

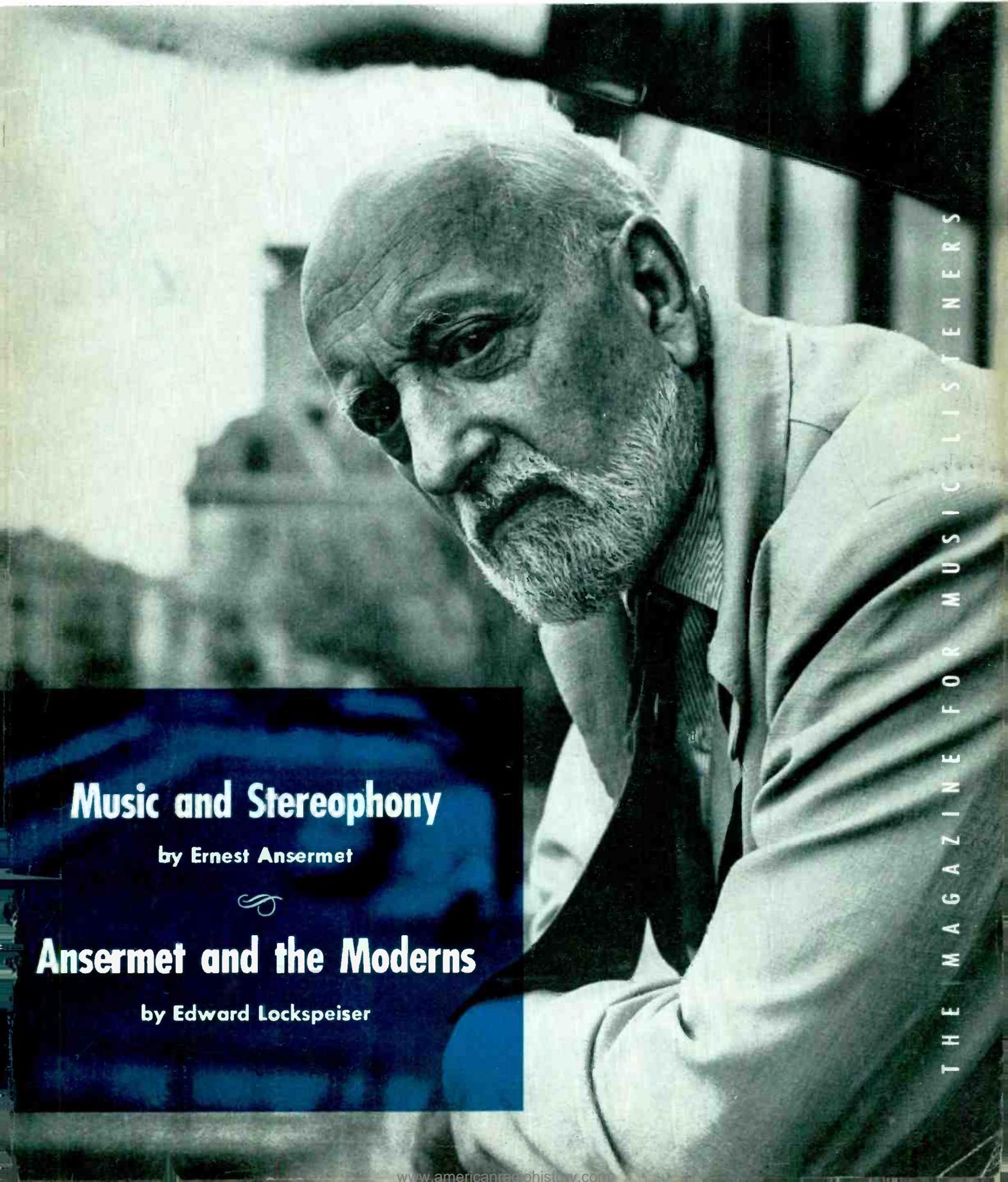
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# High Fidelity & audiocraft

March • 60 cents

1959



THE MAGAZINE FOR MUSIC LISTENERS

## Music and Stereophony

by Ernest Ansermet



## Ansermet and the Moderns

by Edward Lockspeiser

# use this check list when selecting the record changer for your stereo/mono high fidelity system

**RUMBLE, WOW AND FLUTTER**—These mechanical problems, especially pertinent to stereo reproduction, require maximum attention to design and engineering for suppression. Check the new GS-77.

**RECORD CARE**—Dropping record on moving turntable or disc during change cycle causes grinding of surfaces harmful to grooves. Check Turntable Pause feature of new GS-77.

**STYLUS PRESSURE**—Too little causes distortion; too much may damage grooves. Check this feature of the new GS-77: difference in stylus pressure between first and top record in stack does not exceed 0.9 gram.

**ARM RESONANCE**—Produces distortion and record damage. Cause: improper arm design and damping. Check new GS-77 for arm construction and observe acoustically isolated suspension.

**HUM**—Most often caused by ground loops developed between components. Check new GS-77 and note use of four leads to cartridge, separate shields per pair.

**MUTING**—To maintain absolute silence during change cycle both channels must be muted. Check new GS-77 and note automatic double muting switch, plus R/C network for squelching power switch 'clicks.'

**STEREO/MONO OPERATION**—Stereo cartridge output signals are fed to separate amplifier channels. Record changer should provide facility for using both channels simultaneously with mono records. Check new GS-77 Stereo/Mono switch.

These are just a few important criteria to guide you in selecting the best record changer for your stereo and monaural hi-fi system. Some of these features may be found in changers now on the market, but only one changer incorporates them all—the modern Glaser-Steers GS-77. Only \$59.50 less cartridge.

Dept. HF3.  
**GLASER-STEERS CORPORATION**, 155 Oraton Street, Newark, N. J.  
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**GLASER-STEERS GS-77 THE MODERN RECORD CHANGER**  
superb for stereo...and better than ever for monophonic records



← SS-100 System

DS-100 Dual Stereo System ↑

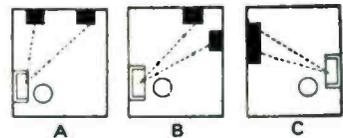


Stereo Director mounted on shelf, behind grille, is easily rotated for best stereo without twisting cabinet. Midrange and compression tweeter above 12" air-suspension Flexair\* woofer. Two complete 3-way systems used in DS-100.

*for finest stereo (and mono) high fidelity...*  
**you should know**  
**there is something better!**

With ordinary speakers, your listening position will determine whether you get a good or poor stereo effect. Careful placement of speakers is necessary.

Jensen Stereo Director\* speaker systems let you place cabinets anywhere on a "decorator" basis . . . you aim the sound for best stereo effect where you listen. No unsightly angling or cabinet placement problems. Wonderful for mono hi-fi too! Smooth coverage of full range from 20-15,000 cycles. Easily driven with a good 10-watt or larger amplifier. Use a pair of SS-100 systems at \$179.95 each or a DS-100 Dual Stereo System at \$369.50. Beautiful natural finished genuine Walnut, Tawny Ash or Mahogany. Write for Catalog 165-C.



- A. Two SS-100 Speakers on endwall give good stereo in otherwise poor stereo listening position.
- B. A pair of SS-100 Speakers give magnificent stereo despite otherwise serious limitations.
- C. Dual Stereo DS-100 beams the sound toward offset listening location.

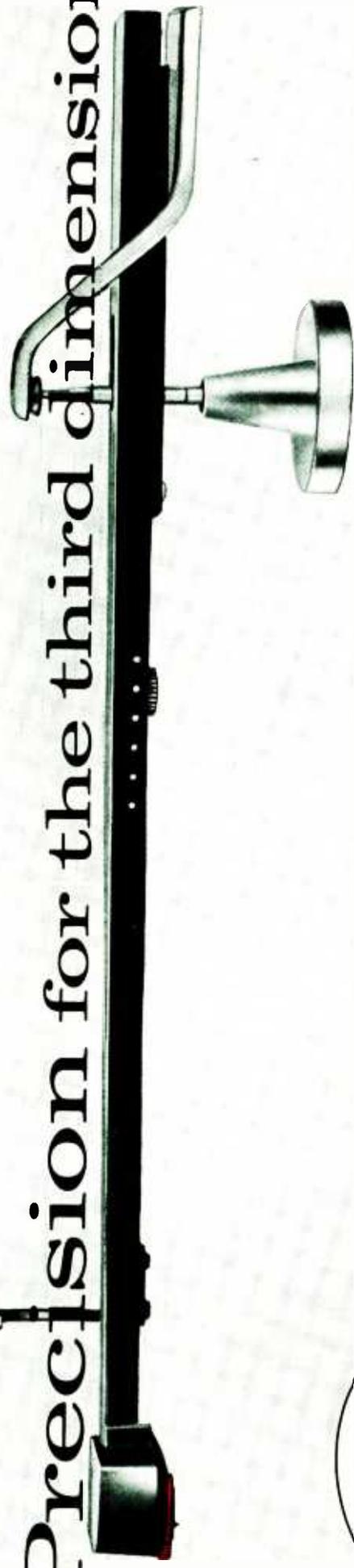
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\*T.M., Pat. Pend.

# Precision for the third dimension



FLUXVALVE, T-GUARD, GYPOPOISE, STEREO TABLE, UNIPOISE ARE TRADEMARKS USED TO DENOTE THE QUALITY OF PICKERING & COMPANY INVENTIONS.

**T** RUE STEREO depends upon accuracy in three dimensions. Since the very first development of the phonograph, more than half century ago, only two dimensions were required in the mechanical system of a reproducer. Now, with the development of the stereo record, a third dimension, more meaningful and important, is not only required...it is essential!

**1** The first dimension In a record reproducing system is the linear movement of the record groove under the stylus in the cartridge... accurately rotated by a quality changer or turntable, such as the STANTON Gyropoise 800 Stereotable. Its only contribution to the system must be precise motion, accurate to within 2/1000 of the correct record speed... with absolute silence and freedom from vibration. Virtually, it must revolve on a bearing of air!

