I'm a Methodist Till I Die*, *Ohio River*. Baritone Gibson is in good voice, and he has been relatively well recorded.

*Tahiti Fete!* (TT 1800), a two-disc release from Tiare Tahiti Records of Papeete, is an arresting musical portrait of the South Pacific paradise. As a French possession, Tahiti celebrates Bastille Day with a week of festivities centered around traditional musical forms. This album derives from tapes made at such a celebration in Papeete. Two hours of percussion and chant are *not* for the casual listener, to be sure; but even though this set's primary appeal will be to students of ethnic music, there's also a touch of romance for everyone who's ever longed to escape—like Gauguin—to Tahiti. And what man on the sunny side of senility hasn't?



## Here at Home

**"The East Side, the West Side."** Patti Page. Mercury MGJ 2100. \$7.96.

Patti Page has always had a good sense of rhythm. In addition, on this album of two records, her voice is mellower than I can ever recall it. Yet, though her rhythm songs, such as *Nice Work If You Can Get It*, are better than ever, her attempts at sophistication just don't come off.

**"The Fabulous Kate Smith."** Kapp KL 1082. \$3.98.

Kate Smith, her many fans will be pleased to know, has not changed. She still delivers her songs as they were written, with a voice that is basically rich. She shows herself to particular advantage in *All the Way*; and since her sense of rhythm always has been a strong point, she does well in *Just in Time*. My reservation about Miss Smith is, as always, that her treatment of lyrics scants their emotional values.

**"Lola Fisher, From Here to Yonder."** Lola Fisher. Cadence CLP 4002. \$4.98.

Miss Fisher, as understudy in the Eliza Doolittle role of *My Fair Lady*, gets very little chance to become famous. This record should help her. For she has a very sweet voice that is lyrical in *When I Go to Meet My Love* and possessed of clear, soft delicacy in *I Know a Boy*. I should like to hear her on a disc with greater variety of songs—and also under technical conditions that do not emphasize each pause for breath.

**"From My Heart."** Tony Perkins. RCA Victor LPM 1679. \$3.98.

Tony Perkins, the sensation of *Look Homeward, Angel*, now has joined the rush of young actors trying to crash the golden gates of Broadway musicals. In such songs as *Speak Low* and *This Is My Lucky Day* he reveals a pleasant voice; and though his rhythm style lacks fire, he already is better than some who sing on Broadway stages.

**"Great for Dancing."** George Evans Orchestra. London LL 1777. \$3.98.

Anyone with an insatiable appetite for fox trots will find little wrong with the sax-laden orchestra of George Evans as he trots out careful arrangements of such tunes as *You Stepped Out of a Dream*, *Don't Blame Me*, or *Long Ago*.

**"Stanley Holloway's Concert Party."** Stanley Holloway. Riverside RLP 12824. \$4.98.

Stanley Holloway, today one of our most finished artists, learned part of his craft in the English music halls of pre-World War I, an era in popular entertainment he revives here with his usual enormous skill and integrity. Too fine an artist merely to poke fun at the past, Holloway has the magnificent equipment of voice, timing, and experience that are becoming increasingly rare in the assembly-line training of television. The result is a superlative presentation, in the traditional manner, of *The Floral Dance*, *Long Ago in Alcalá*, *The Trumpeter*, and *The Green-Eyed Dragon*. My favorites, however, are the humorous recitatives—as only Holloway can do them—of *On Strike*, *Albert's Reunion*, *Sam's Christmas Pudding*, *The King Who Wanted Jam for Tea*.

**"Kings Go Forth."** Music from the sound track of the film. Capitol W 1063. \$4.98.

After an opening that is—quite properly—military, ominous, and vibrant, this score by Elmer Bernstein goes into a slump from which it rarely recovers. Compared to the sturdiness of Mr. Bernstein's music for *Desire Under the Elms*, the romantic themes are very weak; and the attempts at jazz, with a Red Norvo combo, are not distinguished.

**"The Lighter Side of Lauritz Melchior."** RCA Camden CAL 424. \$1.98.

In these pieces, reissued from 78s, tenor Lauritz Melchior can be gratefully welcomed again. Mr. Melchior knows how to create a crescendo and still have plenty of breath. Moreover, unlike many opera singers, he projects lyrics with a genuine sense of the emotion they're intended to convey. Here he gives particular pleasure with *Serenade*, from *The Student Prince*, and *Because*.

**"Lush and Latin."** Freddy Martin's Orchestra. Capitol T 998. \$3.98.

This is a rhythmic, vigorous group, with good arrangements. *Autumn Leaves* uses Freddy Martin's tenor sax as a sad voice against a provocative background; and his cha-cha-cha version of *In a Little Spanish Town* avoids the curse of this Latin dance—boredom—by varying the theme in repetition.

**"Oh Lonesome Me."** Don Gibson. RCA Victor LPM 1743. \$3.98.

Don Gibson has plenty of energy without hollering; enunciates lyrics, not breathy grunts; and shows, in *Oh Lone-*

*some Me* and *Too Soon To Know*, a voice that is much better than that of most country singers.

**"Patterns."** Frank Comstock Orchestra. Columbia CL 1156. \$3.98.

Frank Comstock remains near the top of the pop orchestra heap with another fine recording that features his customary unusual arrangements, exciting contrasts, and good solos. With such songs as *Am I Blue* or *Sometimes I'm Happy*, he never loses the melody in arrangements and knows the value of a beat that is clean, but subtle.

**"Rockin' with Kay."** Kay Starr. RCA Victor LPM 1720. \$3.98.

With a fantastic sense of rhythm, unflagging gusto, and a good feeling for lyrics, Kay Starr has cut one of her best records, with numbers ranging from a dynamic *Dry Bones* to a sort of half-talking *Rockin' Chair*. She is earthy, but never coarse; vibrant, but never mannered. She has the artist's trick of making a song a personal triumph.

**"Don Shirley Solos."** Don Shirley. Cadence CLP 3007. \$3.98.

Don Shirley's piano playing indicates solid classical background as well as careful study of any pop song he plays. His *Little Girl Blue* conveys delicately and poignantly the fact that here is no little girl but a woman growing older and lonelier. The opening and closing phrases from *Merrily We Roll Along* are inspired, and in *I'm in the Mood for Love* he is tender without ever becoming maudlin. At first hearing, his arrangements seem simple, but actually his variations are exquisitely done. I hope Mr. Shirley will not be browbeaten into acquiring a background of strings.

**"Songs My Mother Taught Me."** Emile Côté Glee Club. Judson 3012. \$3.98.

This is an earnest group, with good solo work, particularly in *The Rose of Tralee* and *Red River Valley*. Songs are not ditched for gimmicks, and melody is not blurred for weird harmonies.

**"A Star Is Born."** Recording from the sound track of the film. Columbia CL 1101. \$3.98.

Originally this was issued as a higher-priced record. As one of Judy Garland's best discs, it is much more interesting than most movie sound tracks. Those of us who have grown tired of hearing in-

competents do *The Man That Got Away* can learn how it should be sung.

"That's Me All Over." Gypsy Rose Lee. Westminster WP 6093. \$3.98.

Gypsy Rose Lee talks her way through a wide variety of numbers. I particularly liked, among the new material, a clever number by Jim Kaye, called *The Other Woman*. But Miss Lee's selections far excel her talent.

"They're Playing Our Song." Art Van Damme Quintet. Columbia C2L7. \$7.96.

For some years now, this quintet has been equally tasteful either in support of a singer or on its own. On this two-disc album it proves its general excellence in arrangements of songs that many others have ruined. The group is robust and original with *The Saints Come Marching In*; sophisticated with *Kansas City Moods*; lyrical with *Mighty Lak' A Rose*; driving with *Everybody Loves My Baby*. And never dull.

MURRAY SCHUMACH

"Take Five." A cabaret revue presented by Julius Monk, with Ronny Graham, Jean Arnold, Ceil Cabot, Ellen Hanley, Gerry Matthews. Washington-Offbeat O 4013. \$5.95.

"Take Five" is the name of a miniature revue that has been running in the Downstairs Room—a cellar *bistro* on New York's Sixth Avenue. A cross between a Broadway musical and a night club act, it contains something of the irreverent quality of one of Ernie Kovak's old "Tonight" shows; and though not consistently funny, its high points are charged with the kind of up-to-the-minute laughs you'd expect listening to Mort Sahl read a Jack Kerouac novel.

Both musical numbers and comedy skits are wrapped in the same mood of mockery. The closing number, *Doing the Psycho-neurotic* ("guaranteed to drive you sane, sane, sane!"), captures the flavor of the whole revue and is a tribute to composer Ronny Graham's flair for parodying our all-too-serious times. Graham is also excellent in *Harry the Hipster*, a skit consisting of a lecture by the Dean of a School for Boppers, and *Night Heat*, a scintillating take-off on the Mike Wallace interviews.

The songs are for the most part parodies set to music, with *We Met In Cristede's*, a love ballad of upper New York, and *Westport*, the name of a wife-trading game, more or less typical.

Good, timely, to-hell-with-everybody fun, recommended for not-too-angry young (or old) rebels.

ROY H. HOOPES, JR.

"Sing Along with Mitch." Mitch Miller and the Gang. Columbia CL 1160. \$3.98.

Pygmalion and Galatea can go stand in the corner. Mitch Miller, the man with the spade beard, has wrought a much more astounding miracle. He has dug up sixteen war horses beaten to death decades ago at 1,000,000 barbershop and beer parties and got them running again.

Here are perhaps the most hungover and oversung tunes of the past century, from *Down by the Old Mill Stream* to *Working on the Railroad*, complete with the unidentified man fiddle-i-o-ing in the kitchen with Dinah.

Miller's Magic Elixir is compounded of one part rhythm, two parts musicianship, and five parts gusto. No new harmonies here; the chords and parts are the same ones you sang at your last fraternity picnic; the only true surprise, in fact, is to hear them sung on key. The arrangements are straight, with male chorus and orchestra including lots of guitar and some banjo, plus a marvelous, silvery harmonica obbligato particularly effective on some of the slower, soupier songs like *Smile Achile* and *Let the Rest of the World Go By*.

Generally, one side is fast, the other slow. The fast side applies march tempo—a Miller specialty and deliberately a shade loud on the snare drums—to *Bell Bottom Trousers*, *I've Got Sixpence*, and *Be Kind to Your Web-footed Friends*, among others. *Bell Bottom Trousers*, incidentally, and *Sweet Violets* have both been carefully bathed in grandmother's lye soap, and emerge so pure that grandmother won't be shocked at all. (If she's anything like our grandmother, she may even be mildly disappointed.) The slow side revives, besides a few songs already mentioned, *The Old Gang of Mine*, *By the Light of the Silvery Moon*, and *You Are My Sunshine*. Almost unaccountably missing is *Sweet Adeline*. Perhaps even Miller couldn't rejuvenate this one.

Altogether a delightful thirty-four minutes. The only real fault with this collection is that it's hard to hear. The recording is excellent, but so far no one listening to it on our phonograph has been able to resist following the instructions on the front of the jacket. And for anyone who needs them, the words are printed on the back.

C. L. ROBERTS

## Foreign Flavor

"Blue Italian Skies." Renato Carosone and his Sextet. Capitol T 10147. \$3.98. Renato Carosone, whose discs outsold all competition in Italy last year, here displays the solid basis of his popularity. His combo is as smooth as Strega, and both he and drummer Gege di Giacomo—with whom he shares the singing chores—are skilled vocalists. The songs are all drawn from the upper echelon of the Italian hit parade, and the reproduction is superb.

"Chansons de la Belle Epoque." Soloists and Orchestra. M. Philippe-Gérard, cond. Vanguard VRS 9030. \$4.98.

"Chansons—1900." Soloists and Orchestra, Franck Aussman, cond. Columbia WL 125. \$4.98.

*Paris est toujours Paris* goes the proverb. Some think the Paris of today has changed. But there was a time when Paris was what Paris should always be—the turn of the century era known as *La Belle Epoque* when gaslight and Toulouse Lautrec and fleshy fleshpots, Ana-

tole France and Yvette Guilbert, all flourished.

Coincidentally, the songs of the period are represented on two releases this month: and the two collide squarely, with five selections duplicated. *Chansons—1900* shades its rival both in reproduction—which maintains the high standard of the *Adventures In Sound* series—and in the quality of its artists. Conductor Franck Aussman's propensity for present-day effects goes far, however, to destroy the *fin de siècle* atmosphere. And the finest thing on either disc is Germaine Montero's rollicking *Tha-Ma-Ra-Boum-Di-He*, prototype of the Bowers's famous *Ta-Ra-Ra-Boom-De-Ay*, for Vanguard.

In sum, the Columbia is the better all-around buy, but the Vanguard offers the most electrifying single performance—and of a song that epitomizes the entire *Belle Epoque*.

"Fury of the Matador." Don Miguel Valencia and Orchestra. Design DLP 65. \$1.59.

With commendable verve the fancifully named Don Miguel Valencia leads an unnamed orchestra through ten of the more vivid pasodobles of the *corrida*. Despite a certain thickness in the bass, the sound is genuine high fidelity, and the tab is a striking \$1.49. There are better recordings of bull ring music available, but at the price this is an outstanding best buy.

"Honeymoon in Portugal." Carlos Ramos, baritone; Trio Odemira. Capitol T 10145. \$3.98.

A lucidly recorded album featuring the silken-voiced Trio Odemira in tandem with baritone Carlos Ramos. In this musical tour of Portugal the moody *fado* alternates with gayer fare—always to guitar accompaniment—and the total is an effective glimpse of Lisbon after dark.

"Germaine Montero Sings Songs From *Mother Courage* and Songs of Parisian Nights." Germaine Montero, mezzo-soprano; Orchestra, Raymond Chevreux, cond. Vanguard VRS 9022. \$4.98.

Mlle. Montero has a big, rough-hewn, electric voice which she zestfully employs here in songs from a French version of the late Bert Brecht's bitter, satirical *Mother Courage*, in which she starred. This play, set in the Thirty Years War, points up the futility of all war.

Of the nine Parisian songs on the over-side, five are by the great and always ironic Jacques Prevert, one is a Parisian classic by Aristide Bruant, and another is Montero's superlative rendition of *Tha-Ma-Ra-Boum-Di-He*. Although both sides were formerly available in ten-inch format, the sound remains technically excellent.

"Paris After Midnight." Liane and the Bohème Bar Trio. Vanguard VRS 9027. \$4.98.

The Viennese Liane is back doing better by the City of Light than most native Parisian thrushes. Cool sophistication tempers the inherent warmth of Liane's vocal



style and, as always, the blend is near perfection. Her songs—*Mademoiselle de Paris*, *Boléro*, *Avril au Portugal*—are all first-rate, as is the recorded sound. This ranks with anything Liane has done previously, which is high praise.

O. B. BRUMMELL

## FI MAN'S FANCY

by Philip C. Geraci

"Brass in Hi-Fi." Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard, cond. Westminster XWN 18664. \$4.98.

Of the myriad ways in which brasses might be starred in "hi-fi," this is the most startling: here are eighteenth-century chamber works by four baroque composers—Giuseppe Matteo Alberti, Giovanni Battista Bononcini, Giuseppe Jacchini, and Giuseppe Torelli. These seven seldom-heard compositions are beautifully performed in a recording which nears sonic perfection with its gorgeously full, articulate, reverberant, magnificently sweet, and virtually distortionless sound.

"Cook's Tour of High Fidelity." Cook 1079. \$4.98.

Emory Cook's latest sound adventure includes both a serious experiment with high-fidelity recording techniques and a monumental farce. The fun takes up three-quarters of the disc's playing surface, and is made up of nerve-shattering sound effects (with an industry-chiding audio story thrown in for kicks) that will make some fans howl, some chuckle, and others writhe in agony. The experimentation is a comparison between music (piano and violin) recorded directly onto the master disc and music first recorded on tape and later transferred to disc, the process generally followed in modern recording. Any difference between the two is a very subtle one, and I for one am content with the present state of affairs.

"Encore Please, Sir John." Hallé Orchestra, Sir John Barbirolli, cond. Mercury MG 51061. \$4.98.

The audience applauds, and Sir John, fired with zeal, responds with not one but *eight* encores. No advocate of monotony, Sir John conducts with a passionate regard for impressionistic vivacity. The Hallé orchestra blazes into frenzies of inspired enthusiasm, extracting from Chabrier's *Joyeuse Marche* and Sousa's *Stars and Stripes Forever*, for example, a lion's share of crashing vigor. The Mercury recording is equally brimming with resounding fidelity: spacious, reverberant, and remarkably transparent, this disc is a prime choice for aficionados everywhere.

"Gems Forever." Mantovani and his Orchestra. London LL 3032. \$3.98.

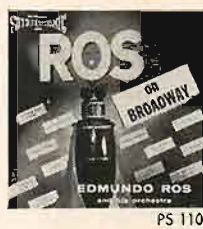
Mantovani yesterday is pretty much Mantovani today, and *Gems Forever* is really Mantovani forever. The tunes may vary, but the arrangements preserve the

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unique flavor that always marks this master of strings. This is another fine London recording, full of fi and a gem unto itself.

"Journey to Love." Symphony of the Air, D'Artega, cond. Westminster XWN 18745. \$4.98.

*Journey to Love* (music by Rebekah Harkness, orchestration by D'Artega) is a modern ballet given its premiere last June to commemorate the opening of the World's Fair in Brussels. It traces the course of a young couple's international search for the presumed rapport of youth. The music is modern in the style of a Hollywood tempest: full of violent emotion yet conveying plenty of melody. Westminster has the Symphony of the Air in excellent perspective, and bestows upon this famous assemblage some of the most thrillingly clean dynamics I've heard on monophonic records.

Lehár: "A Musical Portrait in Hi-Fi." Victor Hruby and his Viennese Orchestra. Vox VX 25560. \$3.98.

This album traces the lifework of the king of operetta from the 1892 opening of *Viennese Women* to his final work, *Land of Smiles*, in 1934. Melodies from some fourteen works are woven into a nostalgic tapestry, in a performance strictly Viennese. The concise and uncluttered recording is on the close side; and inner band distortion has been held within tolerable limits, despite Lehár's dynamic scoring.

"Music for Non-Thinkers." Guckenheimer Sour Kraut Band. RCA Victor LPM 1721. \$3.98.

This sequel to "Sour Kraut in Hi Fi," released several months ago, is even funnier than its precursor. Half a dozen normally very fine musicians have deliberately set about to wreck music in general and band music in particular. They wind up with an uproariously side-splitting caricature of just about everybody's home town band on a hot Sunday afternoon. By accident or design, "Music for Non-Thinkers" is, technically, one of the very finest RCA recordings on the books.

"Rhapsody." Ferrante and Teicher, pianos. Urania UR 8011. \$3.98.

Keyboard shenanigans are pretty much abandoned here in favor of a vigorously "straight" performance by a pair of highly talented artists. Six rhapsodies, including Ferrante and Teicher's own *Hollywood Rhapsody*, enjoy relatively unadulterated duo-piano treatment in a sprightly and vivacious style. The recording is as full-bodied as tried and proven ribbon microphones can make it.

"John Sebastian Plays Bach." John Sebastian, harmonica. Columbia ML 5264. \$3.98.

This record was heard initially with curiosity, then astonishment, and, ultimately, total admiration. For an instrument as unlikely as the harmonica to sound as stately and dignified as it does here in the expert hands of John Sebastian is an accomplishment worthy of anybody's un-

ashamed awe. Sebastian has selected three Bach flute sonatas, presumably because the range of the flute most nearly approaches that of the Hohner four-octave chromatic harmonica which is his exclusive instrument. Although a disturbingly pronounced groove echo mars the sonic felicity of Columbia's processing here, the general effect of a not-too-close-nor-yet-too-distant miking technique is believable and pleasant.

"Sounds of Steam Locomotives, No. 3."

Folkways FX 6154. \$5.95.

Railroad recordings appear hard-pressed to expire these days, with a new one coming along every couple of months. If anything can lodge the fatal shot, however, the latest Folkways stands in perhaps the best vantage spot. Although No. 3 may be superb from the scientific point of view, as a sound adventure it is a thin, peaky flop. Rail devotees are still directed to last year's Audio Fidelity release, "Railroad Sounds, The Sounds of a Vanishing Era" (AFLP 1843), for the most realistically hair-raising assortment of railroad noises to date.

## THE BEST OF JAZZ

by John S. Wilson

AFTER HOURS

PRESTIGE 7118. \$4.98.

Four long blues, from fast to slow, punched out by a group that includes Thad Jones, trumpet; Frank Wess, flute and tenor saxophone; Kenny Burrell, guitar; and Mal Waldron, piano. There is less straining here than in the usual blowing session, and one piece, *Empty Street*, has a unity of conception building it into an effective mood setting.

BIG BILL BROONZY: *The Blues*

EMARCY 36137. \$3.98.

An excellently recorded group of songs by one of the finest of all blues singers. In 1951, when these were made (but not released), Broonzy's voice was no longer as sure or flexible as it once was, but he gauges his limits well and works very effectively within them. Broonzy's unique ability to be both swinging and poignant colors everything he does on the disc. Provocative liner notes by Studs Terkel.

TED BROWN SEXTET: *Free Wheeling*

VANGUARD VRS 8515. \$4.98.

This Tristano-influenced group is given strength and body by the increasingly impressive pianist, Ronnie Ball, whose lean, sinewy playing with its strong rhythmic insistence contrasts with the fluffy, floating, seemingly unattached saxophone style of the Tristano school. The saxophones in this case are played by Brown and Warne Marsh, both Tristano students, and Art Pepper, all of whom sound uncertain and tentative. It's almost worth

sitting through them, however, to hear Ball, who has not yet been extensively recorded.

**RALPH BURNS AND THE QUIET HERD:** *Very Warm for Jazz*  
DECCA 9207. \$3.98.

Neatly balanced and organized arrangements, occasionally almost too cut and dried, are enlivened by Zoot Sims, playing both tenor saxophone and clarinet, and by Urbie Green's suave trombone.

**BARBARA CARROLL TRIO:** *Barbara*  
VERVE 2095. \$4.98.

A sparkling, imaginative development of an intrinsically routine tune, *The Trolley Song*, shows Miss Carroll to be a stronger, more mature pianist than we have heard in the past. But this may be only a portent for the future or simply a brief rising to an occasion, for she plays the rest of the disc in her usual pleasant but placid manner.

**CHAMBER JAZZ SEXTET:** *Pal Joey*  
CADENCE CLP 3015. \$3.98.

Lively, loose-jointed reworkings of the Rodgers and Hart score highlighted by the work of Modesto Briseno, a superior baritone saxophonist, and Frank Leal on alto. Briseno gets around his horn with the agility and drive common to the better modern jazz baritone men but he has a warmer, more sensitively shaded tone than is usually heard. Leal swoops and soars gracefully in the Paul Desmond manner. Between them they give needed zest to a group that is rhythmically strong but sodden in ensemble.

**CY COLEMAN**  
SEECO 402. \$3.98.

Despite his cocktail background, Coleman now moves freely and easily in a jazz context. His performances here, with bass and drums, might be classified as "pop jazz"—close to the melody but swinging and inventive.

**JOHNNY DANKWORTH:** *Five Steps to Dankworth*  
VERVE 20006. \$4.98.

This disc offers the first adequate presentation in this country of one of the best jazzmen developed overseas. Dankworth's clean-lined, soaring alto is heard with his big band, and with two quintets drawn from the band and led by trumpeter Dickie Hawdon and trombonist Laurie Monk. The big band cuts written arrangements cleanly but is inclined to mumble on head arrangements. The quintets are primarily showcases for the group's major soloists: Dankworth, playing with an easy sweep that is very reminiscent of Benny Carter; an amiable pianist named Dave Lee; and Hawdon, whose trumpet work through most of the disc (beware of him on *Magenta Midget*) is a brilliant blend of modern jazz surface wrapped around an attack that goes back to the young Louis Armstrong. Dankworth's big band, incidentally, has the

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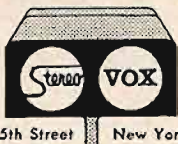
GRIEG: *Peer Gynt Suites No. 1 & No. 2, Op. 46, 55* Bamberg Symphony, Jonel Perlea, conductor **ST-PL 10.250**

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**BUDDY DE FRANCO: Plays Artie Shaw**  
VERVE 2090. \$4.98.

**BUDDY DE FRANCO: Plays Benny Goodman**  
VERVE 2089. \$4.98.

The effort to find a proper setting for De Franco, a technically brilliant but communicatively chilly clarinetist, now leads him to cast a backward glance at two of his worthy predecessors. In his versions of pieces associated with Goodman's small groups and Shaw's Gramercy Five, there is no overt attempt by De Franco to imitate the styles of either man but he fits more readily into the context of the Shaw pieces. Because of this, they hang together well and are brightened by the spur of Ray Linn's versatile trumpet. The Goodman pieces lose their essential unity in the De Franco reincarnation by being reduced to the role of undercarriage for a series of extended solos such as might come out of any blowing session. De Franco is spelled by such able men as Georgie Auld, Don Fagerquist, Victor Feldman, and Barney Kessel.

**LEONARD FEATHER—DICK HYMAN  
ALL STARS: Oh Captain!**  
M-G-M 3650. \$3.98.

This is proclaimed as "The First Jazz Show-Tune Album with Vocals." The vocalists are Jackie Paris, a hoarse-voiced, Sinatra-influenced singer who is capable of an unpretentious pop style; and Marilyn Moore whose babyish voice is glossed up with Billie Holiday mannerisms. Paris' performances are modest and pleasant, but neither he nor Miss Moore brings anything suggestive of jazz to the disc. That quality is provided by Coleman Hawkins, caught in an unusually mellow and relaxed mood; by Tony Scott, who romps from clarinet to tenor and baritone saxophones; and by Hyman, playing a slyly prodding piano. Yet despite all their good efforts, the score of *Oh Captain!* is not prime jazz material.

**FOURTEEN BLUE ROADS TO ST. LOUIS**  
RCA Victor LPM 1714. \$3.98.

RCA Victor has pulled fourteen versions of *St. Louis Blues* out of its files, a collection which vividly illustrates the limitless variety possible in jazz. Set up in this manner, almost like fourteen variations on a theme, these performances are never repetitious, rarely tiresome. The list includes Benny Goodman playing a strong, rough-edged solo in a placid Fletcher Henderson arrangement; John Kirby's band swinging mightily; Earl Hines's sparkling boogiewoogie version; Maxine Sullivan singing softly and silkily; and Louis Armstrong blowing his ponderous, muffle-bound big band of 1933 into the background. And there are Jack Teagarden, Lena Horne, Fats Waller, and Duke Ellington as well. Also, among oth-

ers, Eartha Kitt and Perez Prado, whose tracks might have been used to better advantage.

**TERRY GIBBS QUARTET: Plays the Duke**  
EMANCY 36128. \$3.98.

Ellingtonia is fine fodder for Gibbs's blithe way with the vibes, and it proves to be even finer as a vehicle for drawing out Pete Jolly's prowess on the accordion. Jolly's accordion is no better than anyone else's on such slow ballads as *Sophisticated Lady* or *Solitude*. But, given a beat that moves from medium to up, he demonstrates how versatile a jazz accordion can be—laying down a long soft carpet for Gibbs, prodding and punching through every apparent opening in Gibbs's faster lines, or swinging out warmly and gracefully on his own. Gibbs and Jolly make an enticing team.

**CHUCK GOULD: Plays à la Fletcher Henderson**  
Vix LX 1123. \$3.98.

This is *not* an attempt to play in the manner of the pace-setting Henderson band of the Twenties. Rather, it seems based on the arranging devices that Henderson used when he was writing for Benny Goodman in the Thirties. Gim-micks aside, it is a collection of crisply played, smoothly and simply orchestrated big swing-band pieces. The excellent sidemen, particularly a trumpet soloist, are kept anonymous in Stephen Longstreet's fatuous liner notes, and the hitherto unknown "Chuck Gould" remains just as much a mystery after the record has been heard as before.

**THE GREAT BLUES SINGERS**  
RIVERSIDE 12-121. \$4.98.

A reissue sampler of the work of some of the finest performers in a genre that has practically disappeared. The magnificence of Ma Rainey cannot be hidden by muffled recording in her three selections, but sharp, shattering sound (from an early film track) all but obliterates Bessie Smith's one appearance. The ironic Ida Cox is present, along with Chippie Hill in her rough, shouting, latter-day manner. Sara Martin, only an adequate singer, receives superb accompaniment from a Clarence Williams group, and Mary Johnson is similarly raised above her own norm by the ribaldly amusing trombone of Ike Rodgers.

**TINY GRIMES WITH COLEMAN HAWKINS: Blues Groove**  
PRESTIGE 7138. \$4.98.

It's pleasant to have Tiny Grimes's deliberate, rocking blues guitar back on discs again and he has fine company for his return in the presence of Coleman Hawkins. But there's also an inappropriate flute on hand, Hawkins feels called upon to play with crude blatancy, and Grimes is required to submit himself to the current fashion of long solos which he cannot sustain. A relatively short, swinging, and varied *April in Paris* suggests what

this disc might have been if it were not encumbered with such an eighteen-minute drag as *Marchin' Along*.

**HAMPTON HAWES QUARTET:** *All Night Session, Vol. 1-3*  
CONTEMPORARY 3545/3547. \$4.98 each.

Hawes is a facile pianist who jigs along in crisp, glib fashion at fast tempos and follows the Horace Silver path into the blues. But there is a cool, impersonal surface on his work that seals off any suggestion of emotional involvement and makes one fast number sound like any other, the next blues like the last one. So there seems to be little point in releasing simultaneously three LPs all made at a single sitting. One would certainly serve the purpose and that one might be Volume Two, which carries more selections than the other two and provides the best sampling of Hawes's range.

**NEAL HEFTI AND HIS ORCHESTRA:** *Pardon My Doo-Wah*  
EPIC 3481. \$3.98.

A set of Hefti originals, created for Count Basie, are given the strongly swinging treatment that one expects of a Hefti-led orchestra; and even a vocal group, doo-wahing without words much of the time, catches some of the Hefti spirit.

**LANGSTON HUGHES:** *The Weary Blues*  
M-G-M 3697. \$3.98.

There is a validity in having Langston Hughes read his poems to jazz accompaniment that has rarely been present in the relatively pretentious attempts of the San Francisco poets to do the same thing. Hughes and jazz meet on the common denominator of the blues. So blues-drenched are some of Hughes's poems that he comes very close to actually singing them when Red Allen's band (Vic Dickenson, Sam Taylor, Al Williams, Milt Hinton, Osie Johnson) is playing behind him on Side One. On the reverse the backing is by the Charlie Mingus Quintet (billed as "The Horace Parlan Quintet"—Parlan is Mingus' pianist) which makes effective accenting use of the sudden squirts of sound that Mingus relishes and occasionally dashes off on short instrumental excursions of its own. The two sides are quite dissimilar—Allen's full of dark, warm, blues-root sounds; Mingus' hard, biting, astringent—but each builds pointedly, logically, and forcefully through Hughes's variations on a theme of protest.

**MILT JACKSON AND RAY CHARLES:** *Soul Brothers*  
ATLANTIC 1279. \$4.98.

Two fellow conjurers in the darker, more basic shades of blue are brought together here from opposite ends of the jazz pole—Charles from the rock 'n' roll territory where he is a band leader, singer, and pianist; Jackson from the rarefied air of the Modern Jazz Quartet with which he

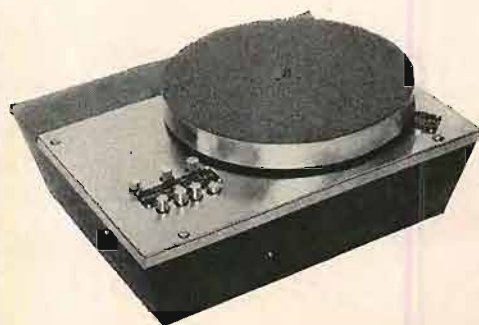


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plays vibraphone. With the help of tenor saxophonist Billy Mitchell and a rhythm section, they have produced one masterful blues performance, *How Long Blues*, which starts off way, way down and sustains this mood miraculously for nine minutes. There are four other in-and-out selections which are enlivened by the unaccustomed appearance of Jackson as pianist and guitarist. In both roles he plays in a light but still blues-haunted manner.

**JAZZ AT THE PHILHARMONIC:** *Ella Fitzgerald at the Opera House; Stan Getz and J. J. Johnson at the Opera House; Coleman Hawkins and Roy Eldridge at the Opera House; The JATP All Stars at the Opera House; The*

*Modern Jazz Quartet and the Oscar Peterson Trio at the Opera House*  
VERVE 8264/8267; 8269. \$4.98 each.

Norman Granz's report on his 1957 JATP clambake was recorded, according to the disc titles and to Granz's liner notes, at the Chicago Civic Opera House. According to one of Granz's spoken announcements and to a vocalized interpolation by Ella Fitzgerald, at least part of the recording was done in Los Angeles (it was Granz who recorded a Count Basie concert in Stockholm and released it under the title, "Basie in London"). But whether it is Chicago or Los Angeles, 1957 or 1954, the *Sturm und Drang* of the JATP is all pretty much of a piece. Almost every promising suggestion that someone is

about to play with taste and imagination is quickly dispelled by the injection of the blatant furor that has become synonymous with JATP. In this current collection, a brief change of pace is provided by the presence of the Modern Jazz Quartet, while the JATP All Stars actually play a warm, pulsing slow blues with genuine feeling until Illinois Jacquet pulls everything apart with his usual distorted windup. Ella Fitzgerald sings one side of ballads and one side of uptempo scat with the enthusiastic ease that is her hallmark, but the only genuinely exciting moments in the set are provided by J. J. Johnson and Stan Getz, who tear through a pair of selections with irresistible gusto. Johnson, for once, puts his fidgety trombone exercises aside and plays in a lusty, virile fashion that is a heartening revelation of his capabilities.

**JAZZ PIANO INTERNATIONAL**  
ATLANTIC 1287. \$4.98.

Three pianists—Derek Smith of England, René Urtreger of France, and Dick Katz of the United States—are sponsored by John Lewis in recordings Lewis supervised. All three share a common blandness in medium-to-fast tempos but settle warmly into a slow, blues-shadowed groove. Both Smith and Katz show distinct signs of Lewis' influence at a slow tempo, an influence only glancingly present in Urtreger, who has a pleasant, angular approach quite his own. These are capable performances by three pianists who are, as Lewis notes, "ready."

**FRED KATZ AND HIS MUSIC: *Soul-o Cello***  
DECCA 9202. \$3.98.

By his own account, Katz's interest in jazz is peripheral so it is not surprising that the jazz elements in this disc are also peripheral and come mostly from John Pisano's guitar. Katz, a cellist, is a venturesome iconoclast whose frequently piquant ideas receive less than adequate exposure when they are released as part of a jazz series, as this disc is.

**WYNTON KELLY**  
RIVERSIDE 12-254. \$4.98.

Kelly was the pianist in Dizzy Gillespie's big band and has provided oases in the bleaker stretches of several recorded "blowing" sessions. Heading a quartet on one side of this disc, a trio on the other, he proves to be fully capable of filling an LP on his own. His playing has much of that direct, strongly rhythmic, and communicative quality with which Erroll Garner is blessed in quantity. The mixture of vitality and delicacy in Kelly's work shows up best in the trio selections on which he does not have to compete with Philly Joe Jones's drumming.

**ELLIS LARKINS: *The Soft Touch***  
DECCA 9205. \$3.98.

Larkins is an almost instinctive accompanist and even when he is not actually working behind a vocalist he plays with

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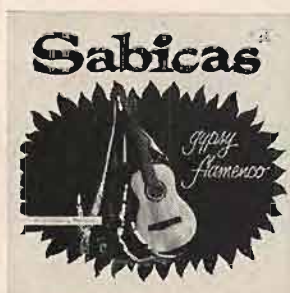
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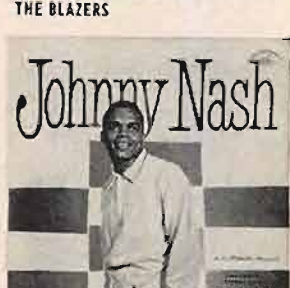
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an accompanist's unobtrusiveness. He has a drifting style that is sometimes caught up in a gently swinging jazz current on this disc, but more often floats lazily along with no particular jazz momentum. The tunes are all by Victor Young.

**HERBIE MANN AND BOBBY JASPAR:**

*Flute Flight*  
PRESTIGE 7124. \$4.98.

It might be a good idea if everybody forgot about flutes in jazz for awhile. Their shrill insistence is becoming as tedious as drum or bass solos. In one selection here, *Flute Bob*, Jaspar comes as close to a valid jazz performance on the flute as anyone has, although he spoils the effect by staying on too long. He ought to quit while he's ahead, particularly since he is an exceptionally good tenor saxophonist.

**JACKIE McLEAN QUINTET**

JUBILEE 1064. \$3.98.

Alto saxophonist McLean and trumpeter Don Byrd are the two horns present, but only pianist Mal Waldron puts much content in the playing. Waldron is constantly showing himself to be a wry and reflective pianist who can, as he does here, move out of a welter of pointless blowing and grip the listener.

**JIMMY McPARTLAND'S ALL STARS:**

*"The Music Man" Goes Dixieland*  
ERIC 3463. \$3.98.

This project started off well with a gloriously brassy Dixieland version of *Seventy-Six Trombones* and a moody, growling Ellington approach to *Marian the Librarian*. But after this, arranger Dick Cary was apparently hamstrung by Meredith Willson's tunes; for the succeeding recording sessions produced nothing memorable despite the presence of such stalwarts as Max Kaminsky, Charlie Shavers, Pee Wee Russell, Coleman Hawkins, Bud Freeman, Lou McGarity, and Marian McPartland. Maybe it might be better to go back to the old system of using *some* of the tunes from a show score instead of *all* of them.

**THE METRONOME ALL STAR BANDS**

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All star recordings have a habit of looking better in prospect than in performance, but during the 1940s Metronome magazine managed to get some surprisingly good results from its gatherings of poll winners. This reissue covers the Metronome All Star discs made in 1939, 1941, 1946, and 1949. The 1941 entries—*Bugle Call Rag* and *One O'Clock Jump*, played by a furiously swinging band—are completely wonderful and, by themselves, make this disc an important part of a jazz collection. There is also, on one of the 1939 efforts, *The Blues*, a fascinating duet by Tommy Dorsey and Jack Teagarden. The 1949 recordings mark the shift from swing to modern, a shift that is muddily recorded.

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**HANK MOBLEY**  
BLUE NOTE 1568. \$4.98.

Tenor saxophonist Mobley leads a generally monotonous group that brightens occasionally when Mobley chooses to play with warmth, or alto saxophonist Curtis Porter puts some fire and bite into a solo. But neither man has the creative strength to lift these pieces above the routine conceptions on which they are impaled.

**JIMMY MUNDY AND HIS ORCHESTRA:** *On a Mundy Flight*  
Epic 3475. \$3.98.

Mundy, a leading arranger for Benny Goodman twenty years ago, inventively explores the possibilities of making an eight-piece group sound like a big, swinging band. He not only succeeds admirably in this respect but also weaves in a pair of bass clarinets in provocative fashion, tries a boogiewoogie and a waltz, makes like a small Ellington group, and conjures up shades of Willard Robison and his Deep River music. It's a varied disc, imaginatively conceived and brilliantly played.

**RED NICHOLS AND THE AUGMENTED PENNIES:** *In Love with Red*  
CAPITOL T 999. \$3.98.

An exasperating set in which Nichols works in big production settings with strings, a large band, a chorus of vocal moaners, and a dismal set of tunes. Despite the surroundings, Nichols is almost always interesting, particularly when he develops Duke Ellington's *Morning Glory* (one of the three presentable tunes on the disc) into a brilliantly moody trumpet show piece.

**LENNIE NIEHAUS:** *I Swing for You*  
EMARCY 36118. \$3.98.

Unpretentious, rhythmic performances by a medium-sized band (nine pieces) drawn from Stan Kenton's orchestra in which the ensemble is given as much prominence as the two principal soloists, Niehaus and Bill Perkins. It's a refreshing change from the succession of solos which so frequently pass for arrangements, even though Niehaus' writing here is simply serviceable rather than imaginative. The playing is in much the same vein although Niehaus shows definite signs of moving out from the Parker influence on which he has built for so long. His work on this disc is less slick, more forcefully personal than it has been before.

**HAL OTIS QUINTET:** *Out of Nowhere*  
WESTMINSTER WP 6072. \$3.98.

Otis is a violinist who is under the impression that tweeting, sliding, and slashing in a "Hot Canary" style results in jazz. When he moves aside, a guitarist, Johnny Gray, can be heard playing a lithe, unpretentious version of the real thing.

**MARTY PAICH**  
CADENCE CL 3010. \$3.98.

Paich is at the helm of a big band here, playing arrangements that are imaginative and off the beaten track without being in any way esoteric. Most of them have a dark, minor coloration and they swing at an easy walking gait. But the same devices are repeated so often that the disc, taken at one dose, becomes tiresome. There are a few good solo spots for Paich's casual, leathery piano.

**JOHNNIE PATE TRIO PLUS THREE:** *Jazz Goes Ivy League*  
KING 561. \$3.95.

Lightly swinging pieces by an intimately voiced group whose delicacy is pointed up by the use of flute, vibes, and guitar as the principal voices. There is nothing here that grips the ear and demands attention, yet it cannot be relegated to background music. Somewhere in a pleasant in-between.

**OSCAR PETTIFORD ORCHESTRA:** *In Hi-Fi, Vol. 2*  
ABC-PARAMOUNT 227. \$3.98.

What appears to be a good big band is curtailed by diffuse recording giving it a sludgy sound. The liner annotation is equally diffuse and there is no indication of who the obviously skillful band members are. One thing that not even the recording can hide is the beautiful poignancy of the Pettiford band's treatment of Benny Golson's *I Remember Clifford*, one of the most melodic creations in modern jazz.

**JOHNNY PISANO AND BILLY BEAN:** *Makin' It*  
DECCA 9206. \$3.98.

Several different groups built around the basic personnel of the Chico Hamilton Quintet form a rather stolid background for the guitars of Pisano (of the Hamilton group) and Bean. The performances range from a slow brood to a plinkety jig. Only *Indian Summer*, driven by Hamilton's drumming, swings out with unforced authority.

**BRUCE PRINCE-JOSEPH AND HIS GROUP:** *Anything Goes*  
RCA CAMDEN 416. \$1.98.

Prince-Joseph is a classically trained harpsichordist who dresses up pop tunes in a grab bag of musical styles from Bach to bop. There is a pleasantly lively air about some of his work (*Mountain Greenery*, for instance), but the piercing, jingling tone of the harpsichord is not especially suited to those balladic pop tunes that ask for a feeling of languor.

**FREDDIE REDD TRIO:** *San Francisco Suite*  
RIVERSIDE 12-250. \$4.98.

Redd shows on this disc that he can play forceful, clean-lined music that goes straight to the heart of jazz matters,



but he has a weakness for pretentiousness that can be fatal. This weakness reduces his ambitious *San Francisco Suite* to little more than an expanded movie background stereotype, vitalized by spots of valid jazz. His real potential is made apparent on three original pieces, but he can find little to do with three ballads.

**SONNY ROLLINS: *Freedom Suite***  
RIVERSIDE 12-258. \$4.98.

*Freedom Suite* is a nineteen-minute piece played by tenor saxophonist Rollins, accompanied by Oscar Pettiford, bass, and Max Roach, drums. This is a forbidding prospect and in its early stages the Suite is saved only by the virtuoso talents of Pettiford and Roach, who play with remarkable skill and inventiveness, while Rollins plunges and dodges through some harsh, jagged lines. But as the basic theme continues to reappear, it acquires more and more strength and as the theme becomes stronger Rollins gets better. He rolls through the latter half in fascinating fashion. The other side of the disc offers four ballads which Rollins manages to strip of much of their natural grace, replacing it with the grinding, spastic movements he seems to prefer.

**BOB SCOBEBY'S FRISCO JAZZ BAND:**  
*Between 18th and 19th on Any Street*  
RCA Victor LPM 1567. \$3.98.

Pete Dovidio, a clarinetist who shows flashes of a warm and searching style, helps to perk up what is otherwise a pale, diluted collection of traditional jazz and swing favorites. Scobey's trumpet still has some belligerent force, but his band is growing steadily more wooden although, with Dovidio's help, it loosens up a bit on *Woodchoppers' Ball*.

**HORACE SILVER QUINTET: *Further Explorations***  
BLUE NOTE 1589. \$4.98.

Silver's able group, which includes Art Farmer, trumpet, and Cliff Jordan, tenor saxophone, makes a good ensemble attack on the leader's interesting minor themes, but the long, uneventful solos almost always wear down the promise of the opening. The most completely realized pieces are an amusingly shrugging version of *Ill Wind* and a fretful, worried piano solo by Silver, *Melancholy Mood*.

**CAL TJADER-STAN GETZ SEXTET**  
*FANTASY 3266. \$3.98.*

A nine minute set-to, *Ginza*, a glorious session of gliding, darting, larruping swing, makes this disc stand out despite the rather ordinary quality of the rest of the selections. The new, maturing Getz, playing with his recently developed lusty lyricism, almost always keeps things moving; but on *Ginza* he fairly flies and Tjader, guitarist Eddie Duran, and pianist Vince Guaraldi soar along with him. Duran is particularly helpful in prodding the soloists with his insistent, slyly aimed chording.

**GEORGE WALLINGTON QUINTET:**  
*Jazz at Hotchkiss*  
SAVOY 12122. \$4.95.

Wallington's Quintet undertakes some roughhewn, hard-toned pieces with erratic results. The group includes alto saxophonist Phil Woods, playing with soaring gusto, and trumpeter Donald Byrd who staggers emptily through much of his solo space. Wallington contributes several warm, graceful piano solos but some of his best work is rudely shattered by Nick Stabulas' bomb-bedeveled drumming.

**THE GEORGE WALLINGTON QUINTET: *The Prestidigitator***  
EAST-WEST 4004. \$3.98.

The rather strange alliance between Wallington's vociferously modern and technically minded group and the down-home flavored compositions of Mose Allison (three of the seven selections here are by Allison) works favorably for neither Wallington nor Allison. Wallington's sophisticated piano has little meaning in this context; and neither J. R. Monterose's harsh tenor saxophone nor Jerry Lloyd's gruff bass trumpet catch Allison's back country feeling, although these instruments have a potentially appropriate sound texture. The group chums vigorously through the other selections in which Wallington's playing is dapper but scarcely communicative.

**LEE WILEY: *A Touch of the Blues***  
RCA Victor LPM 1566. \$3.98.

After several tries, RCA Victor has finally matched Miss Wiley with tunes, accompaniment, and arrangements that bring out all her huskily lyrical charms on roughly half the selections on this disc. Almost invariably, the successful arrangements are those contributed by Bill Finegan whose writing gives Miss Wiley a snug, propulsive support that is missing from the work of the other arranger on this date, Al Cohn. Billy Butterfield's intense trumpet mooches moodily over her shoulder all through the disc.



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# STEREO

Reviewed by PAUL AFFELDER R. D. DARRELL

ROLAND GELATT

ROBERT CHARLES MARSH

HAROLD C. SCHONBERG

## DISCS

- • BEETHOVEN: *Octet for Winds, Op. 103; Rondino for Wind Octet, Op. Posth.; Sextet for Winds, Op. 71*

New York Wind Ensemble, Sam Baron, cond.

COUNTERPOINT CPST 559. 12-in. \$5.95.

Although the opus numbers of the Octet and Sextet are fairly high, both are early works, as is the posthumous Rondino. They are not very stimulating except as an indication of the direction in which Beethoven was heading. But they are beautifully played on this disc, and the recorded sound is bright and clear. Counterpoint has gone in heavily for separation. The bassoon part, for example, is confined almost entirely to one channel; and there is no reason why it should not be. In a small chamber music hall one would hear the bassoon on the left, the clarinet and flute on the right. The important thing is that the sounds on this disc mix into a homogeneous unit (again as they would do in the concert hall), without blur, hash, or predominance of any single instrument. H.C.S.

- • BERLIOZ: *Grande Messe des Morts, Op. 5*

Jean Giraudeau, tenor; choruses of La Radio-Télévision National Française; Orchestre du Théâtre National de l'Opéra de Paris; Hermann Scherchen, cond. WESTMINSTER WST 201. Two 12-in. \$11.95.

From the very first bars of this recording the majestic breadth and sense of immense power in reserve immediately cast me under a spell which remained unbroken throughout and in which even the most heaven-storming climaxes of the *Dies Irae* and *Rex Tremendae* seemed inevitable fulfillments of one's expectations—yet scarcely more profoundly stirring than the quietly soaring vocal sonorities in the unaccompanied *Quaerens Me* and the radiant luminosity of the end of the *Offertorium*.