**2** The second dimension In a record reproducing system is the horizontal angle of the phonograph cartridge in relation to the record groove. Horizontal Tracking Accuracy is determined by the angle between the axis of the cartridge and a tangent to the record groove. Any significant deviation in Horizontal Tracking Accuracy results in distortion and increased wear of record and stylus. This deviation is called - Horizontal Tracking Error. While it is not possible to fully reduce Horizontal Tracking Error to zero... the offset angle of the STANTON UNIPOISE Arm reduces this error to a negligible factor.

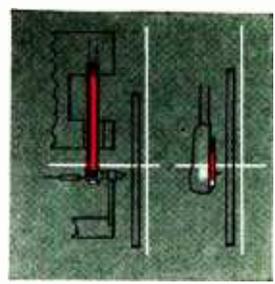
## 3

The third dimension in a record reproducing system... is the dimension which makes stereo possible! Since the stereo record also has vertical information, a new requirement - Vertical Tracking Accuracy has become absolutely essential to the performance of a stereo cartridge. In order to provide the proper relationship between recording and reproducing styli, the angle of correspondence between the two must be near 0 degrees. Any deviation in this angle of correspondence is called Vertical Tracking Error.

To avoid Vertical Tracking Error and accurately simulate the original recording process, the reproducing element in the pickup must be almost parallel to the record surface!

Only the Stereo-FLUXVALVE has the parallel reproducing element contained in the exclusive "T-GUARD" Stylus Assembly, a proprietary product of Pickering & Co. It assures proper correspondence between recording and playback styli with maximum Vertical Tracking Accuracy and minimum Vertical Tracking Error.

When a record master is made (top, right) the cutting stylus bar of most stereo recording heads is virtually parallel to the record surface. Ideally, to reproduce the vertical information in the stereo recording with full fidelity, the stylus bar of a stereo playback cartridge must be similarly parallel to the record surface, and at an angle corresponding to that of the cutting stylus bar. Only the STANTON Stereo-FLUXVALVE (bottom, right) has the parallel bar reproducing element contained in the "T-GUARD" Stylus Assembly to assure proper correspondence between the recording and playback styli. Actually, it is the vertical information which contributes the added dimension to high fidelity for true stereo. Unless the stylus bar of a stereo cartridge is similarly parallel and at a corresponding angle to the cutting stylus bar... vertical tracking error will be introduced, generating a distortion of the same kind produced by horizontal tracking error! The amount of this distortion increases with any increase in Vertical Tracking Error.

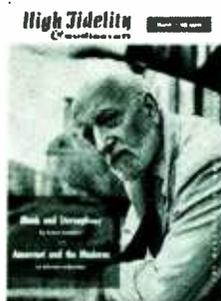


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The cover photograph of Ernest Ansermet was taken in Switzerland for us by Hans Wild.



**MARCH 1959**  
*volume 9      number 3*

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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.

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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 20-5,000 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 Recordings, 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.

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## AUTHORitatively Speaking

Naturally, readers of HIGH FIDELITY will not need any identification of Ernest Ansermet, who figures this month in his own article on stereophony (page 38) and in Edward Lockspeiser's interview. Ansermet was born at Vevey in 1883. Like surprisingly many before him, he studied mathematics and music, a traditional combination. He was a professor of mathematics for some years at Lausanne, but continued to gravitate towards music. In 1918 he founded L'Orchestre de la Suisse Romande, and has been associated with it ever since. He also assiduously conducted for the Diaghilev Ballet during the time it was mainly presenting works of Stravinsky. His recordings are, of course, known world-wide. Edward Lockspeiser, who on page 41 forwards Ansermet's notions on today's trends, is the leading British authority on French music. He will be remembered by readers for his essay on Poulenc last year.

David Johnson, whose report on the New England Opera Theatre begins on page 44, is our hardest-working operatic record reviewer. He is also an instructor in English at Tufts College and a candidate for a Ph.D. at Harvard. Other than himself, in a family of nine, only his mother is musical. She was a dramatic soprano, untrained but patently effective on at least one member of her audience. D.J. reports now that he is on fairly intimate terms with 232 operas, from Orazio Vecchi's *L'Amfiparnasso* to Samuel Barber's *Vanessa*.

Speaking of opera reviewers, long-time readers of these pages will note with pleasure the reappearance in the record section of the name of James Hinton, Jr. We hope to see it more often.

Thomas Fassolla, author of "Fiddler's Treasure," page 47, is a well-known freelance writer, here appearing under a pseudonym.

Dale Warren, reminiscent fancier of old Victor Red Seals (see page 50), says he received an education of sorts at Andover, Princeton, and Columbia; and he must have, since he is now an editor at Houghton Mifflin Company.

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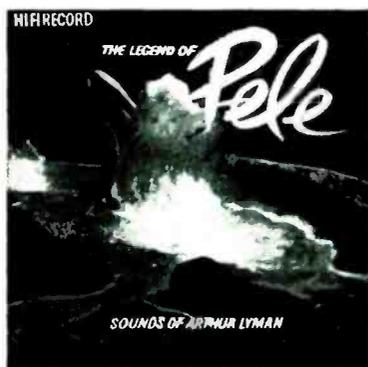
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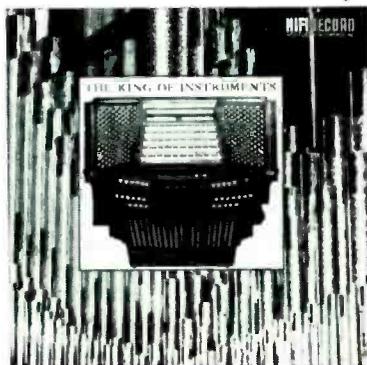
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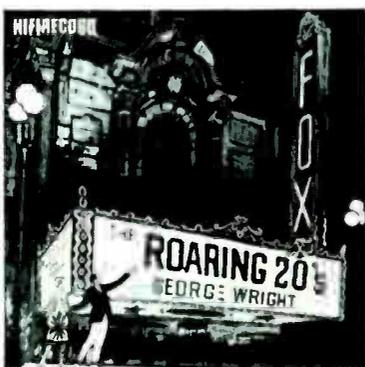


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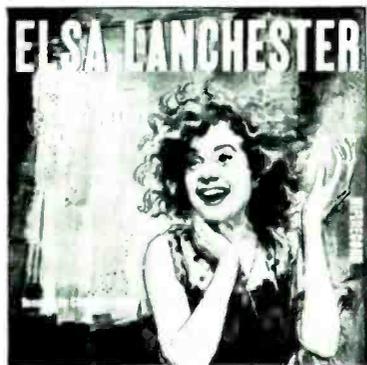
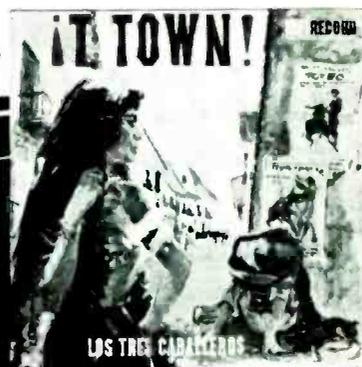


**R811 FLAMENCO ESPAÑA**—Brilliant new Flamenco Artist Bernabe De Moron with 3 assisting guitarists, castanets, cancers. Big "3D" sound.



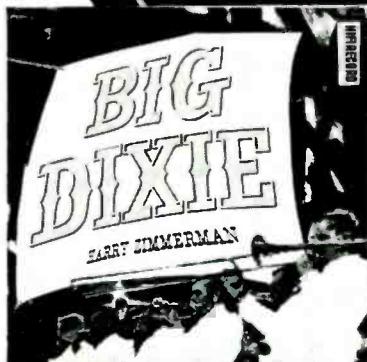
**R718 ROARING 20's**—The inimitable, irreplaceable George Wright tears through typical tunes of the roaring 20's on the mighty Wurlitzer Pipe Organ in the 6530 seat San Francisco Fox Theater.

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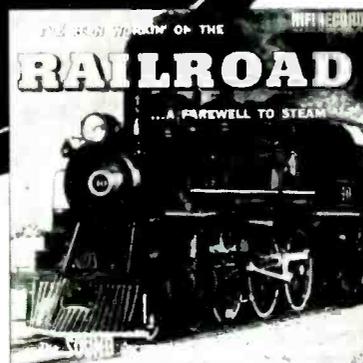


**R405 ELSA LANCHESTER**—(remarks by Charles Laughton) Songs for a Smoke Filled Room. Gay risqué—they get by because they have culture!

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**Tracks**—Dual

**Heads**—Stacked

**Head-Gap**—0.0002 inches

**Frequency Response**—at 7½ ips; 50 to 16,000 cps  
at 3¾ ips; 60 to 10,000 cps  
at 1⅞ ips; 60 to 5,000 cps

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**Outputs**—(1) for external speaker; (2) for external  
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without controls; (1) for headphone monitoring  
recording circuit

**Microphone**—High-Impedance Dynamic

**Tubes**—EF-86 (2), ECC83 (2), ECL82 (1), EZ90 (1),  
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**Line Voltage**—117 volts AC 60 cycles

**Power Consumption**—80 watts

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**SIR:**  
Will anyone interested in buying Elgar's *The Kingdom* please write to me at the address below? This work is now on tape and there is a chance that it might become available on two LPs if I can prove sufficient interest in this venture. The work is performed by the BBC Symphony Orchestra, conducted by Sir Adrian Boult, with the Croydon Philharmonic Society. The soloists are Heather Harper, Helen Watts, William Herbert, and Gordon Clinton.

*D. Dorricott*  
Philharmonic Records Ltd.  
6 Paved Court  
Richmond, Surrey  
England

**Emphatic Dissent**

**SIR:**  
The recent RCA Victor recording of *Butterfly*, so glowingly reviewed by David Johnson in the December issue, bears comment on several points.

To judge from these discs, Moffo's voice, though basically lyrical, is leathery in texture and laboriously produced. It wobbles incipiently in all registers, and intonation is none too certain. The histrionics are thoroughly tradition-bound and devoid of real personality; how her performance bears even remote comparison to those of the eminent ladies on the major recordings escapes me.

The Suzuki is shallow and brashly American; the Sharpless sings in a threadbare whisper of a voice that continually threatens to crack into falsetto; the first-act chorus of ladies is shabby and wretched; and the minor roles are, to put it as kindly as possible, unexciting. Alongside such general inadequacy, Valletti's routine, but thoroughly professional, competence is most impressive.