Admittedly, even stereo (at least in two channels only) cannot encompass everything in this fabulous structure, yet in following the printed score my ears as well as my eyes noted innumerable details (not least the *pp possibile* bass-drum and cymbal strokes in the reprise of the Sanctus) which have been inaudible or ineffective in all previous recordings. The choruses here still hardly sound enormous, but for once they do sing like angels, with the men never submerged by the women and the whole vocal ensemble remarkably well balanced with both the small and large instrumental forces. The solo tenor in the Sanctus is almost too sweet, if not sanctimonious, but Giraudeau's is a beautiful, assured voice, here brought well—yet not too far—forward. Scherchen's reading may be slow and ponderous at times, yet only momentarily (in the *Quid Sum Miser*) does it ever seem to lose continuity; and in the crucial moments it is truly awesome in both solemnity and dramatic power. Best of all, the music floats serenely and storms frenziedly in spaciouly reverberant yet unblurred acoustics which are impressive both in themselves and as the authentic medium for which the composer deliberately calculated every inspired "effect" of his masterpiece.

Beside all this, Mahler's Hartford performance (Vanguard VSD 2006/7, reviewed last month) seems merely tentative and well meaning, and the Vanguard recording, for all its brilliance, ineffectual. This Scherchen *Requiem* is surely the closest approach that art and technology have yet made to suggesting the full musical and dramatic stature of the romantic era's—and Hector Berlioz's—incalculably rich legacy. R.D.D.

- • BRAHMS: *Piano Music*

Six Pieces, Op. 118; Capriccio in B minor, Op. 76, No. 2; Intermezzo in E flat minor, Op. 117, No. 1; Rhapsody in B minor, Op. 79, No. 1; Intermezzi: in E, Op. 116, No. 6; in E minor, Op. 119, No. 2; in C, Op. 119, No. 3.

Wilhelm Backhaus, piano.

LONDON CS 6021. 12-in. \$5.98.

Solo instruments often do not sound natu-

ral in stereophonic recording. In this disc London has not given one channel prominence over the other, and the mixture itself is honest. But what comes out is twice as big as it should be. The music sounds better through one speaker, and that's the long and short of it. H.C.S.

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

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.

LONDON CS 6016. 12-in. \$5.98.

It was inevitable that among London's first stereo releases there should be a Brahms First. It would not surprise me if this work were the most played symphony the world over. Kubelik handles it without too much bigness of line or musical concentration. There are some good moments, but there probably will be better stereo versions before the year is out. The sound, however, is excellent. London keeps to its steady norm of clear-cut, honest recording. There is some noticeable separation in the last movement: the famous horn call is pretty much localized to one channel, the strings to another. But this is a perfectly valid effect, and has been made with taste. The horns do not leap out; rather they are part of the general tonal fabric. H.C.S.

- • BRAHMS: *Variations on a theme of Haydn, Op. 56a; Overtures: Academic Festival, Op. 80; Tragic, Op. 81*

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.

LONDON CS 6030. 12-in. \$5.98.

On this disc, Knappertsbusch's performances seem to me as stolid and ponderous as they did in the monaural LP, but the quality of sound, good in the original, is even better here. There are no startling effects, and the channels seem well matched; but the stereo disc has a fullness of tone and color that the monophonic version cannot match even when played with two speakers. H.C.S.

- • BRUCH: *Concerto for Violin and Orchestra, No. 1, in G, Op. 26—See*

Mendelssohn: *Concerto for Violin and Orchestra, in E minor.*

- • DEBUSSY: *La Mer; Prélude à l'après-midi d'un faune*  
†Ravel: *Rapsodie espagnole*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.  
LONDON CS 6024. 12-in. \$5.98.

Like others of London's first stereo disc releases, this record is completely "ungimmicked." No great attempt at channel separation has been made, and whatever stereophonic effects there are sound entirely natural. I did find here, and have been finding in most stereophonic discs I have been hearing, that for comfortable listening I have to turn the treble control far to the left. Otherwise the strings will be impossibly shrill. Whether the fault is in the cartridge or the disc itself, I do not know. But with reduced treble, the Orchestre de la Suisse Romande sounds as it does on monophonic LP, with the stereo virtue of the extra dimension.

H.C.S.

- • DEBUSSY: *Nocturnes*  
†Ravel: *Ma Mère l'Oye*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.  
LONDON CS 6023. 12-in. \$5.98.

All three of the Nocturnes are presented, and they make a most impressive stereo demonstration. *Fêtes* has a depth and resonance far greater than the monophonic version offers, and the concluding *Sivènes*, with female chorus, gives the illusion of singers spread in a solid line between the two speakers. Ansermet conducts the Nocturnes as beautifully as any conductor on LP, and in the Ravel suite he is equally idiomatic. He opens the Ravel with the first recording anywhere of the *Prélude et Danse du Rouet*, which was added to the score when it was presented as a ballet (named *Adeläide*).

H.C.S.

- • DVORAK: *Symphony No. 5, in E minor, Op. 95 ("From the New World")*

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.  
LONDON CS 6020. 12-in. \$5.98.

One of Kubelik's best discs; and it sounds even better in stereo. The monophonic version was released about two years ago, and has nowhere near the excitement contained on this disc. The *New World* is one of the most colorful of symphonies, and it thrives in the glow supplied by stereo. Fortunately, London has not made any attempt to gild the lily. The recorded sound is lifelike but not exaggerated.

H.C.S.

- • GILBERT AND SULLIVAN: *The Mikado (or The Town of Titipu)*

Jean Hindmarsh (s), Yum-Yum; Jennifer Toye (s), Peep-Bo; Beryl Dixon (c), Pitti-Sing; Ann Drummond Grand (c), Katisha; Thomas Round (t), Nanki-Poo; Peter Pratt (b), Ko-Ko; Alan Styler (b), Pish-Tush; Kenneth Standford (bs),

Pooh-Bah; Donald Adams (bs), The Mikado of Japan. D'Oyly Carte Opera Company Chorus and New Symphony Orchestra; W. Cox-Ife, chorus master; Isidore Godfrey, cond.  
LONDON OSA 1201. Two 12-in. \$11.96.

After some twenty years of backsliding, I'm humbly begging for readmission to the fold of G & S faithful. Stereo has converted me: the most vivid and open of discreetly blended stereo, entirely free from technical tricks and self-conscious localization or movement effects, yet outstanding for both its supremely natural "presence" and perfect equilibrium. But of course stereo here has something equally exceptional in the way of performance to work with—one cleansed of the supposedly inevitable mannerisms, done with immense gusto, and boasting the most spirited and well-controlled choral singing and orchestral playing I've ever heard in this repertory.

The soloists, to be sure, are no great shakes (literally, since some of the voices are small and slightly unsteady), but they all are wondrously fresh and engaging, and at least the Mikado himself and Ko-Ko are capable of considerable virtuosity. There's no need at all to lament the passing of the great Savoyard stars of yesteryear: these are worthy successors, sure to grow in stature and fame. In any case, the true stars here are conductor Godfrey, chorus master Cox-Ife, London's engineers, and above all Gilbert & Sullivan themselves.

If you've hoped that stereo would soon begin to demonstrate in actuality its generally conceded—but still unexploited—affinities for opera recording, here at last is the impressive evidence that that hope was not in vain.

R.D.D.

- • MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*

†Bruch: *Concerto for Violin and Orchestra, in G minor, Op. 26*

Ruggiero Ricci, violin; London Symphony Orchestra, Pierino Gamba, cond.  
LONDON CS 6010. 12-in. \$5.98.

Ricci here is split between two speakers, and the effect is rather alarming. Sometimes the sound of the solo violin comes from mid-point; sometimes it is in the left channel, sometimes in the right, often in both. The result is that the violinist sounds as though he were walking all over the stage; and, in the cadenza of the Mendelssohn, it is disconcerting to hear (or think you hear) the G string in one speaker and the E string in the other. Perhaps the solo instrument in stereo concertos should be kept in one speaker, as in London's recording of the Tchaikovsky Violin Concerto. That, at least, sounds truer to life.

H.C.S.

- • MENDELSSOHN: *A Midsummer Night's Dream: Overture; Scherzo; Ye spotted snakes; Intermezzo; Nocturne; Wedding March; Dance of the Clowns; Finale*

Jennifer Vyvyan, Marion Lowe, sopranos; Female Chorus of Royal Opera House,

Covent Garden; London Symphony Orchestra, Peter Maag, cond.  
LONDON CS 6001. 12-in. \$5.98.

This almost complete MND was released last year. It was, and is, a fine performance. In its stereo version it naturally has even more color, and there are some subtle effects worth hearing: the illusion of the two sopranos' voices passing from speaker to speaker, for example. Oddly, when the monophonic version of this disc is played through two speakers, one gets the same illusion—all the stranger in that London has avoided extreme separation in the stereo disc.

H.C.S.

- • PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA MS 6004 12-in. \$5.98.

Unlike most Prokofiev devotees I've never before been able to take too seriously this tribute to the "spirit of man." Indeed I've felt that Alfred Frankenstein's crack about its being "one of Shostakovich's finest creations" was as accurate as it was witty. Now I'm convinced that the Fifth truly does possess the power and compassion, as well as the irony, with which its many admirers have credited it. Ormandy (galvanized here to an impassioned eloquence of which I never dreamed him capable) and Columbia's superb stereo recording have succeeded in creating one of my most memorable home-listening experiences. Along with Capitol's recent Shostakovich Eleventh, this Fifth sets symphonic standards for stereo which are not likely to be surpassed soon or easily.

R.D.D.

- • RAVEL: *Ma Mère l'Oye*—See Debussy: *Nocturnes*.

- • RAVEL: *Rapsodie espagnole*—See Debussy: *La Mer*.

- • STRAUSS, JOHANN AND JOSEF: *Waltzes and Other Pieces*

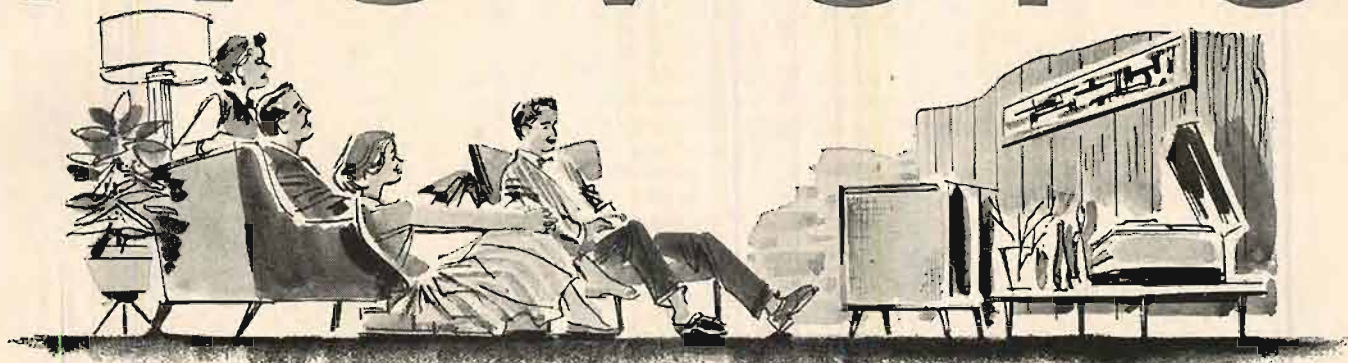
Vienna Philharmonic Orchestra, Josef Krips and Willi Boskovsky, conds. Vienna Philharmonica Symphony Orchestra, Hans Hagen, cond.  
LONDON CS 6007/08. Two 12-in. \$5.98 each.  
URANIA USD 1003. 12-in. \$5.95.

The ripest delights here are in the Krips "Blue Danube" program (CS 6007), which, although it's confined to the most familiar materials (*Blue Danube, Accelerations, Emperor, and Roses from the South Waltzes*, with the *Pizzicato Polka* for an encore), presents them all apparently complete and with an exceptional combination of warmth and festive spirit. Both as interpretations and performances these rank with the finest in the whole Straussian discography; while for bewitchingly blended and colored stereo sound they are in no way inferior to the best Strauss tapings to date.

The "Viennese Bonbons" program (CS

*Continued on page 100*

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6008) has more—and more novel—selections, including a second *Pizzicato* Polka on motives from the operetta *Fürstin Ninetta*; and Willi Boskovsky doubles as conductor and solo violinist in the Waltz King's own fashion. But as a document of the Vienna Philharmonic's 1958 New Year's Concert, this represents a sad lapse from the lofty standards set some years ago in the late Clemens Krauss's memorable series, and the fine recording only exposes more clearly how heavy-handed and slapdash even the Viennese musicians can sound when not properly led.

Happily, the *Champagne* and *Explosions* Polkas, as well as the *Waldmeister* Overture, are duplicated (the first two now cleansed of their Schönherr elaborations tolerated by Boskovsky) in Hagen's "Strauss Sparkles in Hi-Fi," which also includes in an exceptionally well-varied and fresh program the *Tik-Tak* and *Leichtes Blue* Polkas, the *Egyptian* March, and (probably in abbreviated versions, at least in some cases) the *O Schöner Mai*, *Freut euch des Lebens*, *Bei uns z'haus*, *Kuss*, and *Wo die Zitronen blühen* Waltzes. The sonic qualities here are more sharply focused and less rich than London's, but both they and the readings now seem considerably more attractive than in their stereo tapings. R.D.D.

• • STRAVINSKY: *Apollon Musagète and Renard; The Fire Bird; Pétrouchka*

Michel Sénéchal, Hugues Cuenod, tenors; Heinz Rehfuss, baritone; Xavier Depraaz, bass; Istvan Arato, cimbalom (in *Renard*). Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON CS 6034, 6017, 6009. Three 12-in. \$5.98 each.

A real Stravinsky-Ansermet-*Fest*, with stereo adding new sonic dimensions and color nuances to the deservedly famous Suisse Romande performances. Yet to my own surprise, the latest and most brilliant of all Ansermet's *Pétrouchkas* (CS 6009) struck me as relatively the least satisfactory of the present works—probably because such ultrasensational sound is no longer the sole high-fidelity ideal. At any rate, the somewhat older *Fire Bird* recording (CS 6017) is less top-heavy and has greater acoustical warmth; and although it is a less distinctive reading, I relished its completeness more than reviewers of the 1956 monophonic LP edition apparently did. I can't argue that the rest of the score maintains the same level of imagination as the *Suite*, but the whole work has its magic; and to serious Stravinskians the long section before the *Infernal Dance* is of special significance for its remarkable anticipations of *Pétrouchka*.

As might have been expected, the 1956 LP version of the mimed miniature opera *Renard* is dwarfed in theatrical presence by the stereo edition, in which one realizes even better the delicious gusto of the singing, as well as the saucy craftsmanship of the scoring itself, with the vibrant cimbalom part coming fully into its sonic own. But the most startling revela-

tion of stereo sorcery is in the coupled "white" ballet for strings alone, *Apollo, Leader of the Muses*. This recording matches the finest transparency of the best tapings while easily surpassing any of them so far in interpretative grace and haunting lyricism. R.D.D.

• • TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

Alfredo Campoli, violin; London Symphony Orchestra, Ataulfo Argenta, cond. LONDON CS 6011. 12-in. \$5.98.

In reviewing the monophonic version of this performance, David Johnson found it inferior to the Heifetz, Oistrakh, and Morini discs on the score of inadequate conducting and Campoli's perhaps overflamboyant playing. Here its interest is mainly in the placing of the violin. London has made an effort to localize the solo instrument in one speaker. Although its sound is present in both channels, it is much more prominent in channel A. On the whole, most of the activity in this disc is concentrated in that channel, though when channel B is switched from the circuit its loss is immediately felt. Although not completely successful, this disc at least suggests that the violinist is one man rather than a fissionable fiddler who can be in two places at the same time. H.C.S.

## More Briefly Noted

• • Bea Abbott: "The Too, Too Marvelous Bea." Westminster SWB 7068. \$5.98.

Bea is a relative newcomer who seems to have delusions of herself as a junior Helen Morgan and a penchant for secluded corners and candlelight. Hal Otis and his orchestra stay benignly in the background most of the time, bowing to Bea's moody whisperings. Stereo here enhances the 3 a.m. atmosphere more than the dreamy singer, who is predominantly right channel.

• • "Around the World in Stereo" (sampler). Elektra SMP 4X, \$2.98.

• • "Follow the Drinking Gourd." Michael Larue, Alex Foster, and Ensemble. Counterpoint CPST 560, \$5.95. Elektra's bargain-price stereo disc sampler adopts a folk and local-color theme around which to cluster a dozen selections drawn mostly from this company's LP catalogue but also including three borrowings from Livingston's tape lists. Unfortunately, many of these are by soloists or small ensembles which make few real stereo demands. It is only in Edi Csoka's rhapsodic *Sina Hora* and especially in the Original Trinidad Steel Band's *Jamaica Farewell* (available earlier in Livingston and Dyna stereo tapings respectively) that one has a chance to hear just how good the stereoism actually is.

Counterpoint's documentary of authen-

tic American Negro folk music is far more successful on all counts: musically for the immense relish and rhythmic zest of the refreshingly unmannered performances; technically for the marked channel differentiation and beautifully spread stereoism. Best of all, the technical qualities unobtrusively enhance the music itself, which is captivating throughout, but especially so in the lovely *Hush*, *Somebody's Calling* and the jaunty *Raise a Ruckus*—a quaint camp meeting song which the singers' fine voices and the instrumentalists' discreet but glittering percussive accents make quite irresistible.

• • Band of the Grenadier Guards: "An Album of Military Band Music"; "Holiday in England"; "Hi-Fi With the Grenadier Guards." London PS 102/104. \$4.98 each.

These three Grenadier Guards discs, issued monophonically about a year ago, are collectively superior in stereo. Whereas the single channel recordings were dry, a little too closely recorded, and somewhat thin, the stereo discs are open, beautifully spacious, and as full of thunder as one could hope. Furthermore, fantastically wide dynamics banish surface noise to oblivion.

• • Berlioz: *Symphonie fantastique*, Op. 14. London CS 6025. \$5.98.

One of the few relative failures to be encountered among the initial FFSS releases: the late Ataulfo Argenta seems so awkwardly mannered here that he makes even the Paris Conservatoire Orchestra sound idiomatically unBerliozian; and, outweighing occasional moments of blazing sonics, the stereoism is minimal, the *ff* strings and brass overstrident, and the atmosphere of the "scene in the fields" third movement destroyed by a turn-over break.

• • "Big-Band Stereo." Capitol SW 1055. \$4.90.

Another Capitol showcase, again without verbal sales pitches, that displays typical samples of recent and current jazz programs by Stan Kenton, Harry James, *et al.*—mostly mighty raucous, if not very imaginatively "hot," but all recorded with considerable brilliance and broadspread, although not extreme, stereoism.

• • "Les Brown, Concert Modern." Les Brown and his Orchestra. Capitol ST 959. \$3.95.

Here is a stark example of what might be called "small recording." The Les Brown organization, irrespective of its numbers, sounds small and thinly spread in this stereo disc recording of classics excerpts in "modern" vogue. Even the quasi-jazzical *Rhapsody in Blue* is stripped of much of its original mood and is double-timed to jazz tempos. A revved up version of the *Nutcracker Suite* also suffers; and, although *Slaughter on 10th Avenue* is a more appropriate choice for this type of program, its sensuous vitality here is diminished. The stereo disc does not do justice either to the musical potential or to the apparent size limitations of the Brown band, which

have been so successfully captured previously in monophonic recordings.

- • Ray Conniff and his Orchestra: "S Awful Nice." Columbia CS 8001. \$5.98.

Conniff's musical hallmark is perpetual rhythm webbed around wordless singers who disdain to remain for long in the background. Under other circumstances his way with popular tunes would be soothing and sentimental, but the stereo disc invites annoyance as a result of over-manipulation of frequency controls.

- • Wilbur de Paris: "At Symphony Hall." Atlantic SD 1253. \$4.98.

Another on-the-spot concert documentation, with leader's announcements and crowd applause, for which only stereo can capture genuine authenticity. De Paris' "New" New Orleans Jazz has been less routinely and unevenly demonstrated in earlier studio recordings, in both LP and stereo tape editions, but there are a few contagiously exciting moments here, especially in Lee Blair's virtuoso showpiece, *Banjoker*, and Sonny White's movingly eloquent *Piano Blues*.

- • Delibes: *La Source* (excerpts) (with Chopin: *Les Sylphides* Ballet). London CS 6026. \$5.98.

Peter Maag and his Paris Conservatoire players bring such infectious piquancy and warmth to the neglected *Source* music that the whole score would have been welcome instead of Roy Douglas' routine reorchestration of *Les Sylphides*. The latter is made more than normally mawkish and only rarely capitalizes as effectively on the magnificently brilliant "big"-sound recording of the Delibes side.

- • Les and Harry Elgart and their Orchestra: "Sound Ideas." Columbia CS 8002. \$5.98.

The brothers Elgart (Les at the helm, Larry on alto sax) have a danceable aggregation second to none, and in this collection of twelve Elgart improvisations the orchestra is perfectly spread in an even carpet of crystalline sound, virtually flawless in every technical and acoustical respect.

- • Larry Fortine: "Plain Vanilla." Bel Canto SR 1001. \$5.95.

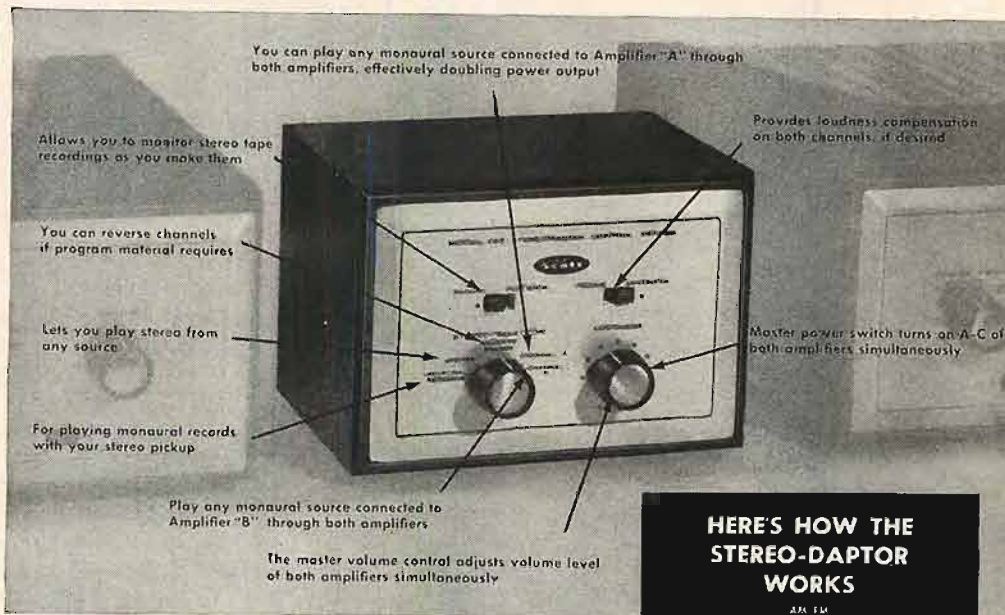
A handsomely boxed and processed blue-vinyl disc of the Beale Street Buskers' sophisticated but highly danceable neo-Dixieland performances, notable for their vivacity and glitter here, but lacking the sonic weight and broader stereoism of the tape edition.

- • Jimmy Giuffre: "The Music Man." Atlantic SD 1276. \$4.98.

Singularly imaginative lyrical soliloquies for clarinet (or occasionally tenor or baritone sax), with brass and reed sextet plus bass and traps, in which Willson's hit tunes are used largely as springboards—only for Giuffre's buoyant flights of fancy. The beautifully transparent stereo recording loses none of the scorings' truly poetic coloring.



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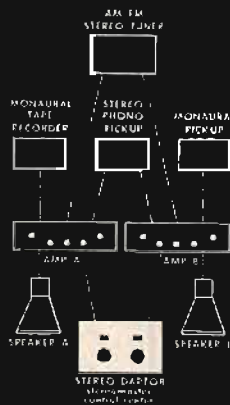
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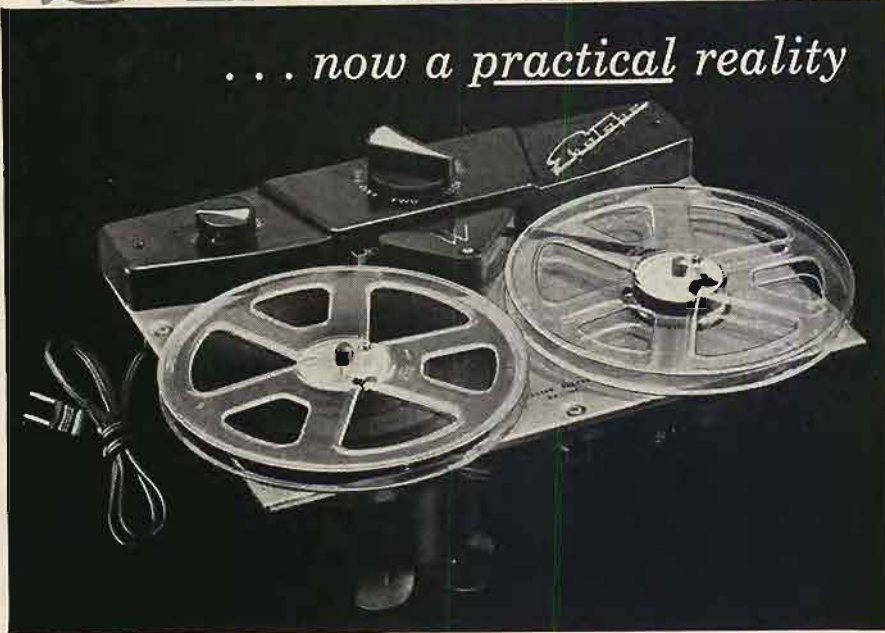
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• • Ted Heath and his Orchestra: "Hits I Missed." London PS 116. \$4.98. Although the twelve selections here may be familiar (*High Noon, Ebb Tide, 12th Street Rag*), Heath's deft arrangements have elevated them far above the ordinary. The gilt edge of stereo adds the perfect touch of aural trim, spotlighting Heath's wild-running performances and London's well-nigh flawless stereo processing.

• • J. J. Johnson: "J. J. in Person." Columbia CS 8009. \$5.98.

A reverberant, extremely clean, well-differentiated and yet also well-blended stereo documentation of a public concert by the Johnson Quintet, with the leader's own announcements and bursts of audience applause. Nat Adderly's strident cornetting provides some welcome contrasts to J. J.'s own often overly suave tromboning, but the performances rise above the routine only in the odd "hocket" passages of Thelonious Monk's composition, *Misterioso*.

• • Lendvay Kalman and his Gypsy Band: "Gypsy Dreams." Westminster SWB 7067. \$5.98.

Vibrant violins and throbbing cimbals weave an exotic spell in this vividly polished recording of Mr. Kalman's European band. The disc has been fashioned in excellent perspective, and places the relatively small ensemble in a perfect oval between one's speakers, accentuating nothing unwittingly and balancing the performers explicitly.

• • Erich Kunz: "Sings German University Songs." Vanguard VSD 2009. \$5.95.

Although Mr. Kunz is a bit too distant for my taste, the flawless purity of the sonics here is an absolute joy. The expanse of the auditorium is luxuriously in evidence, and side-to-side balance, particularly insofar as the chorus and Vienna State Opera Orchestra are concerned, has been preserved with great finesse. A disc that's almost a nonpareil.

• • Dick Leibert: "Leibert Takes Broadway." Westminster SWB 7070. \$5.98.

From the size of his organ, it's obvious that Leibert carried off a rather sizable chunk of the festooned fairway—part of his instrument is in one channel and the remainder is smeared across the other side of the listening room. It isn't really objectionable, however, and detail (especially in *I Could Have Danced All Night*) and subsonic rumblings (*If I Loved You*) are preserved under Leibert's calm fingers. The disc, as a matter of fact, is not show-offish at all, despite the wide spacing.

• • "Men of Brass." London PS 101. \$4.98.

The massed bands of Fodens, Fairey Aviation, and Morris Motors are far-from-amateur organizations, and their presentation of a typically British band program is among the really spectacular band recordings. It overflows with superb dynam-



ies, a wide-spread curtain of exceptionally brilliant and untarnished sound, and remarkably alert musicianship as well.

• • Mitch Miller: "Sing Along with Mitch." Columbia CS 8004. \$5.98.

Mitch and his gang vocalize twelve songs in sing-along fashion (*You Are My Sunshine, Don't Fence Me In*) with very little but harmonica accompaniment. This is wonderfully balanced stereo, spreading the choristers in even perspective across the speakers; but the sound in both channels shows too many traces of unnecessary high-frequency doctoring, which becomes painful after the initial glory has worn off.

• • Ken Moule: "Jazz at Toad Hall." London PS 108. \$4.98.

Only a Briton would have the quaint notion of basing a jazz suite on Kenneth Grahame's *Wind in the Willows*; and only one as hip as Moule would be capable of writing pieces as idiomatic as the four on the "A" side here, at least one of which, *Mouse Carol*, also demonstrates a lyric imagination by no means unworthy of its subject. The five British dance pieces on the other side are more conventional for all their verve, but the stereo recording is notably fine throughout.

• • Lloyd Mumm: "Champagne Music." Omega OSL 1. \$6.95.

Omega here enters the disc field in style, but the de luxe boxed format is a good deal more attractive in itself than for the Starlight Roof Orchestra's pedestrian performances, featuring too much and too coarse accordion playing, and recorded with exaggerated channel differentiation and overclose miking.

• • "Music for Heavenly Bodies." Omega OSL 4. \$6.95.

Here is an out-of-this-world program of Warren Baker arrangements and André Montero Orchestra performances featuring the eerie, side-slipping tones and *vox humana* (or "musical saw") warbles of Paul Tanner's slide-operated Electro-Theremin. Most of the twelve pieces are ultrasentimental, but the lilting *Up to Jupiter* and atmospheric *Holiday on Saturn* must impress even Thereminophobes as piquantly effective. Markedly differentiated but well-blended stereoism.

• • Offenbach: *Caité Parisienne*. RCA Victor LSC 1817. \$5.98.

The long-familiar Fiedler-Boston Pops Orchestra best-seller with all the sizzling brilliance and vehement dynamic impact, if hardly the warmth, of the stereo taping. Even if the stereoism is slightly diluted here, it is notably successful in expunging the unpleasant top-heaviness and excessive bite of the monophonic version.

• • Percussive Art Ensemble: "Re-Percussion." Concert-Disc CS 21. \$6.95.

Originally intended as stereo material, this disc falls by its monophonic form

only incidentally. Transparent though the single-channel recording of Richard Schory's group was, the stereo disc opens the aural curtain even wider, spreading this collection of more than a hundred different percussion instruments in a wide expanse of smashing cymbals, echoing drums, and vibrating wood blocks.

• • Nelson Riddle and his Orchestra: "Sea of Dreams." Capitol ST 915. \$3.95.

Nelson Riddle's velvety mood music is less dramatic in stereo than more grandiose arrangements of the same tunes, but stereo treatment does add an edge-polishing mellowness. Monophonically, this would be background music; stereophonically, it's not quite so easily subjugated. Riddle's full-stringed arrangement of *Dream* is other worldly, and *September Song* hypnotically soothing. The remaining ten, all designed for tranquil listening, are delightfully serene and relaxing.

• • Rimsky-Korsakov: *May Night*: Overture; *Easter Overture*; *Tsar Saltan*: Suite. London CS 6012. \$5.98.

These three popular short works played by the Paris Conservatoire Orchestra under Ansermet emerge vigorous and lively in superlative London stereo notable for glistening string tone and widely accented hall acoustics. Surface noise, though not altogether absent, is substantially lacking, and London's engineers have commendably done away with much of the inner-band distortion so maddening to sound purists.

• • Rossini-Respighi: *La Boutique fantasque* (with Dukas: *L'Apprenti sorcier*). London CS 6005. \$5.98.

This is a sparkling and exuberant performance (originally on London LL 1715), which the new FFSS techniques further enhance with the vibrantly lovely stereoism. The familiar Dukas scherzo is done equally well, but that is sheer lagniappe in a disc otherwise cherishable for its musical buoyancy, executant virtuosity, and superb engineering—and not least remarkable for its freedom from distortion even in the innermost grooves of the exceptionally long sides of some 25 minutes each.

• • Jimmy Rushing: "If This Ain't the Blues." Vanguard VSD 2008. \$5.95.

Jimmy's blues shouting may be less unrestrained here than in his great Basie performances and Marlowe Morris' discreet playing can't persuade us that an electronic organ belongs among the otherwise rowdy accompanists; but the Rushing voice and style still are inimitable in these skillful disc editions of *I Can't Understand, Oh, Love*, and six other pieces previously issued on tape as VRT 3005 and 3008. Why, though, are the channels now reversed? There's no loss in effectiveness, but once having "placed" the soloist well left, it seems very odd to hear him shifted over well to the right.

• • Stevens: "Destination Moon." Omega OSL 3. \$6.95.

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Pal movie dramatized that no-longer-unbelievable event, a rocket trip to the moon. And, of course, back. The music, played here by Heinz Sandauer and the Omega Orchestra, has a weird fascination heightened by the aural captivity of stereo. Hair-raising sonics (a floor-shaking blast-off, to name but one of many) convey with genuine drama Stevens' impression of weightlessness, the void of space, the ruggedness of the moon, and near misses by meteors.

• • Strauss, Johann and Josef. Waltzes. London PS 118. \$4.98.

Apparently a remake of Mantovani's 1953 best-selling LP, LL 685, which undoubtedly will be even more of a hit with the mass public despite the touches of shrillness in the otherwise competent stereo recording, the brutal condensations, the whipped-cream decorations, and what will may be an all-time low in jerkily vehement misconception of Viennese rhythms.

• • Tchaikovsky: Symphony No. 6, in B minor, Op. 74, (*Pathétique*). RCA Victor LSC 1901. \$5.98.

This performance by Monteux and the Boston Symphony, already well known in both monophonic LP and stereo tape, comes very close indeed to matching the taping, one I still relish above any other available version, despite—or because of—Monteux's highly individual approach and the occasional preponderance of winds and percussion. We're forced to say, however, that our listening pleasure was considerably reduced by the scratchiness of the review copy.

## TAPES

• • BARBER: *Adagio for Strings*, Op. 11

†Elgar: *Introduction and Allegro for Strings*, Op. 47

Strings of the Boston Symphony Orchestra, Charles Munch, cond. RCA Victor BCS 139. 22 min. \$8.95.

If the suave songfulness of Barber's *Adagio* is beginning to pall, its music still will serve as fuel for endless disputes over the relative merits of Bostonian, Philadelphian, and Stokowskian string choirs. To my ears Munch's performance—although somewhat less broad than Ormandy's (Columbia), less intense than Stokowski's (Capitol), and occasionally a shade overlanguishing—boasts the loveliest sonorities of them all; yet it would be difficult to argue the point on other than grounds of personal aural tastes. The strength and vivacity, as well as the richness, of the Boston strings are even more impressively displayed in Elgar's *Introduction and Allegro*, sonically so satisfactory here that only an experienced Elgarian is likely to realize (or object if he does) that the distinctive savor of the composer's personal and national idiom is missing. R.D.D.

• • BEETHOVEN: *Sonatas for Piano: No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight"); No. 8, in C minor, Op. 13 ("Pathétique")*

Raymond Lewenthal, piano. WESTMINSTER SWB 8002. 31 min. \$11.95.

Solo piano is not generally thought to gain a lot from stereo, but direct comparison between the stereo edition and the monophonic recording played through dual speakers reveals the fullness and enhanced presence of the two-track version. This tape will probably sound best on systems where the two speakers are reasonably close together; where they are set several feet apart, there is a beefed up sound that suggests a piano and a half.

Lewenthal appears at times to think of technique rather than niceties of nuance and phrasing. But, if somewhat rough-hewn, the playing has a firm, direct quality in stereo, and moments of sensitivity. R.C.M.

• • BRAHMS: *Variations on a theme of Haydn, Op. 56a*

London Symphony Orchestra, Antal Dorati, cond. MERCURY MVS 5-25. 18 min. \$7.95.

For those building up a tape library of basic symphonic works, this is an excellent buy. The stereo effects are impressive and devoid of tricks, the orchestral sound is very lifelike, and the performance a good one, marked by a clean and shining ensemble and a firm, propulsive beat. R.C.M.

• • CHAUSSON: *Symphony in B flat, Op. 20*

Detroit Symphony Orchestra, Paul Paray, cond. MERCURY MDS 5-26. 31 min. \$12.95.

Paul Paray, who is particularly well attuned to late romantic and modern French music, paints this glowing symphony with bold, vibrant tonal strokes, combining drama and nobility in a most praiseworthy interpretation; and two-channel tape is better able to accommodate these big sounds than was the still admirable disc (Mercury MG 50108). Here the strings sing with new depth and resonance; brasses are somewhat less raspy, though not ideally mellow; and the big climaxes, of which there are several, are always clear without ever overloading the equipment. If Mercury could suppress the tape hiss on this and many of its other releases, its considerable contribution to the art and science of stereophony would be even more valuable. P.A.

• • ELGAR: *Introduction and Allegro for Strings, Op. 47*—See Barber: *Adagio for Strings, Op. 11*.

• • HERMANN SCHERCHEN: *Overtures*

Auber: *Fra Diavolo*. Weber: *Der Freischütz*. Rossini: *Guillaume Tell*.

Vienna State Opera Orchestra, Hermann Scherchen, cond.  
WESTMINSTER SWB 7044 and 7042. 17 min. and 11 min. \$6.95 each.

A mixed bag indeed, with the Auber-Weber coupling (SWB 7044), in which the only common element is Scherchen's own emphasis on extreme dynamic contrasts, especially incongruous. This approach, of course, is much more suitable for the bouncy *Fra Diavolo* and the too-often-routine *William Tell* than it is for the essentially poetic *Freischütz* overture. However, every detail—including the characteristic Scherchen phrasing mannerisms—emerges keen-edged in the exceedingly brilliant recording and wide-spread stereoism; and never have Rossini's storm and Hi-Yo Silver! chase-finale brought the house down with more devastating—or louder—crashes. R.D.D.

• • STRAVINSKY: *Le Chant du Rossignol*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR CCS 97. 22 min. \$10.95.

I've never been able to make up my mind whether the failure of this symphonic poem to achieve general popularity is to be ascribed to the vagaries of mass-public taste alone or to the music's own perhaps overpolished and icily jewelled impersonality. I am sure, however, that Reiner's lack of fancifulness (noted also in the monophonic disc) is only too well calculated to reinforce the common impression of alien remoteness, although in every other respect his recorded performance is perfection itself. The immense virtuosity and enchanting transparency highly praised in the LP edition are far more apparent and effective in superlatively gleaming and subtly differentiated stereoism. No Stravinskian or discriminating audiophile can afford to miss this chance to hear what is quite possibly the most complex and glittering example of twentieth-century tonal craftsmanship given for once a wholly immaculate sonic exposition. R.D.D.

• • TCHAIKOVSKY: *Swan Lake, Op. 20* (excerpts)

Ballet Theatre Orchestra, Joseph Levine, cond.  
CAPITOL ZF 66. 40 min. \$14.95.

The sound seemed impressive on the disc (Capitol PAO 8416), and it is that much more so on tape. Everything is crystal clear; optimum microphone placement affords a beautiful balance and not-too-close sonority in a fairly resonant hall. Levine's tempos are gauged for the dance rather than for concert use, which will make his interpretation more pleasing to balletomanes than to others; the latter may find his reading a trifle slow. But no one will cavil about the quality of the orchestral sound; it is truly magnificent. My hat is off to Capitol for another job superbly done. P.A.

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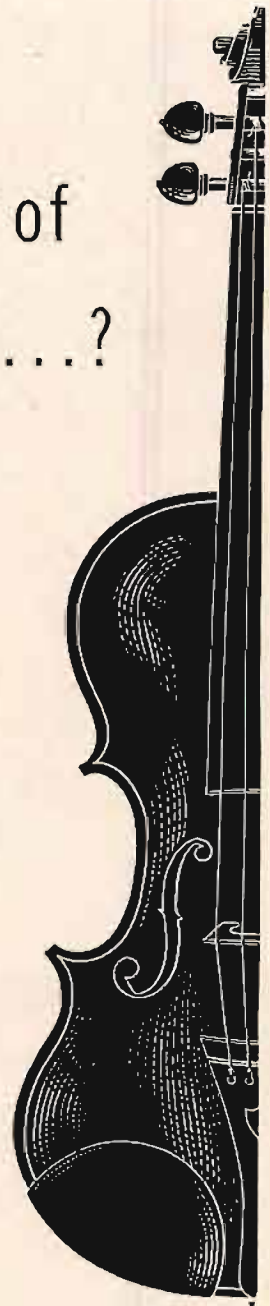
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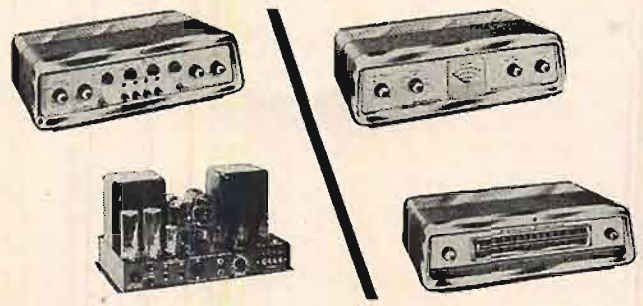
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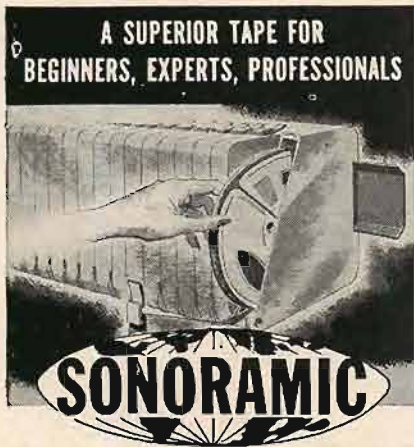


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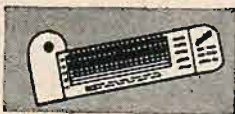


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• • WAGNER: *Die Meistersinger* (excerpts)

Uta Graf (s), Eva; Karl Liebl (t), Walther von Stolzing; Rudolf Gonszar (b), Hans Sachs; *et al.* Frankfurt Opera Orchestra and Chorus, Carl Bamberger, cond.

CONCERT HALL RX 62. 104 min. \$23.90.

If this were only reasonably complete and consistently recorded, there would be occasion for loud huzzahs. The performance maintains a thoroughly respectable level of accomplishment; although these Frankfurt singers won't efface memories of Lehmann-Melchior-Schorr, they have the solid, dependable virtues of a German troupe that knows its business well. And the recording is at times splendid—during the Night Watchman bit at the close of Act II, for instance, or during the Quintet. Such moments show how magically the stereo technique can vivify opera recording. But, alas, there are other moments when the sound is muddy and distorted—and far worse than what one hears from Capitol's or London's monophonic LPs. Moreover, so much of *Die Meistersinger* is missing! Concert Hall bills this as a "concert version," to be sure, and makes no claim for completeness. But honest labeling doesn't mitigate the sad damage to Wagner's opera. Like Concert Hall's other stereo opera tapings, this one is more important as a portent of things to come than as an achievement in itself.

A libretto will be supplied for an additional fifty cents. One would think that at \$23.90 it could have been thrown in free with the tapes. R.G.

**More Briefly Noted**

• • "La Belle France." Capitol ZF 64, 38 min., \$14.95.

Played and recorded no less brilliantly than Carmen Dragon's other tonal travelogues, this is far superior both in the felicity of its program choices and the tastefulness of Dragon's own arrangements. Included are a truly stirring *Marseillaise*, a beautifully atmospheric Debussy *Arabesque*, and exceedingly piquant settings of *Frère Jacques*, *Alouette*, and *Sur le pont d'Avignon*.

• • Demonstration Tape: "A Miracle in Sound." Mercury DEMS 2, 15 min., \$5.95.

One of the best of the demo-sampler reels, with brief and pointed narrations by Ken Nordine, three excerpts from recent Mercury symphonic releases (Debussy, Gershwin, and Offenbach), one from the dazzling *Ruffles and Flourishes* for bugles and drums, and five well-varied pops pieces—all excellently recorded and presented here in admirably nonexaggerated tape modulations.

• • George Feyer: *Oklahoma!* and *South Pacific* (selections). RCA Victor APS 145 and BPS 146, 14 min. and 19 min., \$6.95 and \$8.95 respectively.

The Old Master and reinvigorator of

cocktail-hour pianism, returning to rhythm-group accompaniments for his debuts under RCA Victor colors, has lost none of the imaginative skill which made his long Vox "echoes" series famous, nor has he ever been more brightly and cleanly recorded than in these irresistibly fresh *divertissements* on Rodgers' finest tunes. (Simultaneously released in a stereo disc coupling, LSC 1731.)

• • Ralph Font: "Piano Meringue."

Westminster SWB 7060, 13 min., \$6.95. Westminster here hits the jackpot with a genuinely captivating program of four Latin-American dance pieces, deftly arranged, buoyantly played by a fine pianist surrounded by equally adept sidemen, and—as always to be expected from Westminster's engineers—gleamingly recorded.

• • Reginald Foort: "Pipe Organ in the Mosque," Vol 1. Cook 1050 ST, 28 min., \$12.95.

The broad acoustics of the Richmond, Virginia, Mosque Theater and its broad-spread Wurlitzer come belatedly into their own now that one of the first of Emory Cook's "BN" recordings at last can be properly reproduced via tape. But the clean, well-spread, and balanced sonics no longer sound unique; and Reginald Foort's high-spirited run-throughs of the *Second Hungarian Rhapsody*, *Giselle* and *Coppélia* Waltzes, *Zampa* overture, and other intermission war horses seem more slapdash and melodramatic than ever.

• • "Jazz from New York." Stereo Age J 1, 16 min., \$7.50.

The young Stereo Age Company's brightly crisp, well-localized stereoism is even more effective here than in its early and more cerebral "chamber" music. There are only two selections: a long *Bill Bailey* and an even longer (some ten-minute) *J. C. Jump*, in which the occasional tuttis are pretty helter-skelter, but many of the elaborate solo improvisations (especially an extraordinary one by clarinetist Buster Bailey) are very exciting indeed.

• • Ponchielli: *Dance of the Hours*. Westminster SWB 7051, 12 min., \$6.95.

Scherchen plays this war horse so delicately, richly, and even poetically that it almost comes to life again. The encore too, a perfectly straightforward, un-schmaltzy *Swan* (apparently drawn from the complete *Carnival of the Animals*), floats even more magically in beautifully blended yet expansive stereo sound.

• • Robert Shaw Chorale: "A Mighty Fortress." RCA Victor ACS 107, 16 min., \$6.95.

Conventional Protestant hymn tunes and discreet organ accompaniments, but the musical arrangements are unusually straightforward and the voices remarkably attractive and well blended. The stereo recording is ideal, and as a bonus accompanying notes provide pertinent information on the music itself.

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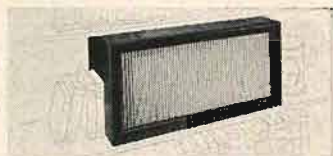
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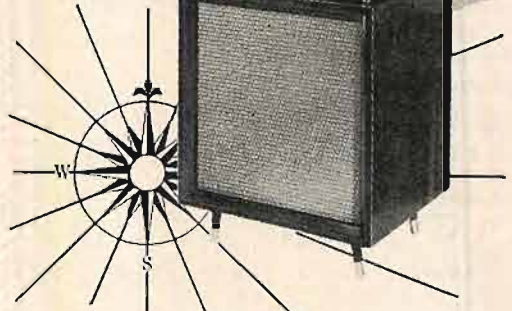
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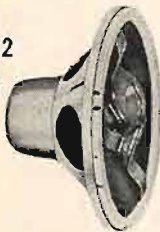
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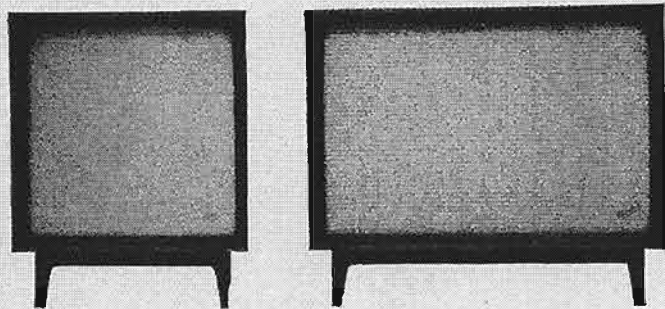


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## Tested in the Home

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

### Fairchild 230 Cartridge

**SPECIFICATIONS** (furnished by manufacturer): a moving-coil magnetic cartridge for monophonic discs. **Frequency response:**  $\pm 2$  db, 10 to 20,000 cps. **Output:** 5 mv. **Recommended load:** non-critical above 5,000 ohms. **Stylus:** 0.7 mil diamond. **Recommended tracking force:** 2 to 6 grams; 4 grams in average high-quality arms. **Price:** \$49.50. **MANUFACTURER:** Fairchild Recording Equipment Corp., 10-40 45th Ave., Long Island City, N. Y.