Mr. Leinsdorf, the conductor, has an uncanny knack of making his winds play drably and unrhythmically wherever he conducts—be it in Rochester, Los Angeles, or Rome. Alas, he does not disappoint in this recording. Add to this a plethora of scrawny, coarse

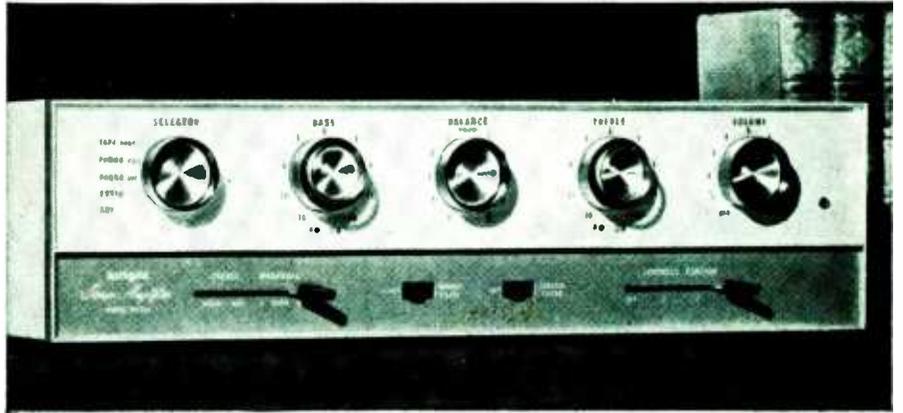
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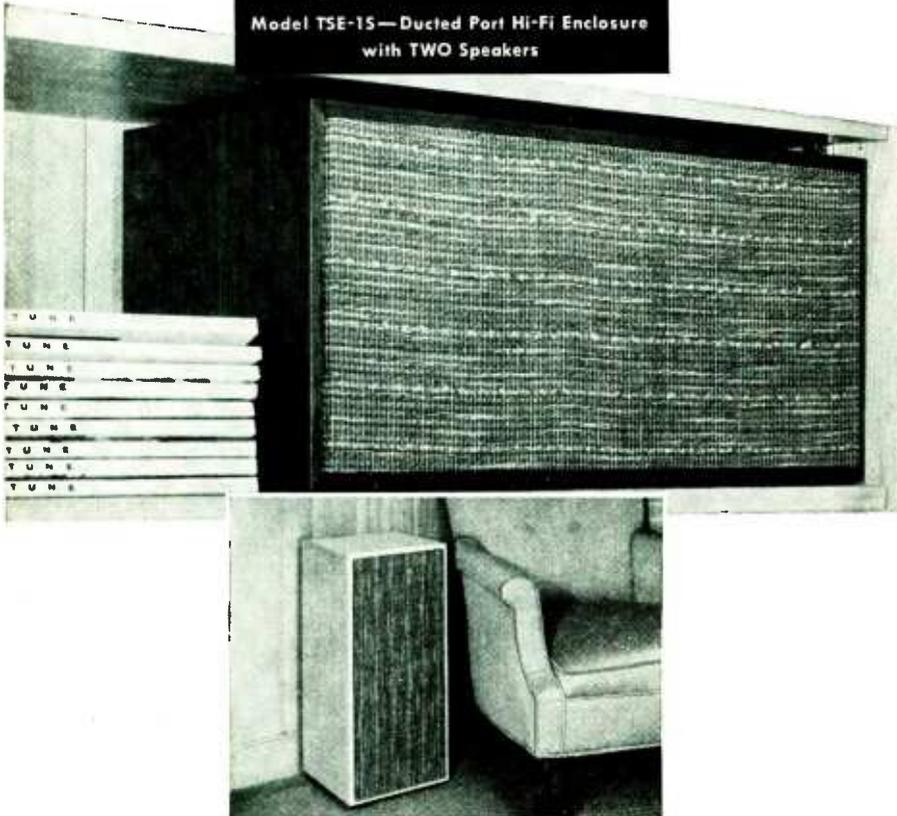
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## LETTERS

*Continued from preceding page*

string tone, and the result is almost amateurish. Conceptually, the highly episodic approach he employs, involving abrupt tempo changes and crudely underlined orchestral climaxes—all without apparent regard for melodic contour or general singability—does not help much, either. Be it said in his defense that the slipshod engineering, with its sudden and disconcerting shifts in balance—now favoring this group, now favoring that—does serve to enhance this impression of musical scrappiness.

Over-all, this is unmistakably a hack performance that now and then borders dangerously on travesty, and any serious comparison of these discs, in or out of stereo, with any of the *Butterflies* offered by the other major labels is pure nonsense.

*Frederick M. Hyatt*  
Los Angeles, Calif.

### Smoldering Resentment

Sir:

Mr. Charles W. Moore, whose truculent typewriter alternately attacks concert halls, the Administration, electronic engineers, Madison Avenue, magazine editors, record reviewers, and musicologists (January) has aroused a smoldering spark of resentment somewhere deep down in my woofer region.

As one of those "Madison Avenue" men, and more particularly as a writer for one of the largest record companies, and more personally as a fond friend of good music, I take strong exception to his peremptory, superficial, and slightly sophomoric condemnation of stereophonic sound. May I point out that:

1) Nobody is out to make him junk his four hundred long-playing records. He will always have them; there will always be equipment to play them—just as you can still play old Edison cylinders, if you've a mind to.

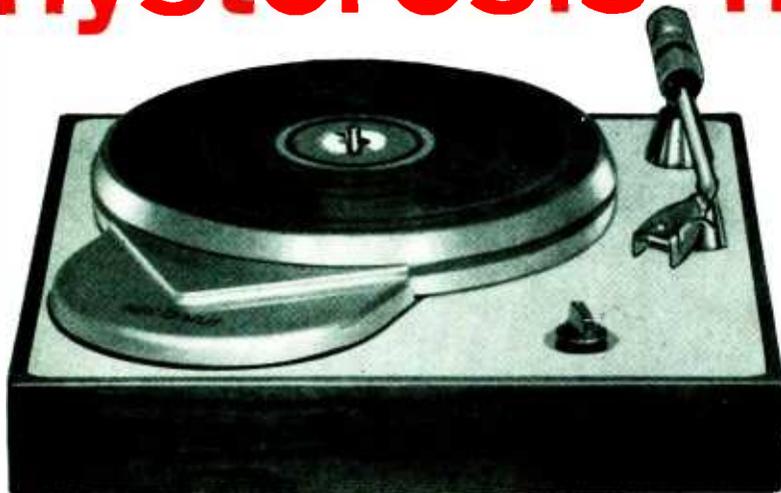
2) If it wasn't for those electronic "wizards," there would be no high-fidelity industry, Mr. Moore wouldn't have his four hundred LPs, and there would be no HIGH FIDELITY and AUDIOCRAFT magazine to write to.

3) The much maligned advertising business performs a vital function, as any bargain basement hunter, neighborhood butcher, or ninety-eight-pound weakling will attest.

Personally, I like stereo, as do most people with two ears. I also like my old LPs. There's no reason in the world why they can't be friends.

*Fred McClelland*  
New York, N. Y.