For the past year Fairchild has been selling a "laboratory model" experimental pickup cartridge, designated the XP-3. The model 230 is said to be the production version of that unit, and is described by the manufacturer as a premium cartridge for transcription arms and LP discs only.

The 230 looks like the earlier 225, but has higher vertical and lateral compliance and lower stylus mass. Listening tests on our sample 230 indicated that it had somewhat wider range and considerably smoother response than the 225 we had had on hand (which may or may not have been in peak operating condition), and its higher compliance was reflected in its deeper and tighter bass with any given pickup arm, as well as its remarkable ability to track high-level low-frequency tones.

Compared with live tapes played through a professional recorder, the 230 had a slightly brilliant and subtly "zingy" sound, yet it had very little tendency to emphasize or to color record surface noise. It tracked high-level bass passages without a trace of stress, and showed signs of fuzziness only on the most stridently recorded inner grooves. Needle talk was extremely low, the cartridge was completely insensitive to hum pickup from adjacent power transformers or poorly shielded phono motors, and magnetic attraction to a steel turntable was for all intents and purposes totally absent.

In Fairchild's own Model 280 arm, the 230's bass performance was subjectively almost identical to that from live tape, and low-frequency definition was excellent. The cartridge's outstanding reproduction of sonic details and the guttiness in string tone suggest very wide frequency re-

sponse. Its significant output in the upper frequency extremes best suits the 230 for use with a speaker system



The 230: a production model XP-3.

whose extreme high end is, if anything, slightly deficient, and whose over-all sound is musically subdued rather than brilliant.

This is without a doubt the best monophonic pickup Fairchild has produced to date. Only time can tell how well it maintains this high order of performance in actual use.—J.G.H.

**MANUFACTURER'S COMMENT:** Presumably, the question of permanence of performance is raised because it has generally been considered extremely difficult to build a pickup with such high compliance as that of the 230 and yet maintain a solid structure. Because of its design and construction the 230 is extremely rugged and will withstand all sorts of abuse which, by actual test, will disable most other pickups. It has also withstood many severe tests in record changer operation, although it was designed to be used with the very best arms and, indeed, the very best systems.

In our opinion, the 230 gives a truer representation of what is actually on the record than does any other cartridge we know. If used with speakers having extra "presence" or "brilliance" this characteristic of the speaker will become more evident than when the speaker is used

with a pickup that is deficient in the upper frequency extremes. As stated in the report, the important fact is that surface noise is not colored by the 230, and this is a good indication of the smoothness of any pickup's frequency response.

## Altec 832A Corona Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a two-way speaker system utilizing a 15-in. 803A bass speaker, an 800E dividing network, and an 802 and 811B high-frequency driver and horn. **Frequency range:** 30 to 22,000 cps. **Power rating:** 30 watts. **Impedance:** 16 ohms. **Dimensions:** 39 in. high by 37½ wide by 24½ deep. **Price:** \$414. **MANUFACTURER:** Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

The Altec Corona speaker system is a two-way fully horn-loaded system installed in a corner enclosure of unusually rigid construction. Crossover between the speakers occurs at 800 cycles, and a five-position step switch provides tweeter attenuation in 1.5 db increments, for speaker balancing. I felt that best over-all balance was obtained with the tweeter level control set almost all the way down, and when it was so adjusted I found the system to be forcefully dramatic and quite spectacular-sounding.

It is at its best when reproducing brass and percussion instruments, and it handles timpani with a realistically controlled tautness that can best be described as being "as tight as a drum." Strings are reproduced with a rather stark, steely timbre, wood winds are portrayed with less warmth than normal, and the human voice takes on a marked quality of sibilance. The system's bass definition seems considerably more impressive than its low-bass response, which in our fairly small testing room rolled off very gradually below about 70 cps and sharply below 40.

The Corona's projection best suits it for use in a large room, where its forwardness may be blended to some extent before reaching the listener.

This is a system that should be auditioned by any shopper whose musical fare is more often dramatic than introspective.—J.C.H.

**MANUFACTURER'S COMMENT:** Assembled speaker systems offered by most high-fidelity manufacturers in the past have tended to place emphasis on performance with only second thought being given to furniture styling which is so important for acceptance by the distaff side of the family. Literally, they have been high-fidelity boxes rather than high-fidelity furniture.

In the 832A Corona, as well as in the 831 Capistrano low-boy system (which contains the identical "Voice of the Theater" speaker components), we have endeavored to give as much emphasis to fine furniture styling and construction as to their high-fidelity performance. Both the Corona and the Capistrano (which is priced at \$426) were designed by Korn-



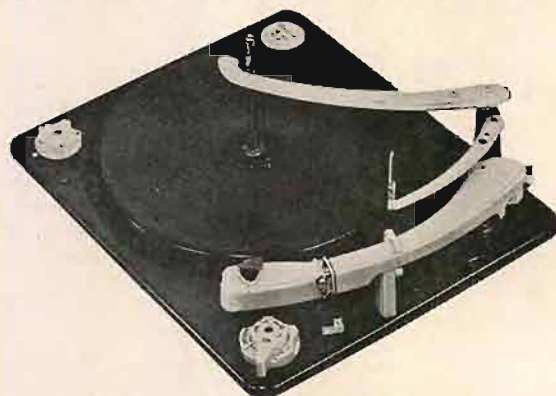
Altec's Corona speaker system.

field and are manufactured by highly respected Glen Furniture of California.

## Garrard RC-121/II Record Changer

**SPECIFICATIONS** (furnished by manufacturer): a four-speed intermixing automatic record changer. **Speeds:** 16½, 33½, 45, 78 rpm. **Drive motor:** four-pole shaded induction type. **Drive system:** idler wheel inside turntable rim; idler retracts in OFF position. **Turntable:** pressed steel, with rubber turntable mat. **Pickup arm:** cast aluminum, with a plug-in plastic cartridge shell. **Controls:** speed selector (16, 33, 45, 78); function selector (MANUAL ON, AUTO ON, AUTO OFF); stop control. **Adjustments:** stylus force, set-down position, arm lift height; all adjustments accessible from above motor board. **Dimensions:** requires space 14½ in. wide by 13 front to back; 5 in. required above motor board, 3½ in. required below motor board. **Price:** \$42.50. **MANUFACTURER:** Garrard Sales Corp., 80 Shore Rd., Port Washington, L. I., N. Y.

The original Garrard RC-121 was built to fill the need for a record changer whose performance was comparable with the popular RC-80 and RC-90 series changers, but which would fit the cramped space available in many existing equipment cabinets. It utilized the same drive system and pickup arm as Garrard's other changers, and differed from



The RC-121/II four-speed changer.

them only in its use of a spindle-drop mechanism instead of the usual pusher-platform arrangement.

The RC-121/II is the same size as its prototype, but is sufficiently different in other respects to be practically a new design. It still has a spindle-drop change mechanism, but the spindle design has been modified to reduce wear on the discs' center holes. The pickup arm has been given somewhat greater mass (thus ensuring a lower bass resonance frequency with any pickup cartridge), and is fitted with a more manageable finger lift. Several modifications in the controls have significantly increased its flexibility also.

The RC-121/II will intermix 10-inch and 12-inch discs of the same speed, and an improvement in the spindle's design makes it almost incapable of inadvertently dropping more than one disc at a time. There are separate START controls for manual and automatic operation. A new STOP button simply stops turntable motion while a disc is being played, so that playing can be resumed later from the same spot without recycling the change mechanism. The velocity trip mechanism has also undergone a slight revision, making it possible to place the arm manually in an inner record groove without tripping the change cycle. Yet even in the manual operating mode the changer will trip at the end of a side, return its arm to its rest, and shut itself off.

Speed regulation on our sample RC-121/II was surprisingly good: no wow was audible under any conditions, and a small amount of high-frequency flutter was evident, and rumble was audible at high volume or bass control settings. Hum radiation from the motor was low enough to be totally inaudible even when the unit was used with a particularly hum-sensitive cartridge, and the motor showed no

Continued on page 112



for Ultimate Fidelity

# SHERWOOD\*



\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center... most honored of them all! Sherwood tuners for example...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

Model S-2000 FM-AM Tuner \$139.50 net  
Model S-3000 FM (only) Tuner \$99.50 net

For complete specifications, write Dept. H-10

## SHERWOOD

ELECTRONIC LABORATORIES, INC.  
4300 N. California Ave., Chicago 11, Ill.

The "complete high fidelity home music center."



## WHAT'S THE MEANING OF AN AWARD?



Those illustrated above mean everything!

But some awards mean little—only that the manufacturer shook hands in the right place, or paid the right price.

Fortunately, for the audiophile, this sort of meaningless award "giving" has never been a part of the High Fidelity industry. Here, awards come the "hard way" for outstanding performance based on high technical standards.

Therefore, Sherwood is justly proud of its many outstanding honors bestowed, unsolicited, by most recognized testing organizations, plus many other special recognitions.

For the American Pavilion at the Brussels World's Fair, the only tuner selected was the Sherwood S-2000.

Undoubtedly the most commonly displayed seal in the United States is the "UL" of Underwriters Laboratories—commonplace except in the Hi-Fi field! Only Sherwood and two other popular Hi-Fi tuners bear this seal of acceptance—your guarantee of safety from the hazards of shock and fire.

And when the editors of Hi-Fi Music at Home created their performance commendation seal, Sherwood's S-2000 AM-FM tuner was the first to be chosen for the honor.

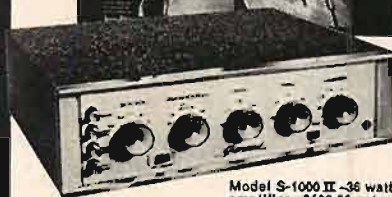
Wyeth Engineering, Inc. just one of many, many testing laboratories (one in particular must remain anonymous) recently tested Sherwood tuners and certified their adherence to F.C.C. and I.R.E. standards of conducted and/or radiated interference.

Just ask High Fidelity dealers—you'll find a majority recommend Sherwood as "the best buy" in a complete High Fidelity Home Music Center.

Edward S. Miller  
General Manager

for Ultimate Fidelity

# SHERWOOD\*



Model S-1000 II—36 watt amplifier—\$109.50 net.

\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

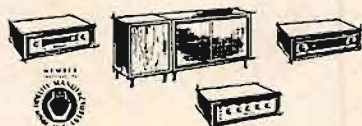
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. H-10

## SHERWOOD

Sherwood Electronic Laboratories, Inc.  
4300 N. California Ave., Chicago 11, Ill.

The "complete high fidelity home music center."



## TESTED IN THE HOME

*Continued from page 110*

sign of overheating after several hours of use. The whole mechanism functioned smoothly and positively, with a minimum of distracting mechanical noises.

The RC-121/II should be carefully shock-mounted in order to avoid groove skating (from floor vibrations) or acoustic feedback at low tracking forces.—J.G.H.

**MANUFACTURER'S COMMENT:** We are very pleased that this new changer has met with such universal approval. Considering that the RC-121/II is Garrard's most moderately priced model, it is significant that this unit compares favorably, and in fact often exceeds the performance of, many far more expensive changers and manual players.

Regarding rumble, it is well known that certain artificial conditions can always be created to make any player motor audible, since no record player has ever been made which has not had some inherent rumble factor. As a practical matter, this moderately priced Garrard changer has proved to have inaudible rumble under any and all actual operating conditions. Incidentally, this includes its use with all makes of stereo cartridges now on the market.

Of course, we agree that the RC-121/II should be shock mounted. All RC-121/II changers are supplied with a complete set of the same mounting hardware used on the other Garrard changers, and these shock mounts have proven entirely satisfactory. We appreciate your pointing out that the pickup arm had no resonances, that speed regulation was very good, that no wow was audible under any conditions, and that the changer lends itself to completely satisfactory manual operation when desired.

### Kingdom Compass-1 Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a two-way loudspeaker system incorporating an infinitely baffled woofer and vertically oriented tweeter. **Frequency range:** 20 to 20,000 cps. **Impedance:** 16 ohms. **Power rating:** 50 watts integrated program. **Dimensions:** 22¼ in. wide by 15 deep by 29 high, including 4-in. legs. **Price:** mahogany finish, \$149.50; walnut finish, \$154.50. **DISTRIBUTOR:** Kingdom Products Ltd., 514 Broadway, New York 12, N. Y.

The Kingdom-Lorenz Compass-1 utilizes a conventional woofer and woofer enclosure, but is equipped with a cleverly designed nondirectional tweeter. A nondirectional speaker distributes its sound evenly in all directions, so that the system's apparent frequency response (and hence, the balance between two such speakers) will not vary as the listener moves about the room. Freedom from directionality also minimizes the disturbing "hole-in-the-middle" effect



*The Compass-1 nondirectional speaker.*

which gives the impression of listening to stereo from two separate points instead of from a single, broad source. Kingdom's nondirectional tweeter system is comprised of a compression driver unit loaded by an exponential horn which consists of a pair of shallow metal bowls placed bottom-to-bottom, one above the other. The tweeter speaks through an aperture at the center of the bottom bowl; the sound sprays off the underside of the top one, and radiates outwards in all directions.

The tweeter assembly is located under the raised top panel above the woofer enclosure, and the rear of the cabinet is covered with grille cloth so that the system can, if desired, be placed out in the listening room, if that seems desirable, instead of against a wall or corner.

Sonically, the Compass-1 has some of that quality of spaciousness that I have observed in other nondirectional speakers, but it also has its own unique flavor. Most immediately noticeable, particularly at moderate and high listening levels, is its emphatic and rather penetrating high end. Its low and middle ranges are very clean, smooth, and extended, and bass is natural-sounding and well defined. In my moderately dimensioned listening room, low-frequency output was strongly maintained to about 50 cycles, there was appreciable output at 40, and output diminished rapidly below that.

The Compass-1's suitability for stereo applications is further enhanced by the inclusion on its bottom panel of a phasing switch that reverses the polarity of the speaker connections. This enables the entire system to be connected so that its cones and those of the system it is being used with move inward and outward in unison, instead of working in opposition to one another.

The middle- and lower-range performance of this system is quite remarkable, as is the illusion of depth created by its freedom from directional effects. It is my feeling, though, that the Compass-1 could benefit by the addition of a tweeter level control or a fixed attenuator to match the tweeter's efficiency more closely to that of the woofer.

J.G.H.

**MANUFACTURER'S COMMENT:** Changes have already been made in the crossover network in the Compass-1, to match more closely the efficiency of the tweeter to that of the woofer.

### MusiCraft M-60 Power Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a single-chassis basic power amplifier. **Rated power:** 60 watts. **Distortion:** below 1% IM @ 60 watts; below 1% harmonic @ 60 watts from 20 to 20,000 cps. **Frequency response:** ±1 db, 7 to 70,000 cps. **Input:** one, at high impedance, from control unit. **Controls:** heater-balance hum null; damping factor (15 or 30). **Outputs:** 4, 8, 16 ohms to speaker. Preamplifier power takeoff receptacle wired for Heathkit or Dynakit preamplifier. One unswitched, unfused AC outlet. Biased heater supply for minimum hum. **Tubes:** 6BA8A, 2-6550, GZ-34. **Dimensions:** 14 in. long by 9 wide by 8 high, over-all. **Price:** \$84.95. **DISTRIBUTOR:** MusiCraft, 48 Oak St., Chicago 11, Ill.

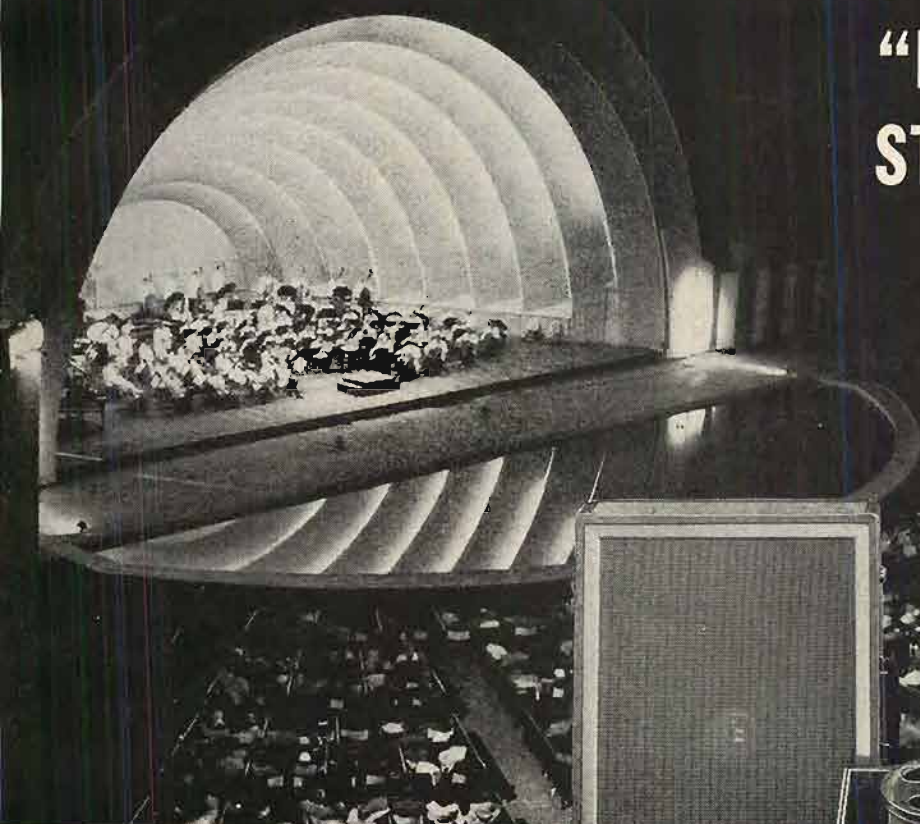
According to the literature supplied with MusiCraft's M-60 amplifier, it is a \$169.95 value, which does not seem out of line for a 60-watt amplifier with a massive output transformer and a chromium-plated chassis. However, the facts that the M-60 will actually deliver just over 60 watts at very low IM distortion, and that it sells for just under \$85, make it an unusual value indeed.

High-quality components are used, and it appears that most of the components are operating sufficiently below capacity to insure long, dependable service. Performance checks on the M-60 confirmed the manufacturer's specifications, with some to spare in all departments. Low-frequency stability was very good, high-frequency stability good but

*Continued on page 114*

*"Re-live Your Symphony Under the Stars"*

# "RECORD-YOUR-OWN" STEREOPHONIC TAPES AT HOME



Hollywood Bowl



Model CSS-555-A



## Stereocorder

THE FINEST  
COMPLETE  
STEREOPHONIC  
RECORDING  
AND  
PLAYBACK SYSTEM\*

AVAILABLE IN  
ONE LOW COST UNIT

Join the trend and discover this new world of living sound that goes beyond high fidelity. The new Sterecorder is equipped with everything necessary to record and reproduce your own stereo tapes at home. An economical and fun filled way to build a fabulous stereophonic library of the worlds greatest music.

### SPECIAL FEATURES

1. Frequency Response--30-16000 CPS at 7½ IPS.  
30-10000 CPS at 3¾ IPS.
2. Two built in pre-amplifiers and power amplifiers.
3. Hysteresis synchronous drive motor.
4. Two professional V. U. meters.
5. In-line (stacked) high frequency erase head...erases both channels in "Stereo Record" position or single channel (half track) in "Monaural Record" position.
6. In-line (stacked) record and playback head.
7. Individual channel volume controls and main volume control.
8. Individual tone control for each channel.
9. Two professional dynamic microphones.
10. Portable stereo speaker system...containing two James B. Lansing (D-123) 12" speakers...optional.

\* 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 stereophonic tapes. (Model 555-A4)

Write for Name of Nearest Franchised Dealer

SONY  
**SUPERSCOPE**  
Stereocorder

SUPERSCOPE, INC., Audio Electronics Division  
Sun Valley, California

## TESTED IN THE HOME

*Continued from page 112*

not outstanding. The latter was somewhat influenced by the setting of the damping factor switch, with best stability occurring at the lower damping setting. The damping control did not, however, have any measurable effect upon distortion or low-frequency stability. Distortion in our sample unit was found to be extremely low at all levels up to about half maximum power.

Sonically, the MusiCraft M-60 that I tested was remarkably transparent and detailed. Balance was excellent, bass (at maximum damping) was deep, well defined, and solidly controlled, and highs were crisp and yet sweet-sounding. The amplifier has very little sound of its own and, given a top-quality loudspeaker system, is capable of re-



*TeleMatic's Minstrel speaker system.*

producing musical timbres with a very high degree of realism and with unusual freedom from graininess or veiling.

musical timbres with a high degree of accuracy, and their lack of coloration is reflected in their excellent reproduction of the human voice. String tone, brass, and percussion instruments are very well handled, with just the right amount of sweetness or bite. Wood winds do not have quite the warmth that they might, but there are very few systems which will handle brasses and wood winds with equal authority. The Minstrels are refreshingly free of screech and boom, and they will take sufficient bass boost from the amplifier to allow their bottom to be reasonably well filled out.

Listeners who wish to feel throbbing 32-cycle fundamentals won't be satisfied with these—they aren't intended to take the place of a pair of massive multiwoofer systems. But in view of their price and their size, their performance is outstanding. If you're limited in space or working on a tight budget, a pair of these Minstrel systems should be high on your auditioning list, particularly if you're looking for a modest stereo system that will please a musical ear.

J.G.H.

**MANUFACTURER'S COMMENT:** This is an accurate appraisal of the capabilities and potentials of the Minstrel patented speaker system.

It was developed to meet the growing need for a good speaker system, reasonably priced, for use in moderate-cost stereo and monophonic high-fidelity systems. It was designed with 4-ohm impedance to permit its use with tape recorders, TV sets, and other units having 3.2 to 4-ohm outputs whose sound can be greatly enhanced by the use of a good external loudspeaker.

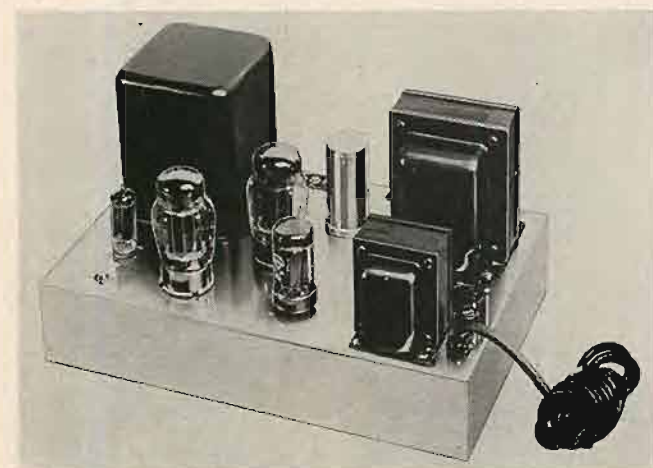
The report is a gratifying confirmation that we have succeeded in our objectives.

## Madison Fielding Series 320 Stereo Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a complete dual-channel stereophonic amplifier consisting of a pair of integrated control amplifiers on a single chassis. **Rated power:** 20 watts per section. **Hum and noise:** 55 db below 20 watts, phono channel; over 75 db below 20 watts, high-level channels. **Distortion:** below 1% harmonic at 20 watts, each section. **Inputs:** total of four, two at low level high impedance from Tape Head and Mag Phono, two at high level high impedance from Tuner and external Tape preamplifier. **Controls:** combined tape-head-phono selector and phono rolloff (RIAA, LP, EUR, AES, TAPE HEAD); bass  $\pm 15$  db, 50 cps; treble ( $\pm 15$  db, 10,000 cps); volume/loudness; loudness switch (OFF, ON); function selector (MONAURAL TAPE, TUNER, PREAMP, STEREO TAPE, TUNER, PREAMP); power level indicator (0 to 15 watts); balance calibration switch (ON, OFF); master (ganged) volume control and AC power. All controls except master volume and function selector are duplicated on each amplifier section. **Outputs:** high impedance to tape recorder; 4, 8, 16 ohms to speaker. **Dimensions:** 15 in. wide by 13 deep by 5½ high, over-all. **Price:** \$169.95. **MANUFACTURER:** Madison Fielding Corp., 5 Lorimer St., Brooklyn 6, N. Y.

Madison Fielding's stereophonic amplifier consists of two complete control amplifiers on a single chassis, each with its own individual volume and tone controls, with a ganged

*Continued on page 116*



*The MusiCraft 60-watt amplifier.*

producing musical timbres with a very high degree of realism and with unusual freedom from graininess or veiling.

J. G. H.

## TeleMatic Minstrel Speaker System

**SPECIFICATIONS** (furnished by manufacturer): an ultracompact single-way speaker system. **Frequency range:** 50 to 15,000 cps. **Power rating:** 10 watts continuous. **Efficiency:** 7%. **Impedance:** 4 ohms. **Dimensions:** 9 in. high by 9 deep by 16 wide. **Price:** \$29.95. **MANUFACTURER:** TeleMatic Industries, Inc., 251 Lee Ave., Brooklyn 6, N. Y.

The Minstrel speaker system utilizes what the manufacturer calls "dynamic air coupling" as a means of extending bass response and improving middle-range smoothness in an ultracompact enclosure. The principle of "dynamic air coupling" is not explained, but the sound of this speaker system is indicative that the idea is eminently workable.

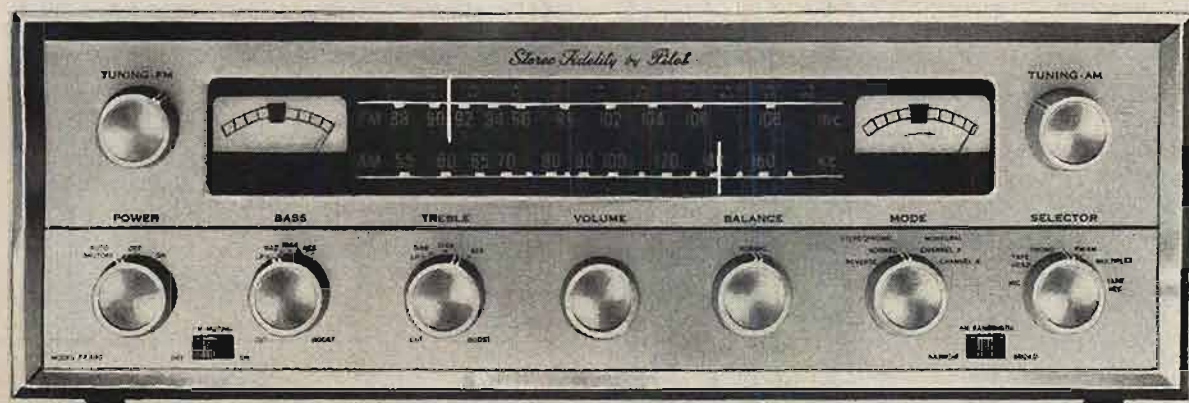
We received two of these systems for use as a stereo pair, and tried listening to one of them and then to both on stereo and monophonic material. It was my feeling that the bass from a single Minstrel was decidedly sparse, but the two systems together produced sound that was difficult to equate with such minuscule boxes. Their bass was full and tight, and even though their combined low-end response fell off quite rapidly below about 80 cycles in my listening room, they still managed to convey a convincing illusion of realism and naturalness. Best bass performance was obtained with the units located against the wall at floor level.

While the sound of a pair of these speakers might be described as crisp and rather brilliant their high end is not exceptionally extended; but their over-all response is quite surprisingly smooth and uncolored. They reproduce

# NOW...



## THE MARK OF CONTINUED LEADERSHIP



### *New, Dual FM-AM Stereo Tuner and Preamplifier* by

The Model 690 is clearly the most original, the most versatile, and most brilliantly engineered stereophonic component to make its appearance to date.

Embodied in one chassis are two high quality tuners: FM and AM, with a complete stereo preamplifier. The FM and AM tuners operate independently of each other. Ideal for FM-AM stereo, this unique feature also permits two different broadcast programs to be played simultaneously in different parts of your home. It also enables you to record one program (AM for example) while listening to a simultaneous FM broadcast. The Model 690 also has an FM multiplex output jack for FM-FM stereo.

Two precision tuning meters are provided for accurate station selection, one for FM reception, and the other for AM.

# Pilot

Also featured in the AM section is a broad-narrow band-width selector.

The preamplifier section of the 690 consists of two identical preamp units. Volume, tone and stereo balance controls are included. The outputs may be fed to any basic stereo amplifier such as the Pilot SA-232 or SA-260.

The Model 690 provides inputs with equalization for stereo records, stereo tape heads, tape recorders and dual microphones. There is also an output for making stereo and monaural tape recordings. Housed in a modern, low silhouette metal cabinet with brass control panel, the 690 is priced at \$269.50, complete.

Slightly higher in West.

Complete specifications at your high fidelity dealer or write to: Pilot Radio Corp. 37-02 36th Street, Long Island City 1, N. Y.

*Electronics manufacturer for more than 39 years.*

## TESTED IN THE HOME

Continued from page 114

volume control (affecting both channels), stereo-monaural switching provisions, and a clever signal-injection system for visual balancing of the stereo channels.

Each amplifier has separate inputs for a tape playback head and a magnetic phono cartridge. The preamplifier-equalizer has fixed tape and RIAA phono equalization; a front-panel control selects between the phono pickup and tape head, and provides some adjustment of phono rolloff equalization. A master function switch selects stereo or monophonic operation from an external tape machine (with its own preamplifier), a tuner, or the 320's preamp stages. In stereo modes, both amplifiers are completely independent of one another except for a ganged volume control, so their tone and level controls may be used for channel balancing. When the function switch is set for monophonic operation, all controls on both amplifiers continue to function, but the signal coming into the left-hand amplifier is fed to both channels, so that both speakers as well as the combined power of both amplifiers may be utilized for monophonic reproduction.

Two controls (marked CALIBRATE and POWER) and a "magic eye" indicator on each amplifier are used to inject a 60-cycle test signal into both channels, for visually balancing them for equal output. This is a useful feature as long as both loudspeakers and both channels of the stereo program are balanced; otherwise it will still be necessary to make balance adjustments by ear, as usual. The POWER



The 320 Series stereophonic amplifier.

controls are calibrated in watts output; they may be used to give an idea of how much power each amplifier is delivering at any time from program material, although the control calibrations are only approximate.

The phono preamplifier has fixed RIAA equalization. Additional rolloff is provided by a variable pickup load, which functions only with a high-impedance pickup cartridge. The amount of rolloff provided by this control is added to that supplied by the fixed equalizer, and depends upon the impedance of the pickup. Thus, the RIAA setting of the control may have no effect (with a low-impedance pickup) or may actually provide twice the required amount of rolloff or anything in between. There is no way of obtaining less than RIAA rolloff in the preamp-equalizer, despite the ROLLOFF control's "78 rpm" calibration. For this reason, I'd suggest setting the ROLLOFF control so as to give the proper resistive termination for the cartridge being used, and leaving it alone thereafter.

Tape head equalization in the Series 320 amplifiers does not conform to any established standard, as far as I could determine. NARTB-recorded commercial tapes were reproduced with restricted high-frequency response and thin

bass. Tone control correction helped in our test unit, but could not altogether remedy the discrepancies.

The instructions suggest that, by turning down the bass control on one amplifier and the treble control on the other, the two amplifiers can be used for bi-amplification of a monophonic two-way speaker system. This is a clever idea, although the crossover slope thus produced is not sharp enough to prevent damage to a fragile tweeter which requires a 12 db/octave crossover slope, and the crossover frequencies in both channels cannot be made to coincide.

Our 320's sound was well balanced and clean at low-to-moderate listening levels, but showed signs of strain at higher levels through a fairly inefficient speaker system. Hum and noise were very low on all channels, and there was plenty of reserve gain in all departments. Bass was deep and solid, highs fairly sweet and somewhat subdued, and the 320's over-all sound was a little veiled rather than razor-sharp. Except for its equalization facilities, this appears to be an excellent unit for stereo and monophonic listening if you don't demand extremely high-volume listening levels.—J.C.H.

**MANUFACTURER'S COMMENT:** Virtually all recordings produced since 1952 have employed RIAA equalization, and the standards set for stereophonic discs call for RIAA equalization also. The variable equalization provided on the series 320 stereo amplifier will accommodate earlier-vintage recordings when a high-impedance cartridge such as the GE variable-reluctance unit is used. In the case of low-impedance cartridges, RIAA equalization is "built in" to the amplifier, and the variable equalization feature will have no effect on this standard response.

With regard to tape head equalization, two factors determine response during playback: the nature of the pre-emphasis or equalization impressed upon the tape during recording, and the particular playback head being used. In a complete recorder, having its own pre-amplifiers, it is fairly simple for the manufacturer to adjust both factors for uniform frequency response in playback. In providing a tape playback preamp on an integrated stereo amplifier such as the Madison Fielding 320, it was necessary to employ that playback equalization which resulted in the most nearly uniform response from the greatest number of heads and commercially recorded tapes tested. Thus, the tape equalization provided in the series 320 amplifier is a close approximation to the so-called Dobbings curve.

In using the 320 for bi-amplification (i.e., as an electronic crossover), the slope of the bass attenuation on the treble channel is 5 db per octave, which is exactly equal to the crossover slope obtained by a series capacitor as used in many crossover networks.

## United Speaker Systems "Premiere"

**SPECIFICATIONS** (furnished by manufacturer): a two-way two-speaker corner system incorporating a 15-inch rear-horn-loaded woofer and a horn-loaded compression driver. **Impedance:** 16 ohms. **Power rating:** 35 watts program. **Horizontal dispersion:** 90 degrees. **Vertical dispersion:** 40 degrees. **Crossover frequency:** 500 cps, at 12 db/octave. **Dimensions:** 40½ in. high by 33 wide by 28¼ deep, over-all. **Price:** \$495. **MANUFACTURER:** United Speaker Systems, 192 William St., East Orange, N. J.

The Premiere system is one of those rare items whose sound is so lacking in coloration as to be very difficult to describe. Its high and middle ranges are notable mainly for their smoothness and freedom from coloration, while its low end is outstanding for its smoothness, cleanness, and superbly controlled handling of highly transient material, such as timpani and plucked basses. Bass pitch definition is excellent, and the system's low range (which extends to a clean and useful 35 cycles) is fully adequate for solid and realistic reproduction of deep organ pedal tones and the ambience of large concert halls.

The Premiere is equipped with a tweeter level control, for setting balance to suit the room or the listener. I got what sounded like flattest response with the control at its exact middle position (6 on the control dial plate), and with that setting I found the over-all sound to be sumptuous.

Continued on page 118

Here are the Features That Make the H. H. Scott 310-B the

# BEST FM TUNER



H. H. Scott 310-B Tuner shown in handsome mahogany accessory case.

**ONLY** the 310-B was rated outstanding in all respects by a leading consumer testing organization.

**ONLY** the 310-B *limits fully* on random noise. This means true high fidelity FM performance on even the weakest signals.

**ONLY** the 310-B has 85db cross-modulation rejection. This means you can listen to weak stations even though strong signals are nearby.

**ONLY** the 310-B will maintain audio output voltage constant within  $\pm 1.5$ db, even though signal strength may vary from 1.5 microvolts to 1 million microvolts. This means you never have to re-adjust volume level.

**ONLY** the 310-B can perfectly separate a weak station from one in an adjacent channel that is up to 15db stronger.

**ONLY** the 310-B will stay tuned, without drift or "pull" when set to a weak signal adjacent to a very strong one. This feature is essential for good performance in crowded signal areas.

**ONLY** the 310-B will reject an unwanted signal or interference that is only  $2\frac{1}{2}$ db weaker than the desired signal. Strong interference can come from a TV receiver or another station on the same channel. The 310-B will reject this interference.

#### H. H. Scott Engineering Department STATEMENT OF GUARANTEE

All the statements regarding the performance of the 310-B tuner are backed up by laboratory measurements available for inspection at the H. H. Scott engineering department. The 310-B will outperform any tuner. It will work in the most difficult locations, where other tuners fail.

*Daniel R. von Recklinghausen*  
Certified: D. von Recklinghausen  
Chief Research Engineer

#### H. H. SCOTT TUNER SETS NEW DX RECORD!

The Apparatus Development Company, Manufacturers of the FM/Q FM Antenna reports the Scott consistently receives signals from a distance of 510 miles. This is the best record for any FM tuner in their files.

#### Additional Specifications:

Sensitivity 1.5 microvolts on 300 ohm input for 20db of quieting. Three IF stages; Three Stages of Limiting; Broadcast-type signal strength meter; Interstation Noise Suppressor; Multiplex output. Price \$174.95. Prices slightly higher west of Rockies.

Case extra.



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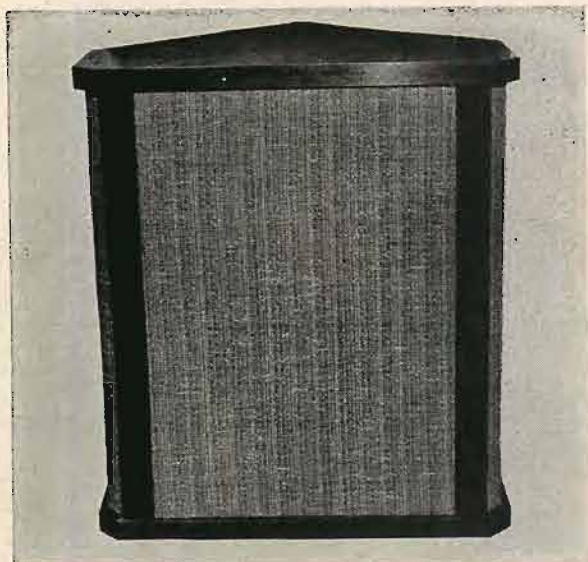
mail  
upon  
now!



## TESTED IN THE HOME

Continued from page 116

ous, vigorous, and outstandingly musical. Transparency was good; homogeneity and blending were excellent. The Premiere's projection is adequate for a large listening room, yet the system is equally listenable and musical at close quarters in a small room—a rare combination of qualities. The sonic neutrality of this system, however, is largely a matter of the construction of its horn enclosure (an extremely critical business at best), so quality control will



The Premiere corner horn system.

determine to a great extent whether other production models of the Premiere will equal the unit we tested. We have no reason to believe that this will not be the case, but a speaker system as good as the Premiere is likely to be difficult to duplicate in quantity.

Other comments: like most steep-crossover speaker systems, the Premiere's middle-range smoothness can be degraded by incorrect level control settings. There is room for normal adjustment within this safe range, but extremely depressed or elevated tweeter settings will audibly color the middle range. The Premiere's high-frequency response sounds as if it is almost perfectly flat and smooth to about 9,000 cycles, and tapering thereafter. No peaks were audible under any conditions, and the system's high end actually sounded more realistically musical on most program material than do wider-range but less smooth systems.

This is a speaker system that should find enthusiastic acceptance from musically sensitive listeners as well as audio perfectionists.—J.G.H.

**MANUFACTURER'S COMMENT:** The Premiere has been in production for three years, during which time a high standard of quality control has been maintained to insure that each horn enclosure meets precisely the established tolerances.

Current models are supplied with a grille made of coning instead of the tightly-woven fabric used on the model that was submitted for testing. The new grille passes without attenuation all frequencies up to the 22,000-cycle limit of the high-frequency driver.

### Altec 344A Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a 20-watt integrated control amplifier. **Inputs:** total of six, from magnetic phono, tape head, microphone, tuner, spare, and tape preamplifier. **Controls:** selector (SPARE, TAPE, RADIO, MIC, TAPE DECK, Phono EUR, LP, RIAA, 600); volume controls for preamplifier, radio, tape preamp, and spare inputs; loudness switch; low-frequency filter (0, 1, 2); bass (+15 —12 db, 50 cps); high-frequency filter (0, 1, 2); treble (+14 —16 db,

10,000 cps); AC power; hum balance. **Outputs:** high impedance to tape recorder; 4, 8, and 16 ohms to speaker. **Frequency response:** ±1.5 db, 20 to 22,000 cps through high-level inputs. **Damping factor:** approx. 5. **Hum and noise:** 74 db below 20 watts output on high-level inputs; 52 db below 10 mv phono input. **Dimensions:** 13¾ in. wide by 4¾ high by 7½ deep, over-all. **Price:** \$110. **MANUFACTURER:** Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

The most immediately noticeable and attractive feature of the 344A is its four front-panel volume controls. There is a separate one of these for each of the high-level inputs, and one for all preamplifier inputs (which are selected as desired by the function switch). Little neon bulbs beside each knob light up to indicate which one is effective at the moment.

While front-panel level controls are not unique to the 344A, they provide an ideal solution to the problem of input level matching. Proper input level adjustment is a necessity when (as in this case) a loudness control is provided, and it is not at all difficult to see the advantage of being able to adjust each input independently for the same level; it prevents jarring changes in volume when switching from one input to another.

Other special provisions in the Altec 344A include an input from a tape deck playback head, an unequalized high-gain input for a microphone, and 12-db/octave rumble and scratch filters, giving a choice of flat response or cutoffs below 70 and 150 cycles, and above 5,000 and 3,000 cycles, respectively.

The 344A was found to have extremely good high- and low-frequency stability and restricted power capabilities below 40 and above 8,000 cycles. Hum and hiss were both very low.

The tone controls, which at intermediate settings affect over-all balance rather than only the frequency extremes, provide more than adequate range of control—so much so, as a matter of fact, that the full positions of the treble control tend to affect the over-all volume. Phono equalization in our sample unit was very precise, but the tape head equalization did not conform to the NARTB standard. The



The 344A integrated control amplifier.

equalization curve, which resembled the old so-called Dubbings curve, made NARTB recorded tapes sound thin and excessively brilliant.

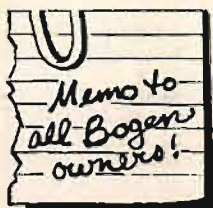
The 344A's over-all sound has a quality of softness and sweetness which, while not as graphically lucid as it could be, is highly listenable. It tends to fortify the bass range, and it subtly softens the entire audio spectrum. And if the 344A is anything like the earlier Altec amplifiers we have encountered, it will probably be working equally well quite a number of years from now.—J.G.H.

**MANUFACTURER'S COMMENT:** We believe we can understand the comment concerning NARTB recorded tapes, since the 344A equalization is to a modified NARTB curve. In our engineering-market study we measured practically all of the popular tape decks on the market, and discovered that they had a definite high-frequency loss. Therefore a measure of compensation for this loss has been built into the 344A amplifier.

It is true that when operated from a professional playback head the 344A equalization may make tapes sound excessively brilliant, in which case compensation should be effected by adjusting the high-frequency control of the amplifier.

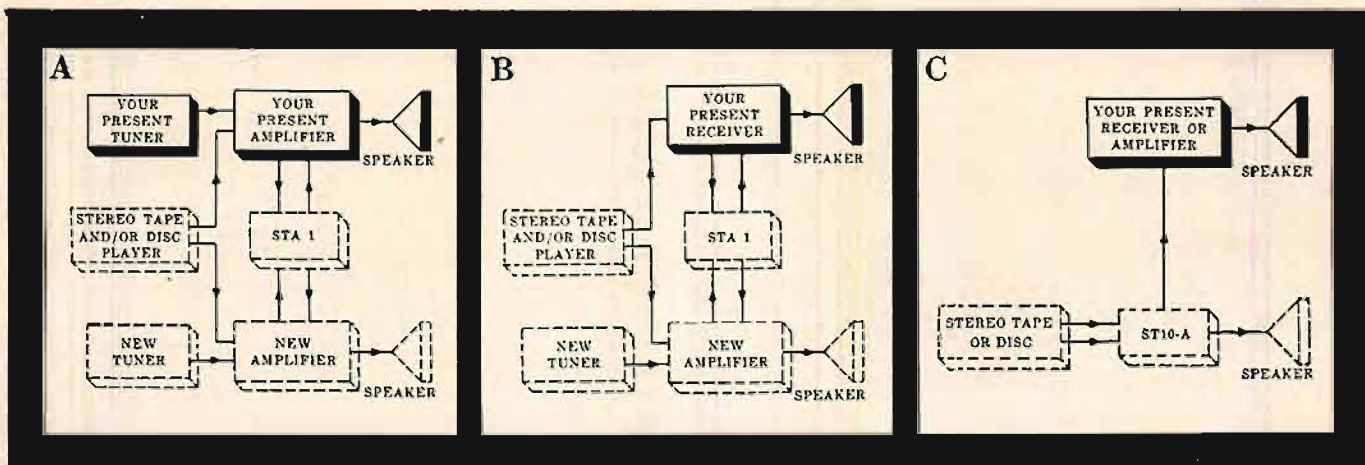


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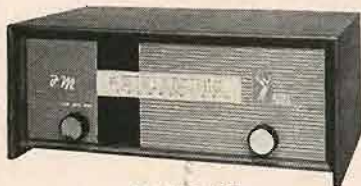
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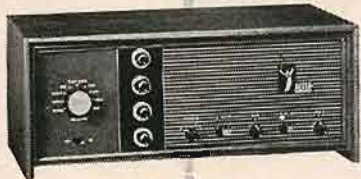
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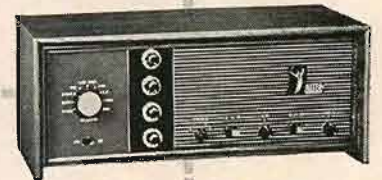
307 FM TUNER



307 FM TUNER



344A QUARTET AMPLIFIER



344A QUARTET AMPLIFIER

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412B BIFLEX SPEAKER

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## The Well-Fed Loudspeaker

*An amplifier's task is not only to put a loudspeaker in motion, but to brake it to a halt as well. Here enters the importance of feedback, damping, and stability.*

by J. Gordon Holt

PHYSIOLOGISTS describe kinesthesia as the "muscle sense." It is that sense which enables us to tell, without peeping, the positions of our fingers or arms or feet, and it is the sense which enables us to maneuver our bodies into a desired position without having to fumble experimentally through different combinations of muscle tensions. Kinesthesia is, in short, the reciprocal part of an ingenious checks-and-balances system which enables our muscles to regulate the control exerted over them by the brain.

When we wish to flex a limb in a certain way, our brain sends nerve impulses to the appropriate muscles, which start to move the limb. While this is happening, other nerves in these muscles sense how much motion has taken place, and notify the brain accordingly. If the kinesthetic sense tells the brain that the limb is not moving as desired, the brain sends corrective impulses back to the muscles until the kinesthetic sense informs it that all is going as planned.

This same sort of circular regulatory system is used in a high-fidelity amplifier to ensure that the electrical output signal corresponds closely with the input signal, and to damp out spurious movements of the loudspeaker cone (which would be heard as distortion). The electrical measure of the latter function in an amplifier is known as damping factor. This is a measure of the control exerted by an amplifier over its loudspeaker, and is directly related to the amount and nature of the electrical feedback used in the amplifier. A feedback circuit takes a certain portion of the signal coming out of the amplifier and routes this back into the amplifier's input.

Before we can fully understand the action of a feedback circuit, however, we must recognize two facts. First, the electrical impulses passing through an amplifier do so almost instantaneously, so that, practically speaking, the amplified output signal appears at the same instant as does the input signal that produced it. The second thing to note is that each time the signal passes through an amplifying stage it reverses its electrical polarity. Hence, a positive electrical impulse will be negative after having passed through one amplifying stage, and so on. There are other ways of reversing the polarity of this impulse, but they need not concern us here. What does concern us is the fact that, assuming a positive input signal, we may get a positive output signal at the same instant, or we may just as well end up with a *negative* output signal, also at the same instant. The ear won't know the difference, but a feedback circuit will.