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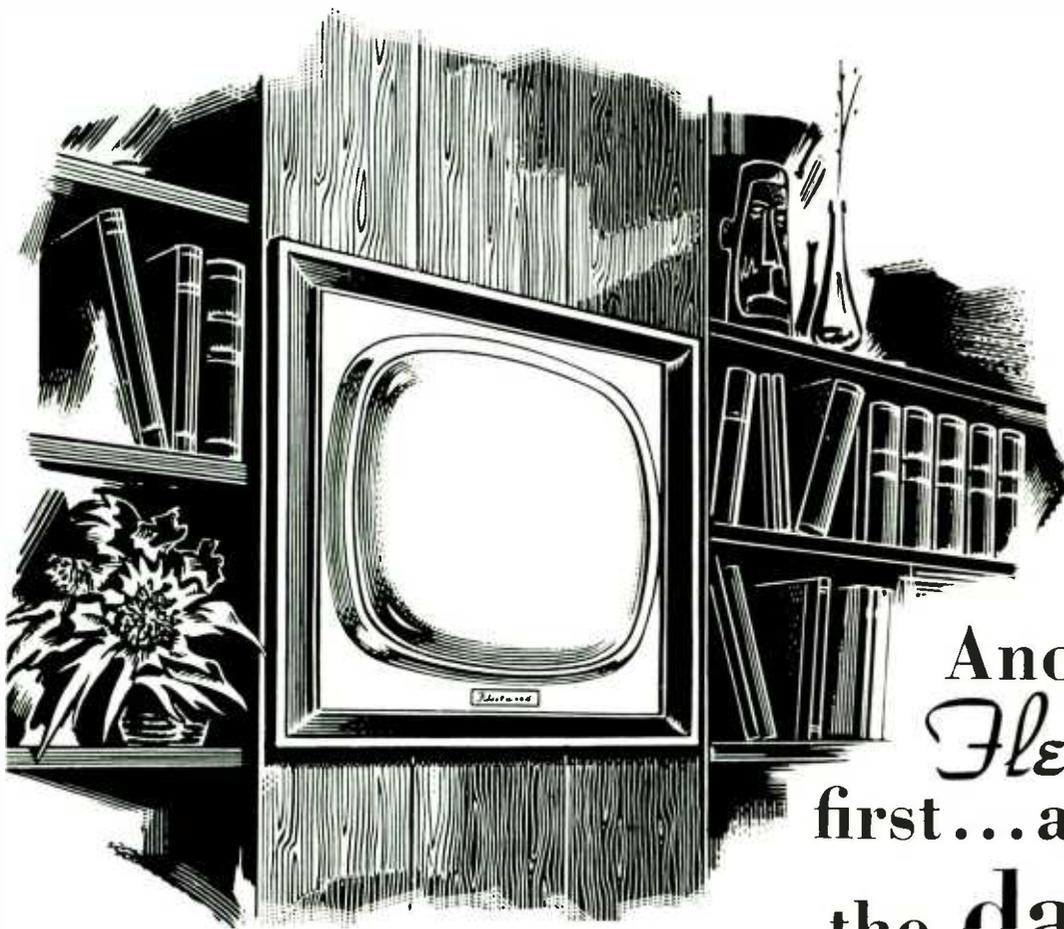
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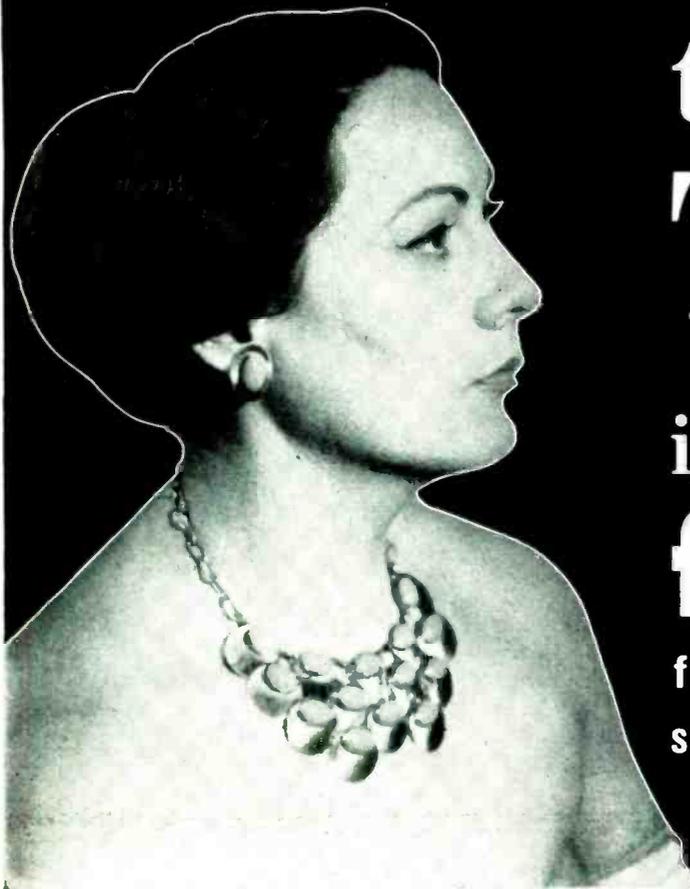
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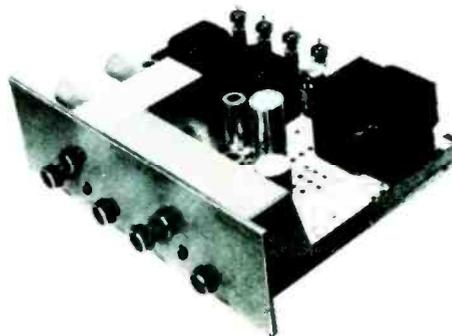
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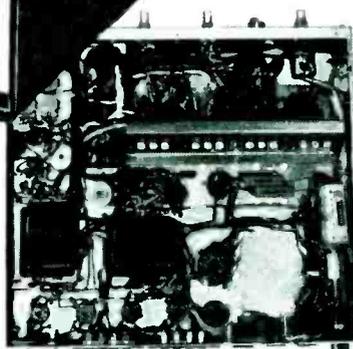
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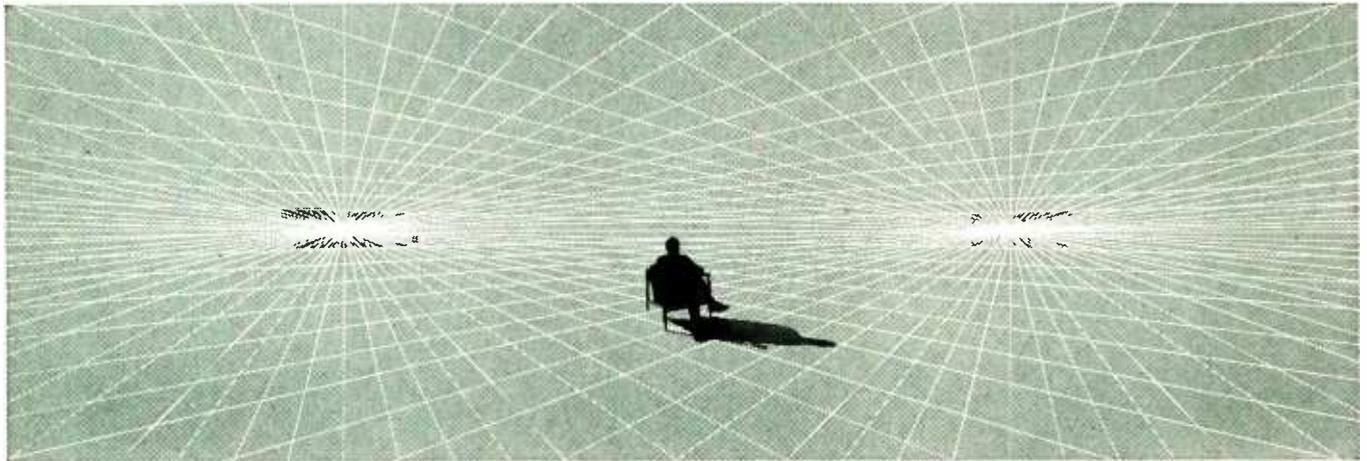
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Leonard Pennario, pianist with  
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Erich Leinsdorf cond. SP 8417

**STRAUSS WALTZES**  
Hollywood Bowl Orchestra SP 8421

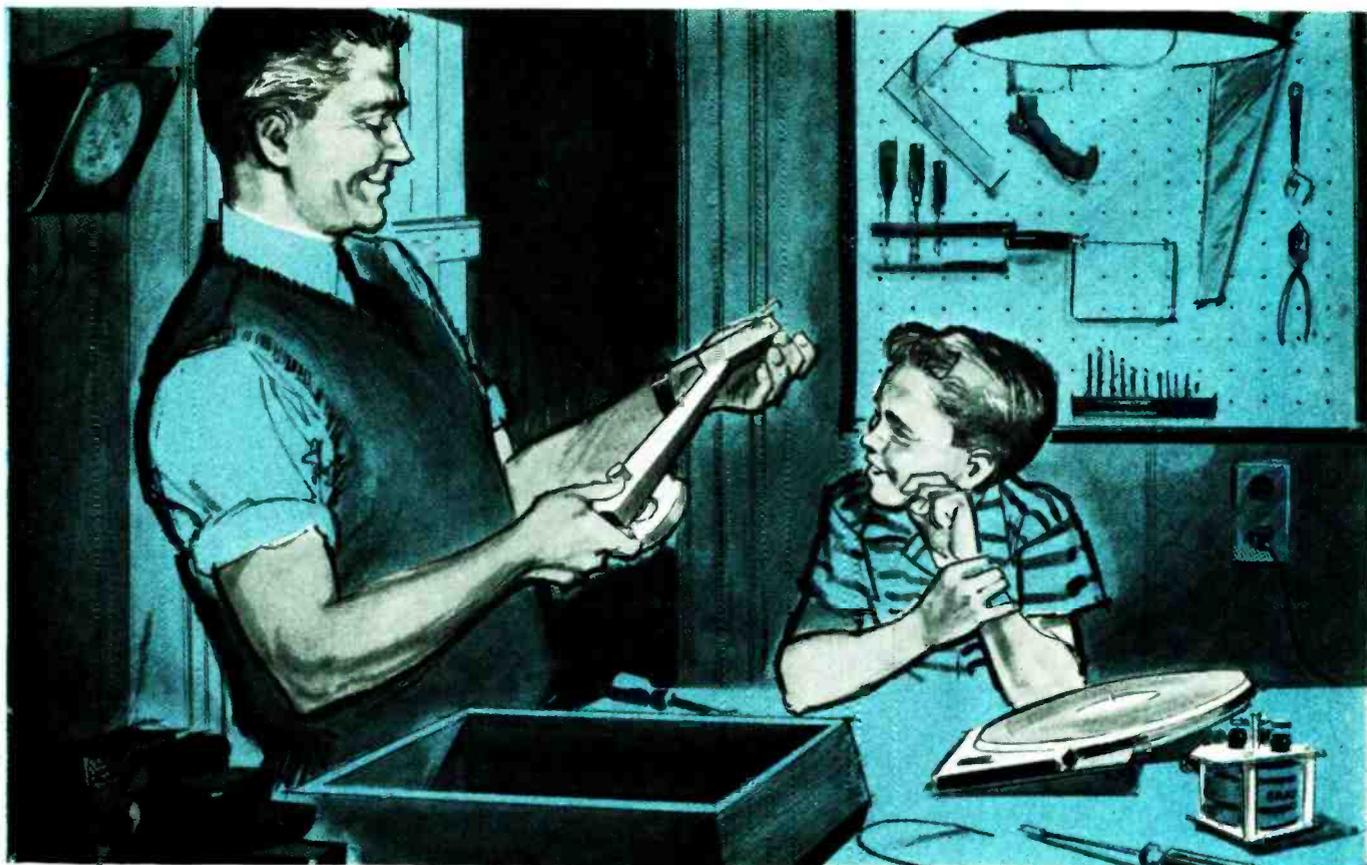
**CONCERT RusSE**  
Pittsburg Symphony Orchestra,  
William Steinberg cond. SP 8450

**Dvorak: SYMPHONY No. 5  
IN E MINOR (NEW WORLD)**  
Los Angeles Philharmonic Orchestra,  
Erich Leinsdorf cond. SP 8454

**SEA CHANTIES**  
Roger Wagner Chorale SP 8462

*You haven't heard  
stereo until you've  
heard Capitol's  
Full Spectrum of Sound*





# START YOUR HIGH FIDELITY SYSTEM WITH A GRAY COMPONENT **KIT OR ASSEMBLED**

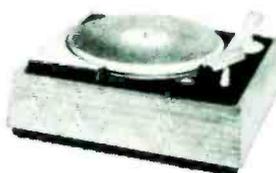
...GRAY COMPONENTS for expert workmanship at low cost to you

## GRAY Hysteresis-Synchronous Turntable Kit



Quiet, perfect speed operation is made possible by the use of precision engineered parts. Perfectly balanced for stereo and monophonic use. 33 1/3 RPM belt drive.  
HSK-33 .....\$49.50

## GRAY Custom DeLuxe turntable, arm and base



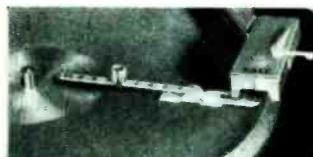
Factory assembled components that give you all the extras you need in the most complex systems.  
33 H Hysteresis-Synchronous Turntable .....\$79.95  
212 SP 12" arm..... 34.00  
33 C Wood Base..... 23.95

## GRAY Tone Arm Kit



Outstanding features such as dual viscous damping, quick change cartridge slide, adjustable static balance, and versatile wiring for all cartridges make this your best buy in a tone arm.  
SAK-12 12" arm kit.....\$23.95

## GRAY Micro-Balanced Pressure Gauge



Indicates pressure on record surface so that adjustments can be made for proper tracking. A true balance without springs.  
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Feel left behind in the wake of the rapid stereophonic sound advancements? Alarmed your coveted tape library faces quick obsolescence? Fear not! New Ekotape Stereo Components play *all* your tapes . . . monophonic, dual channel, and new four channel releases — 7½ or 3¾ ips.