Let's consider an amplifier which produces an even number of polarity reversals when a signal passes through it. If the input impulse is positive, so will be the output impulse. If we route part of the output signal back to the input it will tend to strengthen the input signal, producing a stronger positive impulse which will reappear at the output as an even stronger positive impulse, which will help to strengthen the input impulses further, and so on. Obviously, if we fed back enough of the output signal, the amplifier would drive itself in a vicious circle of continuous oscillation until it reaches the point at which it cannot produce any more output; i.e., it would overload itself. If a smaller amount of the output is fed back (Fig. 1), oscillation will not occur (although the tendency to oscillation

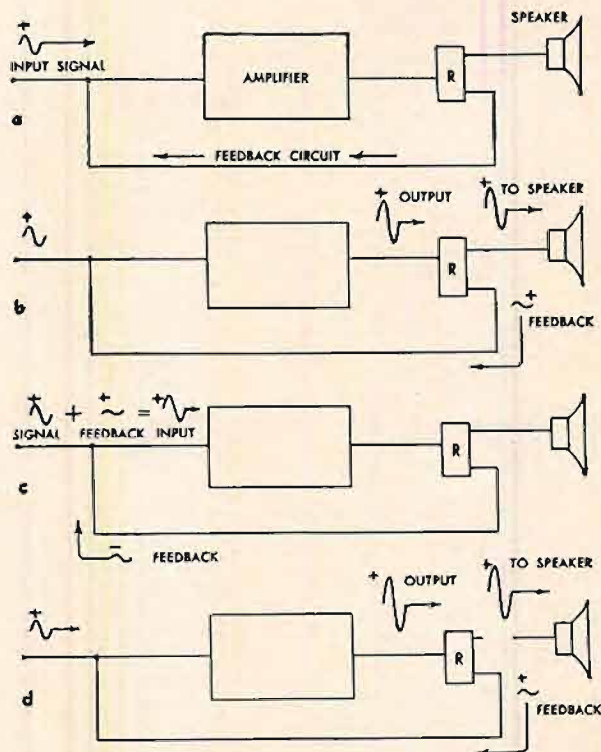


Fig. 1. In a positive feedback circuit, the portion of output signal that is fed back to the input adds to the input signal, increasing the amplifier's gain as well as its distortion.

may remain), but the amplifier's gain\* and distortion will be increased. Extra gain is nice to have, but not at the expense of increased distortion, so positive feedback is generally taboo in high-fidelity amplifiers.

If, however, an amplifier produces a *negative* output impulse when fed a positive one, the negative output fed back to the input will tend to cancel the input signal. The more negative output that is fed back to the input, the more cancellation will take place until, ultimately, if there is enough feedback, the amplifier will amplify hardly at all. It will simply produce as much output voltage as input voltage. If only a limited amount of this negative output is fed back to the input (Fig. 2), there will not be complete loss of amplification, and there will also be some highly beneficial side effects. There will be some loss of gain, but there will also be a corresponding reduction of distortion. The loss in gain may be overcome by feeding a more intense signal into the amplifier, but the distortion will remain at its reduced value.

The second effect of negative (or inverse) feedback is that it makes the loudspeaker an integral part of the amplifier, by introducing a form of mutual regulation that improves the amplifier's control over the speaker cone. We have seen in an earlier part of this series that any object having mass and elasticity (compliance) will, if set in motion, tend to oscillate back and forth for some time before it finally comes to rest. Anything that tends to make it come to rest sooner than it might otherwise is said to damp the oscillations.

When a loudspeaker is stimulated by an electrical impulse, its cone responds with a motional impulse. If the cone is not perfectly damped mechanically or acoustically, it will continue to oscillate for a time after the electrical

impulse has passed, adding sounds that were not a part of the original signal impulse. Fortunately, however, a loudspeaker will also perform the reverse; if its cone is moved it will generate its own electrical impulse, and anything which tries to oppose the production of this impulse will make the cone harder to move; i.e., will damp its motion.

One way of damping out a speaker's spurious vibrations would be to short-circuit its terminals. This will damp the cone motions by making it much more difficult for the cone to create any impulse, but it will also naturally suppress the desired signals coming from the amplifier. What we need is something that will suppress the impulses coming *back* from the speaker, without interfering with those going *to* it from the amplifier. The negative feedback circuit accomplishes this.

Let's say that a single impulse (called a transient, and found in abundance in musical material) passes through a negative feedback amplifier to the loudspeaker. As rapidly as it is able, the speaker's cone will respond with an appropriate motion and, as soon as the original impulse has ceased, will start to return to its normal position. Its immediate tendency is to begin oscillating, but as soon as it starts to take off on its own, it will generate an electrical impulse which was not present in the original signal. When this new impulse travels back to the amplifier, it is plucked off (along with some of the original signal) by the negative feedback circuit and routed back to the amplifier's input. Because the polarity of the feedback circuit has been made opposite to that of the input, the amplified impulse will reappear at the output *in opposition* to itself. If it ends up having nearly the same intensity as the original impulse from the speaker, there will be virtually perfect cancellation and the speaker will behave precisely as if its terminals were short-circuited. Almost before the cone has had a chance to take off in spurious vibration, the amplifier is applying the brakes to prevent it, and the more intense the vibration, the heavier the braking action imposed by the amplifier.

Damping factor is expressed in specification sheets as a numerical value which represents the nominal impedance of one of the amplifier's output taps (4, 8, 16 ohms) divided by the actual output impedance at that tap. A feedback circuit having the same effect as a wire short-circuiting the speaker terminals gives an output impedance (or source impedance) of zero ohms. Zero divided into 16 is an infinitely large number, so this amplifier's damping factor would be rated as infinite. A feedback circuit which overcompensates for the speaker's electrical impulses by imposing upon it opposite impulses of greater magnitude produces a negative damping factor. One which does not fully suppress the speaker's impulses has a source impedance of more than zero, and gives a positive value of damping factor.

An underdamped loudspeaker will sound bass-heavy and somewhat boomy, and will reproduce bass instruments with poor definition, making them difficult to recognize and giving them a vaguely indeterminate pitch. There may also be some audible roughening of the over-all sound because of accentuation of the upper- and middle-range frequency-response irregularities that would be minimized by higher damping. At the other extreme, an overdamped loudspeaker will reproduce bass instruments with good definition and detail, but may be deficient in deep bass and have a generally dry, uninteresting quality.

The balance and the bass performance of a loudspeaker are influenced to some degree by practically every other component in the reproducing system. The speaker enclosure, its placement in the room, the acoustic properties of the room, and the characteristics of the phono pickup and control section will all combine to augment or diminish bass response and to

*Continued on page 132*

\*Not of power, however. Gain is the amount by which an amplifier increases the magnitude of its input signal; power output is the limit beyond which further increases in signal strength cannot produce any further increase in output signal.

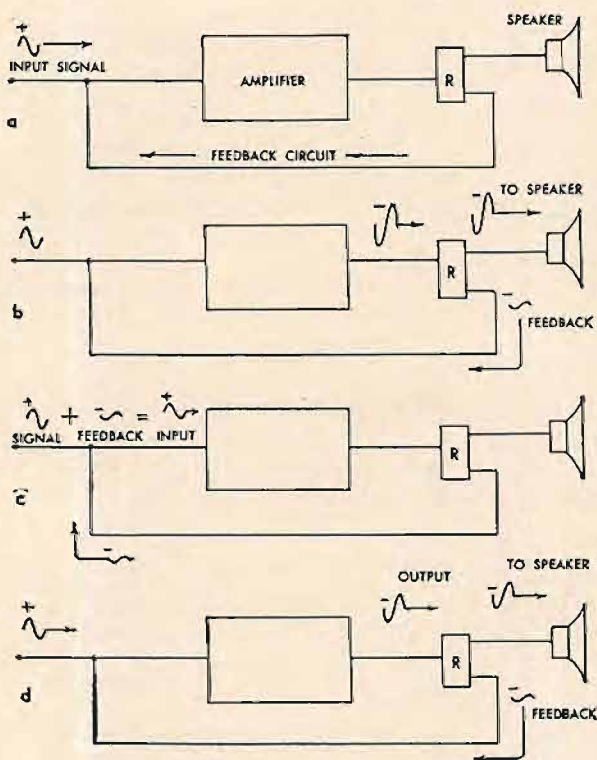


Fig. 2. A negative feedback circuit returns part of the output signal in opposition to the input signal, reducing the amplifier's gain and distortion, and increasing loudspeaker damping.

# STEREO

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# AUDIO FORUM



## Loudness Compensation

Sir:

What is the Fletcher-Munson curve, and how does it work?

I have an amplifier on which a switch allows me to have loudness or volume control, but when I switch this for loudness control operation I get excessive bass response. Is something wrong with my amplifier or is the Fletcher-Munson curve supposed to work this way?

Lawrence M. Hollems, Sr.  
Encinitas, Calif.

*Messrs. Fletcher and Munson were two engineers at the Bell Telephone Laboratories, who are best known for their research into the frequency response characteristics of the human ear.*

*Their experiments proved that the ear's frequency response is essentially linear only at very high sound levels, and that as volume is reduced, the ears lose progressively their sensitivity to bass and (to a lesser extent) treble frequencies. The so-called Fletcher-Munson curves are a set of frequency response curves showing how much bass and treble boost is needed in order for the ears to hear a flat response at different volume levels, and these curves are used as the basis for compensated volume controls or "loudness controls."*

*The amount of bass and treble boost that a compensated volume control adds to the signal is purely a function of the control's rotational setting, so boost is (ideally) non-existent at settings above 3 o'clock, and then increases progressively as the control is turned down below that. If, however, the signal levels coming into the amplifier are so high that "full room volume" occurs when the loudness control is set at 2 o'clock or below, the control will be adding boost where it is not necessary, and will be adding excessive boost at all reduced control settings. The result will be boominess at all settings of the loudness control.*

*The remedy for this is to have a second noncompensated volume control which can be used to adjust all signal levels so that the loudness control may be advanced to its no-boost range without producing exces-*

*sively high listening volume levels. Thus as the loudness control is turned down it will introduce only as much tonal compensation as is required.*

*If the amplifier in question does not have a separate input level-set control or a separate uncompensated volume control, it is best to use it with its loudness compensation turned off, and to add whatever bass boost may be needed at low levels by means of the bass control.*

## FM Reception

Sir:

I own a Scott 330 FM-AM Tuner and live on the ground floor of a large apartment house in Manhattan, surrounded by other large apartment houses. My FM antenna is an indoor folded dipole, but it seems to be giving me some problems.

No position of the antenna provides clear reception of all the stations I wish to listen to, and it would not be convenient to change the position of the antenna as I change stations. Also, reception will sometimes become unclear as people walk about the room or touch the set. Reception conditions also seem to vary according to weather and time of day.

I am not permitted to have an outdoor antenna, but there is a master TV antenna system in the building. There is a substantial charge for hooking into the master antenna but I am permitted a ten-day trial period before determining whether I wish to rent the service.

Am I correct in assuming that the difficulty I am experiencing arises from the antenna rather than from the tuner? If so, I assume that it would be worthwhile to try using the master TV antenna. If this is the case, are there any special precautions I should observe when using this TV antenna for FM reception? I do not have a TV set, so I don't have the problem of arranging an antenna switching or matching system.

Alvin H. Schulman  
New York, N. Y.

*Your reception problems are almost certainly the result of your inadequate antenna arrangement.*

Continued on next page

## Sound Talk



by John K. Hilliard

Director of Advanced Engineering

### WHAT SPEAKERS FOR STEREO?

Sound engineers agree that the finest stereo reproduction can be achieved only by two identical speaker systems of exceptional quality. Short of this ideal, however, the premise is muddled by an ever-increasing number of unfounded claims... most of them based on sales philosophy rather than scientific fact.

Actually, the proper selection of stereo speakers is quite clear. Due to certain psycho-acoustic effects, one exceptional speaker system and one of moderate abilities will provide better stereo than matched speakers of intermediate quality. This is only true, however, if the lesser speaker meets certain requisites.

The two speakers must be similar in frequency response and character. In the high end of the spectrum they must have the same limits. At the low end, they must be similar down to 100 cycles. Below that point, the performance of the lesser speaker is relatively unimportant.

If the lesser speaker goes down to only 300 cycles or has major irregularities in its response, a phenomenon called the "orchestral shift" will occur. This shift results from the fact that the sound from any given instrument is reproduced from both speaker systems. The comparative loudness determines the auditory location. If an instrument is "placed" in the lesser speaker and then plays into a frequency range where that speaker is inefficient, it will then be louder in the better system and will appear to shift to that better system.

Speakers that are inefficient below the 300 cycle point will not provide true stereo. This is obvious because the 300 cycle point is above middle C on the piano, 70 cycles above the primary pitch of the female voice and nearly 200 cycles above primary male pitch. For full stereo it is therefore imperative that the lesser speaker efficiently reach at least 100 cycles.

All ALTEC speaker systems are similar in their exceptional smoothness of frequency response, have a high frequency limit of 22,000 cycles, and are efficient below 100 cycles in the lower range. This regularity in response, range, efficiency and quality is the reason why ALTEC speaker systems are noticeably superior for stereo reproduction.

For further information concerning the best elements for stereo, write ALTEC LANSING CORPORATION, Dept. 9H-C, 1515 S. Manchester Ave., Anaheim, Calif., 161 Sixth Ave., New York 13, N. Y. 12-35

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- ★ Metered tube adjustments for continuing optimum performance
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**MODEL 5, POWER AMPLIFIER \$147**  
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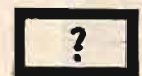
- ★ Compact 30 watt version of the Model 2
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## AUDIO FORUM

Continued from preceding page

Your apartment house is probably very well shielded, so you will be obliged to try the local TV antenna distribution system for a while, and if this works, resign yourself to paying the rental fee.

If you find that you encounter noise problems as the result of poorly shielded TV receivers in other parts of the building, a TV interference filter located between your antenna and the receiver should alleviate the situation.

### "Static" Surface Noise

SIR:

I, like many of my friends who own wide-range reproducing equipment, am perpetually bothered by "static" on my records. By this I do not mean the "pop" and "snap" of particles of dirt, but a soft crackling hiss that can spoil an otherwise enjoyable listening session. I always treat my discs with extreme care. They're handled only by the edges, wiped faithfully before and after playing, and kept away from dust in plastic sleeves. Yet, even on a new, flawless-looking record I will often get this static. It is usually not on the entire surface and seems to build up in loud passages. Many of my records have absolutely none at all, so I hesitate to blame my system, which consists of a Bogen DB20-DF amplifier, Rondine Deluxe turntable, and a Weathers MM-1 pickup system.

I was wondering if one of the "anti-static" dischargers (either the small clip-on type or the large brush) would have any effect in reducing or even eliminating it.

Also, at times (not always) I will get a secondary noise from my speaker . . . for example on a violin or voice solo passage there will be a soft but distinct "duet" which seems to be slightly lower in register. The Weathers arm is new, and the diamond stylus is not worn. Most of my records are sonically quite clean, and some of them even approach perfection.

John R. Harper  
Akron, Ohio

First, check the Weathers' stylus force, using an accurate stylus gauge. Too low a stylus force can cause excessive surface noise, too high a force will cause the stylus to retract between its pole pieces and will produce an odd, metallic background echo and periodic swishing noises.

Second, clean the stylus tip with a soft watercolor brush dipped in iso-

propyl alcohol, making sure not to get any alcohol on its damping block.

Third, use the brush and alcohol to clean all dust deposits away from the surface between the fixed pole piece and the small metal strip that folds down towards this on the outside of the cartridge body.

Fourth, clean the connecting pins at the rear of the cartridge, and slightly pinch the connecting pins to ensure electrically sound connections.

Fifth, the Weathers pickup does not have enough stylus force to maintain good groove contact when the stylus becomes heavily fouled with dirt or residue from the disc, so records that are to be played with the Weathers, or with any extremely lightweight pickup, should be wiped with a soft cloth dampened only with water before each play. A radio-active anti-device can be used to prevent static buildup while the disc is playing.

Finally, have your amplifier checked at a qualified audio service agency to see whether its distortion and high-frequency stability are beyond reproach. If not, the unit should be repaired or replaced with a more satisfactory one.

### Amplifier Stability

SIR:

I am in the unfortunate position of being one of a group of high-fidelity enthusiasts who are well versed in audio half-truths and ignorant of facts. Several days ago we were tearing down one of the available high-fidelity amplifiers because of its "high-frequency instability," and we found that none of us could explain or could find an explanation of stability.

Will you kindly elucidate, and in moderately simple terms? We know our music, but our backgrounds in electrical engineering are not very impressive.

Lannie White  
Bronx, N. Y.

Stability is the measure of an amplifier's ability to maintain an even keel when subjected to transient signals. A transient is a single, sharp impulse, and will be reproduced as such by a perfectly stable amplifier. If there is some instability present, the amplifier will respond to the impulse but, when returning to its no-signal condition, will overshoot the mark and produce a slight counter-impulse. If the amplifier is highly unstable, a positive transient will trigger a spurious negative transient, this will trigger another positive transient, and so forth without end. The amplifier will, in other words, continue to vacillate between



its own self-induced transients, producing what is known as oscillation.

A negative feedback circuit is one in which a certain amount of the amplifier's output is fed back to its input in opposition to the input signal. The effect of this is to reduce the over-all amplification, the distortion, and the frequency response irregularities of the amplifier. If, however, any part of the feedback signal is not in perfect opposition to the input signal, cancellation will be less complete. And if it actually coincides with the input signal, the feedback will cease to oppose the input and will start to augment it, increasing amplification and distortion. An extreme condition of this causes instability, whereby the amplifier's output that is fed back to its input serves to re-create the impulse that caused the output signal in the first place, and sets up the vicious circle of oscillation.

Instability (oscillation) or so-called marginal instability (a tendency to produce oscillations which die out rather than become self-sustaining) is generally a function of the amplifier's design, although it can sometimes be induced by placing speaker leads too close to input cables. Low-frequency instability has an effect ranging from slight accentuation of the bass range to "motor-boating" or "breathing," which are violent repetitive excursions of the woofer cone in a speaker system. Marginal high-frequency instability may simply add some roughness or a slightly metallic quality to the sound. High-frequency oscillation causes extreme shrillness, will make the amplifier overload at very low listening levels, and will burn out the voice-coil winding of a fragile tweeter or loudspeaker.

#### Extra-Low Impedances

SIR:

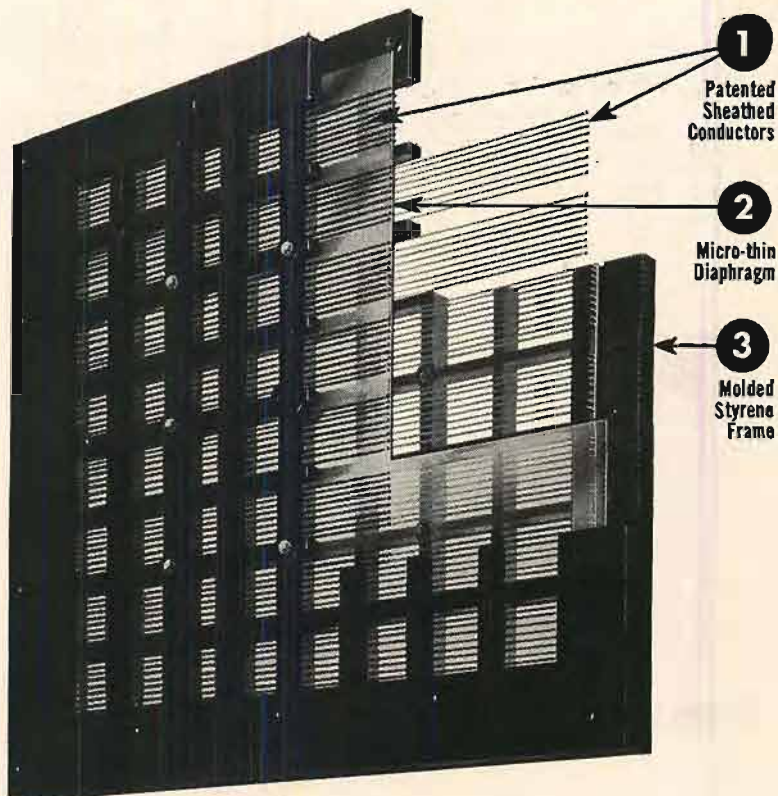
I understand that it is not advisable to connect loudspeakers in series with one another. How can I go about using a pair of identical 4-ohm speakers with my system?

W. R. Reynolds  
Los Angeles, Calif.

Identical loudspeakers may be connected in series without any significant loss in quality, so it would be permissible to series-connect your 4-ohm units and match them to the 8-ohm tap on your amplifier.

Many amplifier manufacturers state that an impedance of 1.7 ohms can be obtained from their amplifiers by connecting between the 8- and 16-ohm

Continued on next page



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Each radiating element of JansZen Electrostatic Speakers contains 176 push-pull sheathed conductors. This dual array of "strings" is the most durable and efficient ever patented. Without any chance of electronic breakdown, it provides uniform opposing forces to move the sensitive diaphragm with the same amplitude and in the same phase over its entire area. Like a true piston, the diaphragm behaves as if it had neither stiffness nor mass—in short, as if it were not there at all. This enables the JansZen to precisely recreate the acoustic pressures recorded by the microphone without unnatural coloration.

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Continued from preceding page

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output taps, so it is possible that you would obtain better results from this connection. Try both arrangements, and if there is any audible difference, choose that which sounds best.

### Measurements vs. Listening Tests

SIR:

Perhaps you can explain a puzzling observation I made some time ago.

Recently I had an opportunity to compare a friend's 50-watt power amplifier with my own 50-watt, using my home high-fidelity system. The amplifiers are of different makes, and bench tests have shown them to be almost identical in every respect of performance. The frequency response of both units is identical to within 1/10 of a decibel from 20 to 20,000 cycles. Intermodulation distortion on both amplifiers measured 0.1% at 1 watt output and 1.2% at 50 watts output. Harmonic distortion readings at various frequencies from 20 to 20,000 cycles were also identical.

Yet when we listened to these amplifiers, one produced full, almost excessively boomy bass, while the other sounded rather thin at the low end. The difference was not a subtle shading; it was very pronounced, and was sufficient to make one amplifier practically unlistenable.

Why this difference? We used the same loudspeaker system with each amplifier. We rechecked our test results, and there is no more than 1/10 of a decibel difference between them down to 20 cycles. Yet there is an obvious *audible* difference between their bass performance. Do you have an answer to this one?

Mark Westerman  
Flushing, N. Y.

The most likely cause of the difference you hear is a difference in the damping factors of the two amplifiers. It is probable that one amplifier is very tightly coupled to the loudspeaker, so that it tends to overdamp the speaker cone's bass resonance (resulting in diminished bass), whereas the other amplifier is allowing the cone to resonate to some extent at its bass resonance, augmenting deep bass response.

A second possibility is that the amplifier which produces very full bass is marginally unstable at some subsonic frequency, so that it tends to produce damped oscillation whenever subjected to bass tones. Despite the fact that this damped oscillation occurs below the audible range, it will often have a marked effect on the audible bass range.

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## KONDRASHIN

*Continued from page 47*

recording sessions he himself had been involved in. "Very many, very many." All types of records are made in Russia, he said, and all serious music is recorded on LP. He finds very little difference between the quality of the best current Russian and Western recordings. A few years ago, he admits, the sound on Russian discs may have left something to be desired, but he thinks that today the Russians can match anything made elsewhere.

His own share in the Russian discography is devoted to symphonies, concertos, and operas. His favorite Russian composers are "of course Prokofiev and Shostakovich." Non-Russian composers who interest him are Hindemith, Walton, Gershwin ("I like Gershwin very much"), and Bartók. Early Stravinsky is one of his likings, and he carefully accented the "early." Schoenberg? "No, I don't like this music." Of American composers besides Gershwin, he knows Copland and Barber. "I like Barber better." But he has not had the chance to hear the larger Barber works, and his knowledge of that composer comes from a few pieces that Cliburn played for him. He has never heard the music of the younger generation of American composers or, one gathers, any of the really representative works of important Americans. In any event, it was clear that Kondrashin's musical tastes are on the conservative side.

So, apparently, are his tastes in motor vehicles. He loves automobiles; drives a Russian-made Victoria, "four cylinders, fifty-three horsepower." He spent some time examining, with some awe and much amusement, the larger American cars. "In the city, what can you do with three hundred horsepower?" he wondered, echoing a question that many American drivers have been asking themselves for some years.