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**Paging Emory Cook**

It is just barely conceivable that one of our readers has discovered a new sound for the man who has recorded everything from the lapping waves off Long Island to the roar of trains and the bellows of foghorns. This new sound is a twenty-five-cycle throbbing, similar to an organ pedal note, which may be heard under precisely the right conditions on the Bronx River Parkway in New York City. Perhaps it can be heard elsewhere, but our reader—Henry Robbins of New York—is specific in mentioning the Bronx River Parkway.

It seems that he was barreling along at forty miles per hour in his new Peugeot. As it was a lovely day, but cool, and he had the sliding top open, he decided to roll up the windows. Immediately, the interior of the car resounded with a glorious organ pedal note effect of about twenty-five cycles! Mr. Robbins reports further that extending a hand above either the leading or trailing-edge of the roof opening stopped the sound, as did, naturally, opening a window.

We foresee a new realm of acoustic exploration opening up for us. Emory Cook, Sid Frey, and other recorders of the unusual will soon produce a series of records to give us the sounds of riding in a car. Research will tell us whether the reverberant frequency of a Dauphine with its sliding roof open is higher than that of a Peugeot. It is likely that *Road and Track* Magazine will add data to its excellent automobile reports and specifications to indicate the reverberant frequency of various cars they test.

Still another avenue of exploration for the acoustic engineers would take a bit from the Chrysler venture of several years ago and perhaps a bit from some GE experiments. First, we need to have records of the sounds of various cars. Tapes would do. Then we need equipment in the car to play back these records or tapes. That's quite simple—Chrysler has done it, and a good many people use inverters so they can play their tape recorders as they

*Continued on page 22*

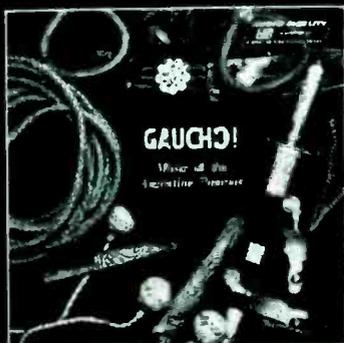
exciting new releases on . . .

# AUDIO FIDELITY® RECORDS



*the highest standard in high fidelity*

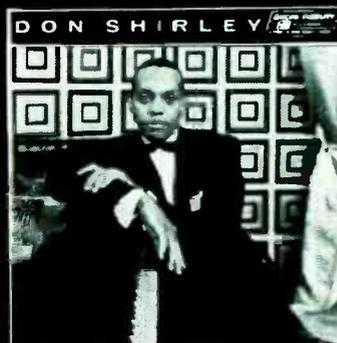
Unusual, distinctive and exciting entertainment — plus unsurpassed sound reproduction! Here is the powerful and vital sensuous impact of sound in its purest and most natural form. These are not just records . . . but each is a tremendous emotional experience!



Happy, authentic music of the Gauchos — cowboys of the Pampas. Recorded in Argentina. AFLP 1879



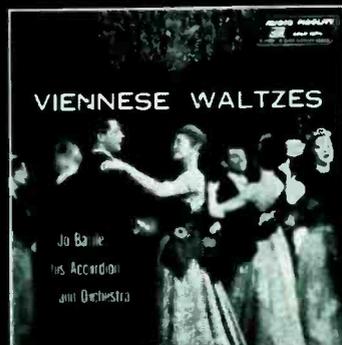
Intriguing, romantic, familiar Tango melodies as played by Jo Basile, his accordion and orchestra. AFLP 1869 ◀SD▶



Don Shirley in a dazzling display of keyboard artistry, accompanied by 2 basses and cello. AFLP 1897 ◀SD▶



Wafting, sensuous Hawaiian rhythms of familiar standards. Johnny Pineapple and his orchestra. AFLP 1850 ◀SD▶



Sparkling waltz melodies, captivating dance tempos — to match the magic of an evening's romance. AFLP 1868 ◀SD▶



Big band fare with an amazing amalgamation of true jazz and dixieland flavor. AFLP 1878 ◀SD▶

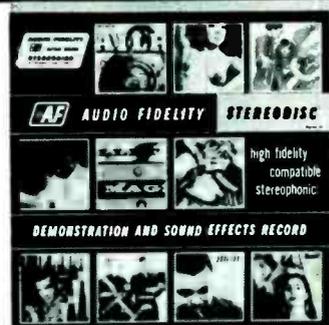


Another great album of favorites by Al Melgard, at the world's largest Theatre Organ. AFLP 1867 ◀SD▶

## Exciting New Stereophonic Demonstration and Sound Effects Album

A highly entertaining, informative demonstration of stereophonic sound on a record. Includes instrumentation, vocalization, plus a variety of sound effects, recorded "on location", from Bridgehampton Road Race Center, Aberdeen Proving Grounds, New Orleans Railroad Yards to lions, elephants and fire engines.

On STEREO DISC only AFSD 5890.



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

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Get details on converting to stereo. Send for free booklet: "Stereo Simplified," Sonotone Corp., Dept. CII-39, Elmsford, N. Y.

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

## NOTED WITH INTEREST

*Continued from page 20*

drive. Now then, it would not be hard, riding along in a Dauphine, to put on the Peugeot record. You can see how wonderful this would be; immediately the occupants would be assailed by the deep roar of the Peugeot cavity. Further, if the GE development of antisound—one sound to cancel the other—were applied properly, you could zoom along in your Peugeot and put on the Cadillac antisound record. Immediately, the interior of the car would be transformed into the swishing silence of a Cadillac.

We'll let your imagination carry on from here!

### Definitions

Stereo is easier to define than high fidelity. Or maybe the various Standing Committees for the Definition of the Undefinable, having practiced for many years on "high fidelity," have sharpened their talents. Anyway, we have two definitions of stereo to promulgate this month. Believe it or not, they do not conflict!

Here is Definition A of a true stereophonic record, as adopted by the Record Industry Association of America (RIAA) on October 30, 1958: "A true stereophonic disc record has two distinct orthogonal modulations derived from an original live recording in which a minimum of two separate channels were employed."

Definition B comes from the Magnetic Recording Industry Association, and was formulated by their Standards Committee.

"Stereophonic, stereo, (binaural, deprecated): A technique of transmitting sound which employs two or more complete transmission channels for the purpose of creating in the listening environment the sense of auditory perspective inherent in the source environment. Each channel must include a separate microphone, amplifier and loudspeaker, and may have one channel of a multi-channel recorder and reproducer interposed as a time storage device."

### Good Reading

If you like to delve just a bit into the whys and wherefores of loudspeakers and their enclosures, one of the standard books for the layman is *Loudspeakers* by G. A. Briggs. A new edition appeared recently; it has been enlarged and brought up to date, and is just as delightfully and readably written as ever. We think there are few

*Continued on page 24*

HIGH FIDELITY MAGAZINE

# NEW! COMPLETE, VERSATILE STEREOPHONIC PREAMPLIFIER- AMPLIFIER

**Pilot**

**245-A**

**CLEARLY**, the new PILOT 245-A (successor to the 245) is the world's most *complete*, most *versatile* quality stereophonic preamplifier-amplifier. Among its truly unique, advanced features are:

- **NEW!** PILOT TROLOK — permits adjustment of the separate bass and treble controls *for each channel* simultaneously or individually, at the option of the user.
- **NEW!** TURNTABLE/RECORD CHANGER SWITCH — enables you to connect *both* a record changer *and* turntable to the 245-A.
- **NEW!** SEVEN PAIRS OF INPUTS for *all* stereophonic or monophonic sources including inputs for a Multiplex adaptor for FM-FM stereo.
- **NEW!** SPEAKER SELECTOR CONTROL — allows you to add a set of extension speakers elsewhere in your home and select either main or extension system, or both.
- **NEW!** ELECTRONIC CROSSOVER — feeds low frequencies to Channel A and high frequencies to Channel B for monophonic bi-amplifier use.
- **Exclusive** PILOT AUTOMATIC SHUTOFF — turns off your *complete* system when the changer stops after the last record has been played.
- **Dramatic Design** — brushed brass escutcheon with gold plated frame and heavy duty knobs.
- **Complete** with attractive, black vinyl-clad steel enclosure.



PILOT 245-A

**THE IMPRESSIVE**, *practical* features are superbly supported by performance and specifications of the highest caliber. The new PILOT 245-A delivers 40 watts total output on music wave forms (80 watts peak). Frequency response is  $\pm 1$  db from 20 to 20,000 cycles. Harmonic distortion is less than 1%. The *seven pairs of inputs* include MICROPHONE, TAPE HEAD, RECORD CHANGER, TURNTABLE, FM-AM, MULTIPLEX and TAPE RECORDER. Front panel controls include SELECTOR, MODE (including STEREO REVERSE position), MASTER VOLUME, 5-position LOUDNESS CONTOUR, STEREO BALANCE, BASS

and TREBLE (optionally used ganged or separately), SPEAKER SELECTOR and POWER/AUTOMATIC SHUTOFF. The PILOT 245-A includes 8 and 16-ohm speaker terminals for each channel, plus independent TAPE OUTPUT jack with signals unaffected by volume or tone controls. Two AC convenience outlets supplied. The new PILOT 245-A, complete with enclosure, is priced at \$199.50 (slightly higher in the West).

There are *nine* PILOT stereophonic components of uncompromised quality. Visit your PILOT dealer or write today for complete information.

**Pilot**

RADIO CORPORATION • 37-02 36th STREET • LONG ISLAND CITY 1, N. Y.

# A worn needle ruins records *just as surely*



Not as quickly as a spiked heel, but just as surely. Any needle that's been played too long develops sharp edges that slowly slice away sound impressions. By the time you can hear the damage your valuable stereo and monaural records are ruined.

What can you do? Take your needle to your Fidelitone dealer and ask him to check it. If it's worn ask him for the best — a Fidelitone Diamond. It gives you up to 10 times longer wear, and more hours of safe stereo and monaural record play than any other type of diamond needle.

*Reproduction of stereophonic records* require a quality needle. And the majority of stereo enthusiasts who demand the ultimate in stereo reproduction rely on Fidelitone.

Every Fidelitone Diamond needle is precision ground to fit the stereo micro-groove exactly, then polished by hand to a perfectly smooth ball point. This allows the needle to correctly follow the intricate vertical and lateral record groove movements. Result! Unsurpassed stereo reproduction with all the balance and clarity of living realism.

And because Fidelitone Diamonds meet the rigid standards of stereo reproduction, your monaural records are played with more exciting brilliance.

To achieve the finest high fidelity reproduction — stereo or monaural — your equipment needs a Fidelitone Diamond needle. See your Fidelitone dealer today.

## Fidelitone

*"Best buy on records"*

### NOTED WITH INTEREST

*Continued from page 22*

indeed who can surpass Mr. Briggs in helping one to understand a complex subject, in a manner that makes the process a pleasant and entertaining experience.

#### A Lesson in Deception

On January 10, at Carnegie Recital Hall, the Fine Arts Quartet stopped playing—but the music went on just the same. It was being reproduced by a pair of speaker systems located on pedestals just behind the musicians. After a short rest, the musicians took over again.

This went on during three excerpts from Quartets by Ravel, Tchaikovsky, and Bartók. Last on the program were two movements from Mendelssohn's Octet in E flat, Op. 20. Yes, we said *Octet*; four parts had been recorded the preceding day, and were played along with the remaining four live parts. Quite successfully, too.

Let's qualify that last comment. We had three observer-listeners there, of whom two sat in the fifth row and one about three-fourths of the way back. The two up front were able to discern an occasional difference during transitions from live to recorded sound, while the deception was essentially complete for the man farther back. These observations agreed with comments of others at the three well-attended programs. Quite probably, the reason is that the speakers could not possibly occupy the same space as the Fine Arts Quartet, and the disparity in source location was more important at close range. But during the pizzicato movement from the Bartók, for example, source location seemed to make no difference; the recording fooled just about everyone.

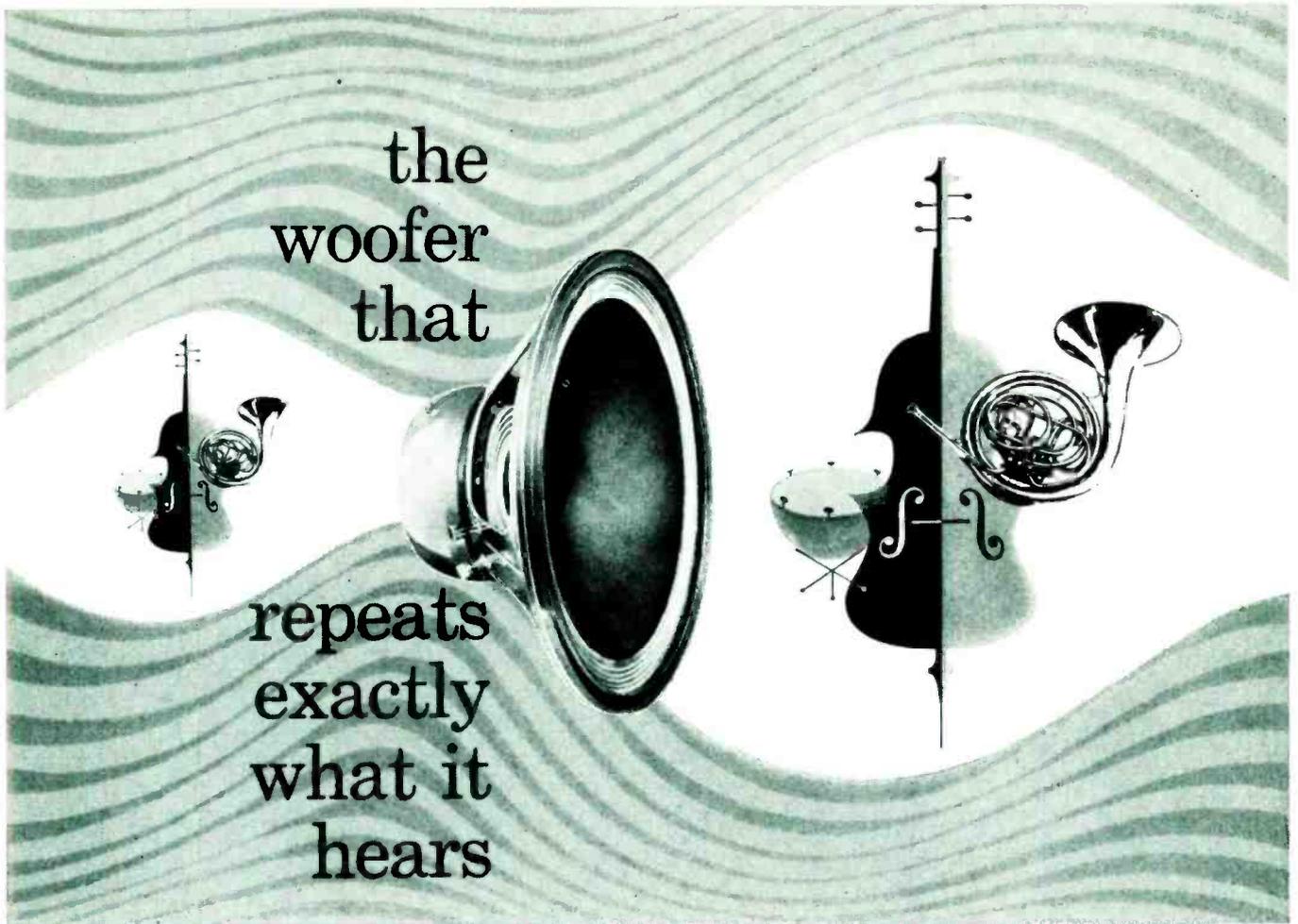
Sponsors of this interesting affair were Concertapes, Inc., Dynaco, Inc., and Acoustic Research, Inc. Except for the professional recorder used (a two-channel stereo Ampex), the equipment was all standard high-fidelity gear: two Dynakit amplifiers and preamps, and a pair of AR-3 speaker systems. Congratulations to all concerned. We'd like to see this tried with \$139.95 "hi-fis."

#### Double Duty

Cute trick indeed is the Leslie Creations' record screen. You can store up to a hundred records, have yourself a screen or room-divider, and enjoy the decorative effect of contemporary record jacket art.

CHARLES FOWLER





the  
woofer  
that

repeats  
exactly  
what it  
hears

**NEW ALTEC 803B** ... Linearity—cone movement exactly following the voice coil current—has been achieved to the highest degree in the new ALTEC 803B bass speaker. The optical test—the most precise measurement of linearity known—has proven it. You can prove it to yourself by listening for the distortion-free reproduction of sound from the 803B. And listen too for its outstanding transient response—the clean, sharp reproduction of sounds from percussion instruments.

The 803B is the improved version of the famous 803A, the same bass speaker which is installed in more theatres through the world than all other makes combined. These ALTEC speakers are used exclusively in Cinerama and other “big sound” reproducing systems.

ALTEC assures linearity in the 803B through advanced engineering and precision manufacturing in all five major areas of bass speaker design:

- *high-compliance suspension* components for wide linear excursion
- *stress-free assembly* for ultimate linearity of the suspension system
- *voice coil* which stays in a uniform magnetic field axially
- *high-flux density magnetic field* for optimum damping
- *low cone resonance* of only 25 cycles for clean reproduction of the lowest bass notes

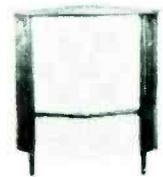
**SPECIFICATIONS:** 803B BASS SPEAKER. power: 30 watts • impedance: 16 ohms • cone resonance: 25 cycles • range: 30-1600 cps • magnet weight: 2.4 lbs • price: \$66.00.

Write for free catalogue and valuable loudspeaker enclosure booklet:



ALTEC LANSING CORPORATION, Dept. 3H-A  
1515 S. Manchester Avenue, Anaheim, Calif.  
161 Sixth Avenue, New York 13, N. Y.

YOU CAN GET THE ALTEC 803B  
AS A SINGLE COMPONENT,  
OR IN ONE OF THESE SUPERB  
ALTEC SPEAKER SYSTEMS



**The Laguna.** Two 803Bs, 511 horn, 802 high frequency driver. Walnut, blond, mahogany. Price: \$639.00



**The Capistrano.** One 803B, plus 802 high frequency driver mounted on 811 horn. Walnut, blond, mahogany. Price: \$399.00. The Corona—for corner installations.



**A-7 Voice of the Theatre.** One 803B, 802 driver, 811 horn. Perfect for custom installations. Price: \$299.40.

12-49

This is the  
*Carillon*  
STEREO AMPLIFIER



*A graceful addition to your home music center, the new Carillon Stereo Amplifier is handsomely crafted in rich saddle-tan vinyl that contrasts smartly or blends gracefully with fine furnishings. Here it is, shown in the shadow of another famous Carillon: The Bok Singing Tower, Lake Wales, Florida.*

First of a distinguished new line by **Bell**

# The Carillon does everything a Stereo Amplifier should do...and more!

A remarkable achievement in high fidelity engineering . . . designed to perform to laboratory standards . . . with a full 60 watts of power. This Complete Stereo Amplifier has all the features you'll ever need for realistic reproduction from Stereo Records, Stereo Tape, Stereo FM-AM Tuner.