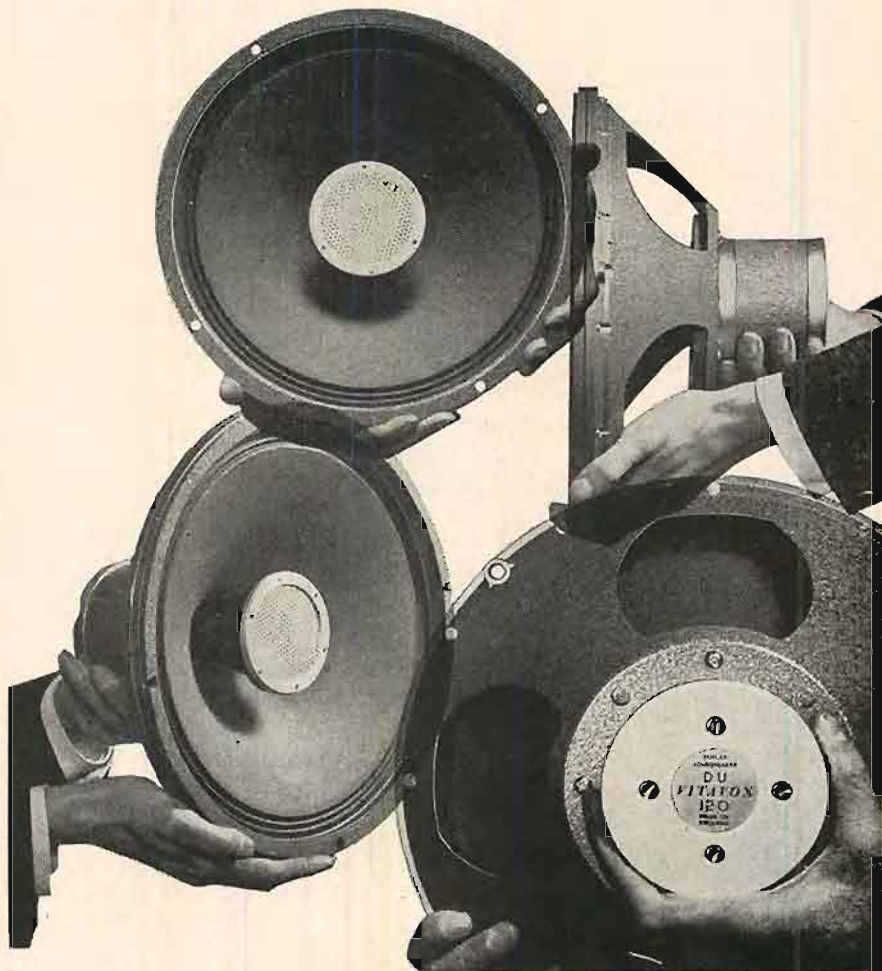
What about America? he was asked. Any impressions? Kondrashin dodged the question somewhat. "I like the American people," he said. "This is the most important thing in any country—the character of the people. There is much in common between Americans and Russians. Both are open, ready to greet each other with open hearts. And when our peoples know each other better, they will be on more friendly terms."

But what about New York City? the questioner persisted.

Kondrashin grinned.

"New York is very similar to Moscow," he said. "The same noise, the same number of cars."

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\*FM Converter usable only on cars with 12 volt systems.

**GONSET** DIVISION OF  
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## STEREO ABCS

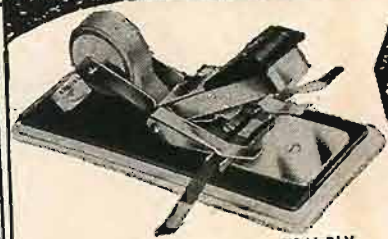
Continued from page 42

If you have separate middle-range and tweeter speakers, you can spread them out away from each other and the woofer. Certainly that widens the sound source. You may like it for a while, but you'll probably move them back together when you perceive instruments shifting position as they go up and down the scales, or a baritone fitting back and forth across the stage in synchronism with his octave leaps. There is no way to avoid such odd effects if the individual reproducers do not cover both the middle and upper ranges.

Well, suppose they do cover the whole frequency range, or nearly all of it? Then you have the situation portrayed in our first illustration. Assume that you have two complete speaker systems, call them L and R for left and right. Both are fed from the same monophonic channel. If the intensity of sound at your listening position is equal from each speaker, and you are equidistant from the speakers, your automatic direction-finding mechanism will identify the source of sound as a *point* halfway between them. Making one speaker louder than another will shift the apparent location of the source towards the louder speaker; moving one unit closer to you will shift the apparent source towards the closer speaker. If the two changes are contradictory, one of two effects will be noticed: you will identify the source as being a new (but stationary) point between the speakers, at a compromise location; or the location of the source will seem to shift according to frequency, as it did when you separated the tweeter from the middle-range unit.

There are some beneficial effects to be obtained from using two wide-range speaker systems with a monophonic input. You'll get lower distortion, because each speaker is working only half as hard as one would be. Low-frequency reproduction probably will be better, and high frequencies will be more evenly distributed throughout the room. Since you'll need two speaker systems for stereo anyway, you may as well use them both when playing your monophonic LPs. Perhaps you'll want some way to switch one of them off for the occasional LP that sounds better through one speaker. There isn't any way you can "spread out" the sound with any semblance of reality, however, or get accurate differential-location data, if you start with a monophonic input to the system.

Let's return to the picture, with a



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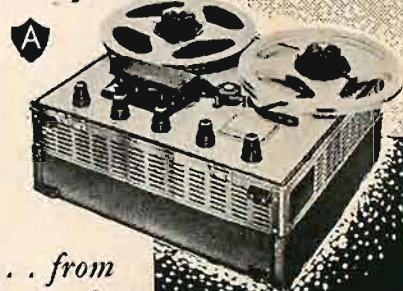
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listener situated approximately as is shown. If we play music through the left speaker alone, he will identify the source correctly as the left speaker. If we play the same thing through the right speaker, he will identify that as the source. With both speakers reproducing the same sound, both our listener's ears will receive the same stimuli in sum, and he will react by hearing not both speakers but a phantom source midway between them. By controlling the relative volume of sound from the pair of speakers, we can move the apparent source to any position along a line from one speaker to the other.

If we feed both speakers the same amount of power, but delay the input to one slightly, we can cause the apparent source to shift from the center towards the unit reproducing the music first. The listener, hearing the music first with the ear on that side, cannot help imagining that the phantom source is in that direction. By changing the relative amounts of delay between sounds from the speakers we can, again, make the apparent source move from one speaker to the other or to any position between them.

The second illustration shows an original sound source A, being recorded with two microphones. The outputs of these microphones are not mixed; they are fed to two separate but synchronous recording channels. Microphone 1 feeds one stereo recording channel, and microphone 2 feeds the other. Note that A is much closer to mike 1 than to mike 2. As a consequence, the sound from A is louder at mike 1 than at mike 2, and it reaches mike 1 sooner. When you play this stereo recording in your home, the channel recorded by mike 1 is amplified and fed to the left speaker; the channel recorded by mike 2 is amplified separately and fed to the right speaker. The sound from original source A is reproduced both louder and sooner from the left speaker than from the right. Your direction-finding computer is triggered by the intensity and time differences, and probably by the phase differences too, if A makes a fairly complex sound, and you hear A in its proper place relative to the pair of speakers—at A'.

In our third picture is diagrammed the same recording and playback setup. However, this time the original sound source B is at the right. Its sound is recorded more strongly and sooner on mike 2's channel than on the left channel; accordingly the recorded sound of B issues from the right speaker earlier and stronger than it does from the left speaker, and you

Continued on next page

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**3. THE OUTPUT:** The **QUAD** is rated at fifteen watts. It has a solidity unmatched by conventional fifty and sixty watt amplifiers, which just don't have its complete stability under all loudspeaker loads. It is the ideal driving unit for all low-distortion speakers, and especially so for the **QUAD ELECTROSTATIC** Loudspeaker and the **LOWTHER** Horn Loudspeakers.

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## STEREO ABCS

Continued from preceding page

hear it on the right at B'. Sound source C, in the last diagram, is picked up equally and simultaneously by both mikes. It is recorded identically in both channels. Hearing sound of equal strength and at the same time from both speakers, you position it correctly at C'.

A stereo system is not limited to the recording and reproduction of one sound source at a time, any more than a monophonic system is. Sounds at locations A, B, and C will be recorded all at once, as well as any other sound sources in the general area covered by the microphones. The instruments of an orchestra, a chorus, and soloists can be recorded concurrently, each individual voice feeding location information to the pair of stereo channels. On playback all these various sounds will be heard in their proper spatial relationships to one another.

The recording setup shown is a very basic one. Ordinarily the outputs from several microphones will be mixed to obtain a master signal for each channel—but there will be two distinct channels, as before. This is not the only way to obtain a stereo recording, either; it can be done with closely spaced directional microphones, so oriented that intensity differences are preserved accurately. Whatever the recording method may be, however, the object is the same: to provide information on playback which will give listeners an accurate picture of sound location. This requires two simultaneous recording channels and two separate playback channels.

To play stereo records stereophonically you need a good turntable and arm, or *excellent* changer; a special pickup cartridge that extracts both channels from the record groove; a stereo control unit and two basic amplifiers, or complete dual-channel control amplifier; and two speaker systems. This is bound to be more expensive than an equivalent monophonic system. It isn't twice as expensive, however, because only one turntable or changer is needed, amplifiers of lower power rating are acceptable, and there are compromises you *can* make in the speaker system (such as having one bass reproducer for both channels).

If the only thing added by stereo were an awareness of directionality, most people might not consider it worth the increased cost. But the localization of individual performers, instruments, and sections of the orchestra makes possible a genuine improvement in definition of sound also. It is

easier to follow separate harmonic or polyphonal lines; the big sound of choral works, for example, emerges fully textured from monophonic confusion. Stereo sound has spaciousness and breadth that results from accurate portrayal of the concert hall's acoustic properties, and this gives you a far better illusion of reality than mere directionality would seem to imply.

Until you hear a stereo system you can't imagine the full significance of the difference. With good stereo sound it is really possible, for the first time, to get an acceptable illusion of "being there."

## WELL-FED LOUDSPEAKER

Continued from page 122

color the sound in other ways. Consequently, even in those few cases in which a loudspeaker manufacturer recommends a specific value of amplifier damping factor, this recommendation can be considered only as a guide. Then again, there is still some disagreement among leading design engineers as to the "ideal" amount of damping for any given loudspeaker, and there is not as yet any sign that this little dispute will be resolved for some time to come. It has been my experience, however, that best over-all results are obtained by selecting an amplifier with a variable damping factor or one with a fixed value between 10 and 40, and using this with a loudspeaker whose characteristics (as determined by listening tests or from the manufacturer's recommendation) suit the amplifier.

A number of amplifiers use a combination of what are called negative voltage feedback and negative current feedback in order to obtain the desired damping factor. Many such amplifiers incorporate a variable damping control to allow the damping factor to be optimized for any given loudspeaker. Such controls should be used with care, however, for in some amplifiers they can affect the amplifier's stability and distortion characteristics.

A stable amplifier is one having the ability to maintain its smooth transmission when belted with a sudden transient impulse. An amplifier with poor stability may behave normally until excited by a strong bass or treble impulse, but will then continue to excite itself indefinitely, producing a series of spurious output impulses. It will, in other words, start to oscillate precisely as if it were rigged up with a positive feedback circuit. Fortunately, there are very few amplifiers which

are unstable enough to go into continuous oscillation under normal operating conditions, but there are some that will oscillate at extreme settings of their variable damping control or when connected to unsuitable loudspeakers.

Amplifiers will normally be found to exhibit varying degrees of stability ranging from near-oscillation in some designs to nearly perfect stability in others, and their sound will usually be affected accordingly. Low-frequency stability influences an amplifier's reproduction of bass detail and over-all bass solidity. An amplifier whose low-frequency stability characteristics leave something to be desired will sound boomy and ponderous. (Excessive bass caused by poor stability may be distinguished from that due to inadequate damping factor by the latter's concentration on a narrow range of bass frequencies, and the former's augmentation of the entire bass range.) The better the low-frequency stability—and the higher the damping—the tighter and better-defined will be the bass reproduction. It is impossible for an amplifier to be *too stable* but, as we have seen, it is possible to degrade a system's deep bass response by the use of too much damping.

High-frequency stability is one of the things which affect the "smoothness" or "sweetness" of an amplifier's sound. Distortion and accentuated treble response can make an amplifier sound flashy, overly brilliant, or strident, but high-frequency instability produces its own unique coloration which is perhaps best described as a metallic, "zinging" quality. This is, as a matter of fact, one reason why an occasional amplifier whose performance in all other respects is beyond reproach will fail to please.

The puzzling thing about marginal instability (instability that approaches but never quite reaches actual oscillation) is that, although it almost invariably occurs well beyond the limits of audibility, it can nonetheless produce quite audible effects. Marginal instability can be observed on test equipment, but no one has as yet come up with a satisfactory way of measuring it. Since stability cannot be rated as a numerical value, the best that a manufacturer can do is to state on his specification sheet that his amplifier is "highly stable" or that it will reproduce square waves and low-frequency pulses with minimum ringing and "bounce." The very fact that a specification sheet mentions stability at all is evidence that the amplifier manufacturer is aware of its significance, and suggests that the amplifier in question is probably better than usual in this respect.

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## BEAST AT BAY

Continued from page 52

Often the ill effects of microphonism or other resonant distortions can be minimized by shock mounting the equipment. This includes not only the electronic units, but the turntable and arm as well. A useful material for this purpose is a kind of corrugated rubber stripping about an inch wide and three-eighths of an inch thick, coated with an adhesive substance on one surface. It's sold by a number of large automotive-part dealers primarily for the purpose of stopping car rattles and squeaks, but it works beautifully on hi-fi rigs.

When I'm tapping tubes, I generally also check a few other items. Solder joints, for example: if they are accessible and appear to be working loose, I'll try to strengthen them. This can be done most simply and to greatest effect at the junction of shielded cable and pin connector. These connectors are dreadful little contrivances and someday somebody will outlaw them. Until then, they have to be lived with. Just bear in mind that the ground wire (the outside one) often breaks loose from its solder, and when the final separation takes place you can be afflicted with an ear-shattering roar that is politely called hum. (If that's hum, an elephant purrs.)

Another little ritual I indulge in probably has no earthly use beyond insuring my own peace of mind, but you're welcome to join me. After I've whanged at all the tubes with my pencil, I turn the power off and take them—gently—from their sockets and clean the prongs with a commercial solvent. I even make a pretense of seeing that the prongs are straight. As I said, this may not do any good, but it gives me a feeling of accomplishment and security.

Notice I turn the set off before I do much fiddling around. This is good practice. Messing with live circuits can have any number of unpleasant results. You can burn your fingers badly. You can get a nasty, possibly dangerous, shock from exposed wiring. You can plunge the whole system into furious overload operation, damaging tubes and speakers, not to mention nerves and eardrums. Unless you are absolutely certain of what you're doing (and that eliminates most of us), turn the blamed thing off before you start yanking wires and rectifiers and things from their accustomed places. As an extra safety guard to avoid any inadvertent handling of live circuits, keep a protective cage around your amplifier and associated gear.

As is probably apparent, I try to

keep always on hand a small stock of the more expendable hardware. I generally have a few standard tubes, including 12AX7, 12AU7, 12AT7, 5U4, and 6AN8 or their equivalents, a matched pair of output tubes, various lengths of shielded cable complete with the aforementioned accursed pin connectors, solder, the more common resistors, and similar items. The trouble I can get into with these is comparatively minor, and possibly I can use them to good advantage.

A good word to remember when you are either adjusting or just plain playing your rig is gentleness. Handle parts with care. Don't jerk knobs around violently or spin the FM tuning dial as if you were starting an airplane. You can feel foolish when a vital knob comes off in your hand. Take it easy. And take it easy on power, too. Try not to drive your amplifier or your speaker past its rated load. Overload operation isn't good for either and can permanently ruin a good voice coil.

The music goes round and round, and it comes out here. The loudspeakers. This is largely a no man's land. There is no conceivable circumstance under which you should attempt any loudspeaker repairs yourself. This is strictly a matter for G. A. Briggs or a reasonable facsimile thereof. You are perforce in this area a preventer and not a fixer; luckily most people realize it.

Here it is again, that old bugaboo dust. Those speaker magnets are tremendously powerful. Infinitesimal particles of iron or other magnetic substances will be attracted to them from great distances, and it doesn't take long for enough of this material to accumulate to interfere seriously with the proper motion of the speaker's essential parts. An unprotected unit soon will attract enough floating crud to jam up its voice coil and magnetic gap assembly. Of course, most speakers are housed in a closed box of some sort, but the average grille cloth is mostly hole, and offers little or no opposition to dust. One solution, the one I personally use and the one recommended by a number of manufacturers, is to put the loudspeakers inside a small cloth bag. Simple, but effective. The bag is not heavy enough to affect high-frequency response much, but it will keep out a surprising amount of grit. I slip the unit in open end first, then tie the bag closed around the magnet housing. Mounting screws are forced right through the cloth.

Aside from checking and tightening terminal screws, the rest of speaker maintenance is involved with care in daily operation. As I have mentioned,



I try to avoid overload operation: as I'm driving comparatively low-power speakers with a hefty 50-watt amplifier, this is far from unimportant. I also keep an eye—and an ear—out for oscillations, particularly in the very low, even subsonic, frequencies. In some cases you can actually see a speaker "breathe" from this malfunction. Distortion, of course, and also some serious damage can result. This is primarily an amplifier function and should be referred to your electronic repairman, but the danger is to the speaker.

Just as pernicious can be a sudden surge of power, or a series of them: a pulsing. This threat usually can be minimized by installing one of those gadgets that warms your set up slowly. The hazard to tubes and speakers that sometimes accompanies the rush of current through a simple off-on switch is circumvented. It's a worthwhile investment, especially if your speaker is not rated for high wattages. Even one large power surge can ruin a voice coil.

All in all, that's about it. "Preventive maintenance" is just a pompous way of saying: take reasonably good care of your equipment, treat it like the precision product it is, be fairly aware of what is going on, and you'll be repaid by smaller and less frequent repair bills and many additional uninterrupted hours of pleasant listening. None of the things I've discussed are complex or very time-consuming, and it's easy to make of most of them a habit. I have. And what's more, I kind of enjoy it.

## GIRL FROM ARLES

*Continued from page 45*

that it doesn't make a better play."

At the fourteenth performance (there were twenty-one), a friend of Bizet's sat in the orchestra among only thirty other spectators in that section of the theater. But the actors played to this nearly empty house "as conscientiously, as earnestly, with as much emotion, as though it were a great opening night. They understood the play and were intoxicated by the music. The few scattered spectators, too, were united by the feeling they shared. There were some among them who had come back for the tenth time."

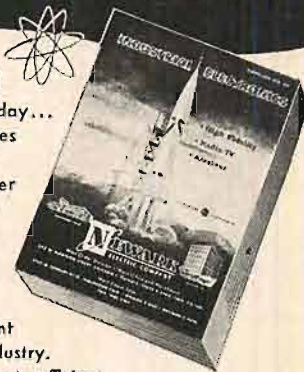
Only two music critics reviewed *L'Arlésienne*: Ernest Reyer and Johannès Weber. To the latter, Bizet expressed his thanks: "Leaving aside the sympathy that you show for me, there is still enough praise in your article

*Continued on next page*

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## GIRL FROM ARLES

*Continued from preceding page*

to give me great satisfaction. —I was happy with this little score of *L'Arlésienne*, as several musicians whose approval I seek have seriously encouraged me."

Among them was Reyer, who wrote in the *Journal des Débats*: "I take my good where I find it, even at the Vaudeville when they play music there. And with the score of *L'Arlésienne* we are far removed from the folderols of the good old days. . . . The twenty-six musicians played this charming score . . . with rare perfection, an irreproachable ensemble, the most sensitive variations, and exquisite feeling. No one is more skillful nor more ingenious than M. Bizet. What other composer would have made better use of such feeble resources? This handful of virtuosos conducted by M. Constantin's valiant bow should be heard. Obviously if their chief had not told them that they had the work of an eminent musician on their stands, they themselves would have known it . . . Backstage there is also a harmonium played by a friend of the house; sometimes it is M. Ernest Guiraud, sometimes young Antony de Choudens, and sometimes M. Bizet himself. For twenty-six musicians are included in the budget, and twenty-seven there cannot be. What an odd little economy for M. Carvalho's theater! . . . The idea of reinforcing such a small orchestra with a piano is excellent. Obviously, arpeggios on the piano do not replace a harp, but the *forte* considerably augments the sonority of the basses and gives more firmness to that of the wind instruments. One need hardly add that M. Bizet did not think of using the piano in any other way, and that in not one piece in the score does the piano serve as an orchestral substitute.

"The music written by M. Bizet for the play *L'Arlésienne* consists of twenty-seven numbers; they are not all of equal importance, but all of them are treated with extreme care, and it is a true feast for a musician to listen to these fine harmonies, these elegantly shaped phrases, and these charming orchestral details . . . Go and see *L'Arlésienne*, you young musicians who as yet are but a hope to your professors, and perhaps you will feel encouraged and more eager to work when you see the degree of talent reached by one who only a few years ago was sitting like you on the school benches."

Massenet, after attending the opening, returned to see *L'Arlésienne* a fortnight later. "If your music impressed me and charmed me the first

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time," he told Bizet, "I have found quite another enjoyment in it since I have come to know the score and have heard again all these lovely, poetic things. —Some of the four-measure *mélodrames* are indescribable pictures, whole landscapes.

"There has been talk of a project for a suite from *L'Arlésienne* using the title of the play. It seems to me bound to be successful, and I am longing to know the choice of pieces and the sequence. They say that Padeloup [founder of the Concerts Populaires] is enthusiastic over your score. There is not an artist who doesn't place this work in the first rank of new creations.

"To attempt, to know how to express, and to succeed—that is the goal! . . ."

Massenet's prognosis of success for the suite Bizet drew from *L'Arlésienne* was wholly accurate. Padeloup played it on November 10 to overwhelming applause only three weeks after the closing of the play. Daudet found no such immediate palliative for the failure of his work. "I am sunk in my armchair by my fire with my pipe," he wrote to Bizet, "I am two hundred and fifty-eight years old. And to think of having to start work again! . . . I shan't mention *L'Arlésienne*, for it is dead. *Requiescat!*—but it's hard to bear!" After the performance of the suite, he wrote: "An echo of your success on Sunday has reached me. We were very happy about it. But ruthless as you are, is it true that they didn't play the lovely entr'acte of the family council? Don't you know that it is wonderfully beautiful, eloquent, heart-rending? When we have dark weather here, I ask my wife to play it; and instantly my heart swells like a sponge. —If ever you come to Champrosay, I will talk to you about an idea for an opéra-comique in three acts which I have just found in an English novel."

Here again, as after each of Bizet's failures in the theater, a fresh opportunity was offered him. But by the end of 1872, *Carmen* was already taking shape in his mind.

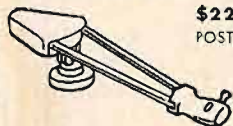


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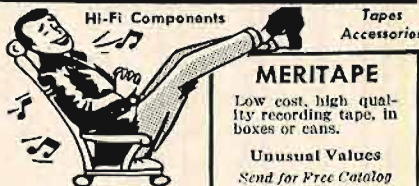


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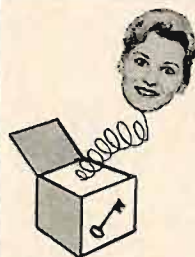
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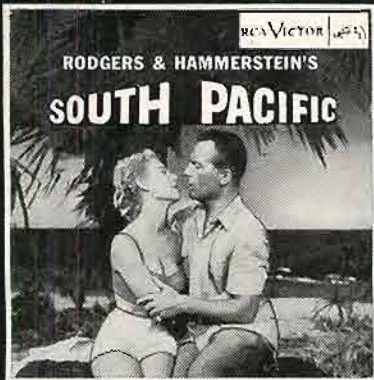
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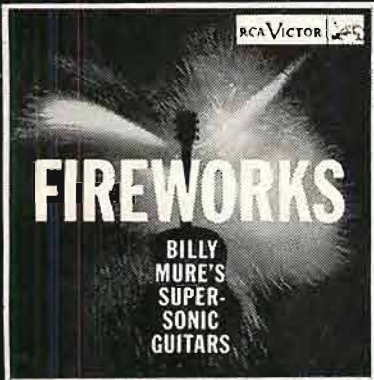
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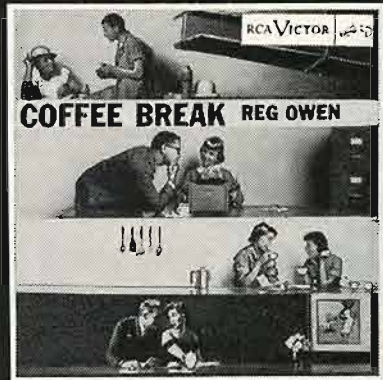
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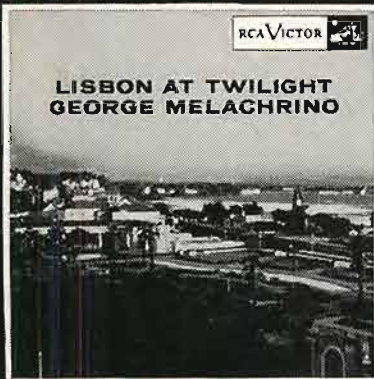
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