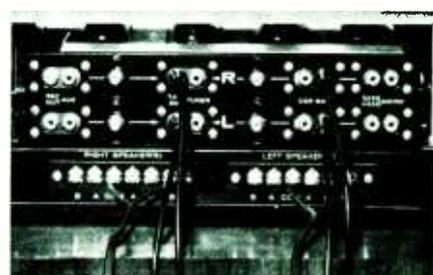
Here's how Bell makes it easy for you to enjoy your new Carillon Stereo Amplifier: Built-in Pre-Amplifiers mean that all operating controls can be located on the front panel of the amplifier, so they become part of one compact unit. Separate Base and Treble Tone Controls are provided for both right and left channels. As shown here, each can be individually adjusted for greatest listening enjoyment.



The Continuously Variable Loudness Control is an exclusive feature of the Carillon Stereo Amplifier. It automatically compensates for base and treble at low listening levels; Single Knob Balance automatically adjusts the volume level between speakers.



Enjoy Stereo in two rooms with this one Carillon Stereo Amplifier. Speaker Selector Switch enables you to play either set of stereo speakers . . . or both sets at the same time. Other lever switches are provided for Hi and Lo Filter and Stereo Function.



Rear Panel Facilities provide inputs and outputs for both channels. Level Set Controls are provided for matching tape and tuner input signals with other input levels.

**I**F you have been waiting for the ultimate in stereo . . . if you expect the finest high fidelity sound from your home music center, then this Carillon Stereo Amplifier is for you!

The Carillon Model 6060 is the *first* of a brilliant new line of stereo components, crafted in the finest tradition by Bell . . . *first* ever to produce a complete 2 channel stereo amplifier, as early as 1952.

Every stereo advancement known is incorporated into the Carillon to keep it new for years to come. You'll find it does everything you want . . . and more, to the highest degree of perfection.

The Carillon enables you to play stereo records, stereo tapes, stereo FM-AM tuner. It provides 30 watts output on each channel for a full 60 watts output for stereo. In addition it performs at 60 watts monaural through any speaker system. Frequency response is 15-30,000 cps.  $\pm$  1 db.

Across the Carillon's handsome front panel, you'll find every control you ever dreamed of for the reproduction of fine music in your home:

Lever Function Switches for Hi and Lo Frequency cutoff . . . Individual Tone Controls for both right and left channels . . . Continuously Variable Loudness and separate Balance Control . . . Push-Pull On/Off switch combined with Level Control . . . Speaker Selector Switch . . . and Stereo Function Switch. Input Selector Switch even has position for Mike inputs.

The Carillon adds a new standard of excellence to your home music system. To make your stereo system really complete, be sure to add a Bell Stereo Tape Transport. Leave it permanently connected so you can record any program source coming through the amplifier.

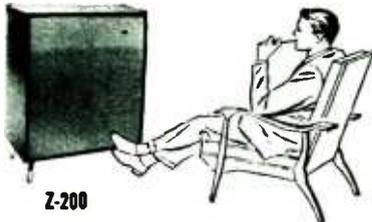
A few of the very best high fidelity dealers are now showing the Carillon Stereo Amplifier. For descriptive literature and name of the Bell dealer nearest you who is displaying the Carillon, write: *Bell Sound Division, Thompson Ramo Wooldridge, Inc., 555 Marion Road, Columbus 7, Ohio.*

**Bell** SOUND DIVISION • Thompson Ramo Wooldridge, Inc. • Columbus 7, Ohio

IN CANADA: Thompson Products Ltd., Toronto



# SOUND WITHOUT FURY



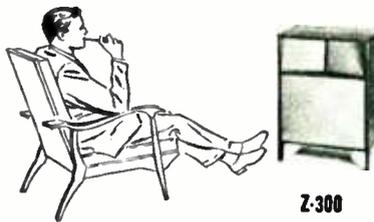
Z-200

Sound reproduced in a fury of bass and treble exaggerations is often passed off as true, "living" sound. This acoustical chrome plating serves only to hide the natural beauty of the sound the speaker pretends to reproduce.

JansZen Speaker Systems wisely avoid all forms of electronic coloration and raucous bass/treble exaggeration. The systems shown here bring you musical reproduction that is natural and unadorned—Sound Without Fury!

#### JansZen Z-200 Speaker System\*

The Z-200 System combines unusual clarity and wide dispersion of the famous JansZen 4-Element Electrostatic Tweeter with the flat, low-distortion response of a specially designed JansZen 12" Dynamic Woofer. The tweeter and woofer are so smoothly matched and blended that nearly perfect realism is achieved. From organ pedal notes, which can be felt as well as heard . . . to triangles, which cut through



Z-300

entire orchestral textures . . . this JansZen System creates the spacious transparency and wide-range of truly big sound. \$329-\$333, depending on finish. Prices slightly higher in the West.

#### JansZen Z-300 Speaker System\*

The Z-300 System creates a new sense of realistically transparent music reproduction at moderate cost. Even instruments having similar harmonic characteristics retain their individuality. Transient and harmonic distortions are almost immeasurable at any listening level. A 2-element JansZen Electrostatic Tweeter acoustically matched with a new 11" JansZen Dynamic Woofer delivers exceptionally uniform response from an honest 30 to 30,000 cycles per second. Two make ideal stereo speakers—in size as well as in price. \$199.75-\$203.50, each, depending on finish. Prices slightly higher in the West.

Discover JansZen clarity for yourself. Write for literature and the name of your nearest dealer.



## JansZen\*

\*including designs by Arthur A. Janszen  
made only by NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.  
Export Div.: 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

Man's World of Sound. Ever since my own interest in sonic matters was first aroused, I have been looking for (or dreaming of writing) a book which would fully communicate the sense of wonder every true audiophile experiences both in the natural miracles of sound production and auditory perception and in the man-made miracles of sound reproduction. The present work by John R. Pierce and Edward E. David, Jr., of the Bell Telephone Laboratories, comes closer than any other single book I know to achieving this end. Although it deals at considerable length with speech, intelligibility, and communication in general, with correspondingly less space available for explorations of the more complex enigmas of strictly musical psycho-acoustics, the authors are probably justified in their choice of materials and emphases; as they make arrestingly evident, the proper study of aural sensibility must begin with speech and its comprehension. They do, however, deal with many subjects, including stereo and high fidelity, that are of immediate concern to music lovers, as well as with the basic elements of psycho-acoustics which determine and color not only everything one hears, but also how it "sounds" and what it "means."

Pierce and Edwards, moreover, have produced a work unique in the literature of acoustics and electronics (the nearest previous approach is John Mills's—also of the Bell Labs—*Fugue in Cycles and Bels* of 1935, now out-of-print) in that it authoritatively summarizes the latest technological theories and developments without excessive partisanship for any particular school of thought and without insult to the reader's intelligence by oversimplification or the use of doubtful analogies. By the very nature of its subject, *Man's World of Sound* is scarcely "easy" reading, but no adult audiophile can study it without incalculable enlightenment. As the author-team comments, at the end of a particularly fascinating chapter on the Speed of Thought (which they demonstrate to be considerably slower than it is popularly imagined to be): "I shall be disappointed if the reader does not enjoy this book and if he does not learn something from it. I shall be equally disappointed if he is able to understand it in a couple of hours." (Doubleday, \$5.00).

Continued on page 30

**new**

**THORENS KIT**

**“TD”**



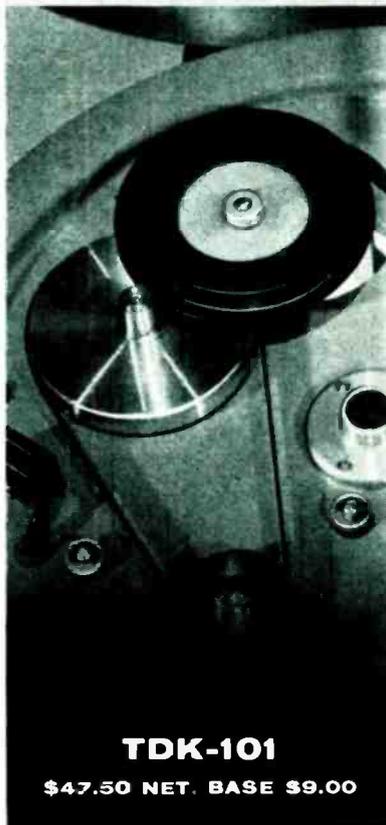
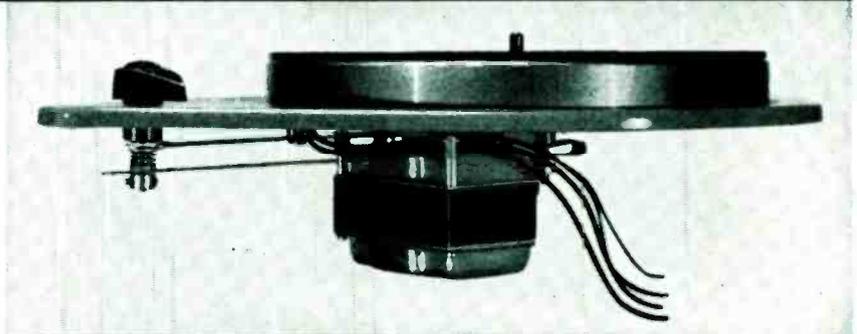
*easily assembled  
in half an hour with  
no special tools...*

Now for the first time you can get a Thorens TD transcription turntable in kit form—at big savings to you.

It's the new TDK-101 featuring the same precision Swiss craftsmanship that made the now-famous TD-124 an immediate success on the American market. Just examine the mirror-finished machining on this kit turntable (or for that matter on any of the Thorens "TD" units) and compare with that of any other make of turntable. You'll see the reason for the TDK's extremely low rumble, wow and flutter. See the TDK-101, newest member of the TD family of fine turntables, at your Thorens hi-fi dealer's.

**Features:**

Same compliant belt-plus-idler drive as on more expensive TD units; provides complete motor isolation. Single, retained, ball-thrust bearing, plus mirror-finished main bearing, for absolute minimum of rumble, both vertical and horizontal—so necessary for stereo. Single-speed 33 1/3. Adjustable speed ( $\pm 3\%$ , a total of about one musical semitone). Built-in strobe allows setting to exact speed. Automatic disengagement of idler when unit is switched off. Drive mechanism completely enclosed—no "string" belts or external belt shields. Accessory wooden base is available in walnut, blond, or mahogany; \$9.00 net.



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**TD-124.** Absolute top for stereo or mono records... quietest, smoothest, most exact. 11 1/2 lb. table; clutch for fast, noise-free starts with needle in groove. 4 speeds, all adjustable ( $\pm 3\%$ ) for perfect pitch; built-in illuminated strobe; built-in level. All assembled TD turntables are 100% tested electronically and acoustically for wow, rumble and flutter before shipment. \$99.75 net. Base \$9.00



**TD-184.** This 4-speed high-quality turntable with integral arm has same precision-machined adjustable speed drive as Thorens TD-124. Semi-automatic operation—one dialing motion selects 7", 10", 12" record size. Arm literally floats down to record on air. Absolutely no connection between arm and table. \$75.00 net. Base \$6.00.



**TD-134.** 4-speed turntable with integral arm for manual operation. Same high-performance tone arm as used on TD-184 equals tracking performance of arms costing as much as half the price of this entire unit. Same adjustable speed drive mechanism as on more expensive units. \$60.00 net. Base \$6.00.



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\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

## BOOKS IN REVIEW

Continued from page 28

**Introduction to Music**, by Hugh M. Miller, is intended (like its author's earlier *Outline-History of Music*, rev. ed. 1953, and many other nonmusical works in the "College Outlines" series) primarily as a syllabus for hard-pressed students, here those in university music-appreciation courses. But its usefulness is by no means limited to cramming purposes, since it not only compactly summarizes the essential information on the basic materials and techniques of music, but also offers an admirable guide to fourteen of the most widely used standard textbooks and a long, helpfully annotated and classified list of recommended listening and reading. The demand for some kind of help for novice music lovers seems never to have been greater, and it's uncommonly satisfying to be able to recommend a work in this field which is both free from the usual inspirational malarkey and which provides such practical guidance (Barnes & Noble paperback, \$1.50).

**Essentials of Conducting**. Although Lazare Saminsky has a considerable reputation as a musical director, as well as a composer and writer, his name does not figure among the most renowned contemporary conductors. Yet, with the possible exceptions of Weingartner and Scherchen, no famous baton wielder since Berlioz and Wagner has written as perceptively of the complex triple art of "governing the rhythmic life of the orchestral ensemble, controlling its sonority, and unfolding the plan and spirit of musical works." His 64-page monograph can be read in less than an hour, but its distilled insights are as illuminating for every serious listener as they are indispensable for every aspiring practitioner. And the warmth with which the American appearance of this book is to be welcomed extends also to its many scarcely less distinguished companions in the "Student's Music Library" pocketbook series currently made available in this country via the British Book Centre (Dobson, \$2.25).

**Beethoven**, by Alan Pryce-Jones (in the "Great Lives" pocketbook series, originally published in 1933 by Duckworth in London and now reissued in its 1948 revision), is probably one of the briefest volumes in the entire Beethoven literature; but it succeeds better than all but the greatest of the full-length biographies in isolating facts from myths and in bringing one face to face with the enigmatic, all too

Continued on page 32

HIGH FIDELITY MAGAZINE

*"Now, I must tell you, I have heard a speaker system that approaches the authenticity of concert hall performance."*

... says Mischa Elman, the internationally renowned violinist, now celebrating the 50th anniversary of his American debut. Mr. Elman is an artist whose preference for concert hall performance over recorded music is a matter of public record. His enthusiasm after hearing the TMS-2 in his home is shared by many other leading artists, musical authorities and audio experts who also subjected the TMS-2 to critical listening tests under at-home conditions.

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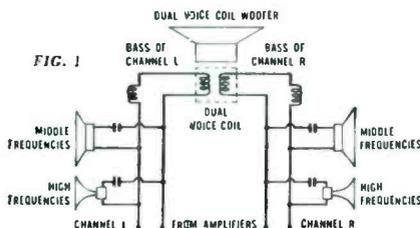
TMS-2 with deflector doors closed for monophonic use

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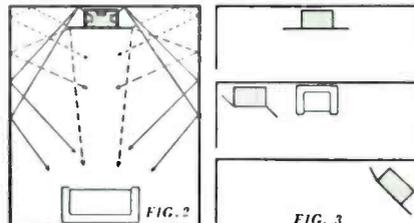
Here is the most significant loudspeaker achievement since the advent of popular stereo ... a University development which, at last, actually eliminates all the problems of placement, space limitations, decor and cost ... but most important of all, produces a new kind of stereo sound ... the authenticity of concert hall depth.

**COMPACT** By utilizing the exclusive *dual voice coil* feature of the C-12HC woofer, only one bass enclosure and woofer are required to handle the entire low frequency range of both stereo channels. Extended, undistorted bass is superbly reproduced by making use of the RRL enclosure design so successfully employed in University's Ultra Linear Response systems. See fig. 1.



**REALISTIC STEREO** Unusual breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates from the rear of the enclosure; specially designed separate mid-range and tweeter units for each

channel project sound from the sides of the cabinet. By adjusting the deflector doors, the amount of stereo spread can be increased or decreased, as desired, according to the nature of the program ... full deflection for opera or major orchestral works, less deflection for chamber music or soloist. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. See fig. 2.



**USE ANYWHERE** The unique design of the TMS-2 provides you with two distinct advantages: place it in a corner or *anywhere* along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are *no particularly critical listening positions*, you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

**MONOPHONIC OR STEREOPHONIC** With deflectors closed, the TMS-2 is an outstanding, wide-range monophonic speaker system. "PRESENCE" and "BRILLIANCE" controls are provided for both sets of mid and high frequency speakers. In addition

to being used for balancing the system to room acoustics and personal taste, these controls and the deflectors may be adjusted to produce a full, very pleasing stereo-like effect when using monophonic program material. Whether you start your high fidelity system with monophonic equipment, or go right into a stereo setup, the TMS-2 is the best investment you can make, because it is equally "at home" with any kind of program material, and no further additions to the speaker system are ever required.

**DESIGNED RIGHT-PRICED RIGHT** Flawlessly designed along simple, classical lines, beautifully proportioned to compliment the most exacting taste, the TMS-2 will enhance any decor. In fact, it looks more like a piece of fine furniture than a typical speaker cabinet. Breathtaking in its performance ... beyond the scope of conventional monophonic or stereophonic reproduction, the engineering concept of the TMS-2 eliminates redundant components: makes use of the latest, most advanced acoustic principles. **RESULT:** the ultimate in uncompromised value. In Mahogany—\$258, Blonde or Walnut—\$263, User Net.

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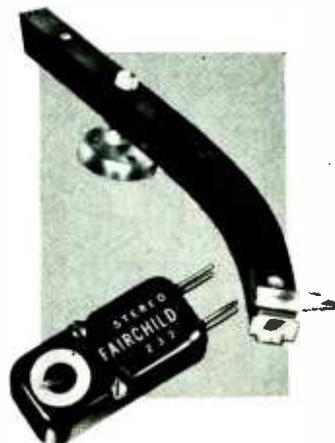
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## BOOKS IN REVIEW

*Continued from page 30*

human personality, as well as the divinely obsessed musical genius. of the man himself (Macmillan, \$1.50).

**High Fidelity: A Bibliography of Sound Reproduction.** The high-fidelity movement has grown so fast and far that even specialists find it impossible to keep up with the fantastically mushrooming literature. A *catalogue raisonné* is desperately needed—and every researcher will bless the name of the British librarian, K. J. Spencer, who is the first to provide one. For an initial effort it is remarkably extensive (some 2,600 entries), even though it has been largely restricted to periodical articles and books published since 1947 and omits materials on disc and magnetic *recording*, which are more accessible elsewhere. The organizational scheme (by categories, but also with complete subject and author indexes) is ingeniously calculated to speed the researches of the engineers and writers most likely to make maximum use of the work; and their task is further eased by the inclusion of descriptive commentary and abstracts, as well as by the presentation of foreign titles in both the original language and English translations. Obviously a labor of love as well as scholarship, Mr. Spencer's bibliography has the supreme virtue of all fine reference works in that its compiler has saved other researchers from the expenditure of vast time and effort in locating needles in haystacks (Iota Services, Ltd., London; \$6.00 in the U.S.A.).

**The Study of Fugue.** In this complex domain, young Alfred Mann (best known to discophiles by his performances with the Cantata Singers) has achieved a triumphal feat not merely of scholarship alone, but of lucid clarification and illumination. The bulk of his 350-page work, to be sure, is of primarily pedagogical and historical usefulness in its extensive translations (complete with the original musical examples) from and commentary on the great classical textbooks on fugue by Fux, Marpurg, Albrechtsberger, and Martini. But his own 75-page introduction, "The Study of Fugue in Historical Outline," is both a truly masterly exposition of the confused evolution of the technique (rather than "form") itself and as definitive a codification of fugal theory as is currently possible for any compositional resource which is still vitally alive (Rutgers University Press, \$9.00).

R. D. DARRELL

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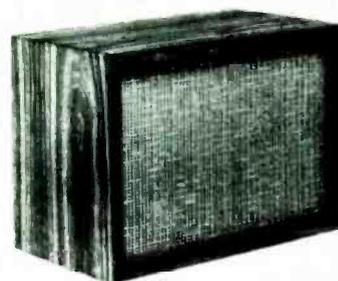


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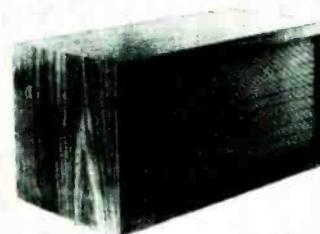
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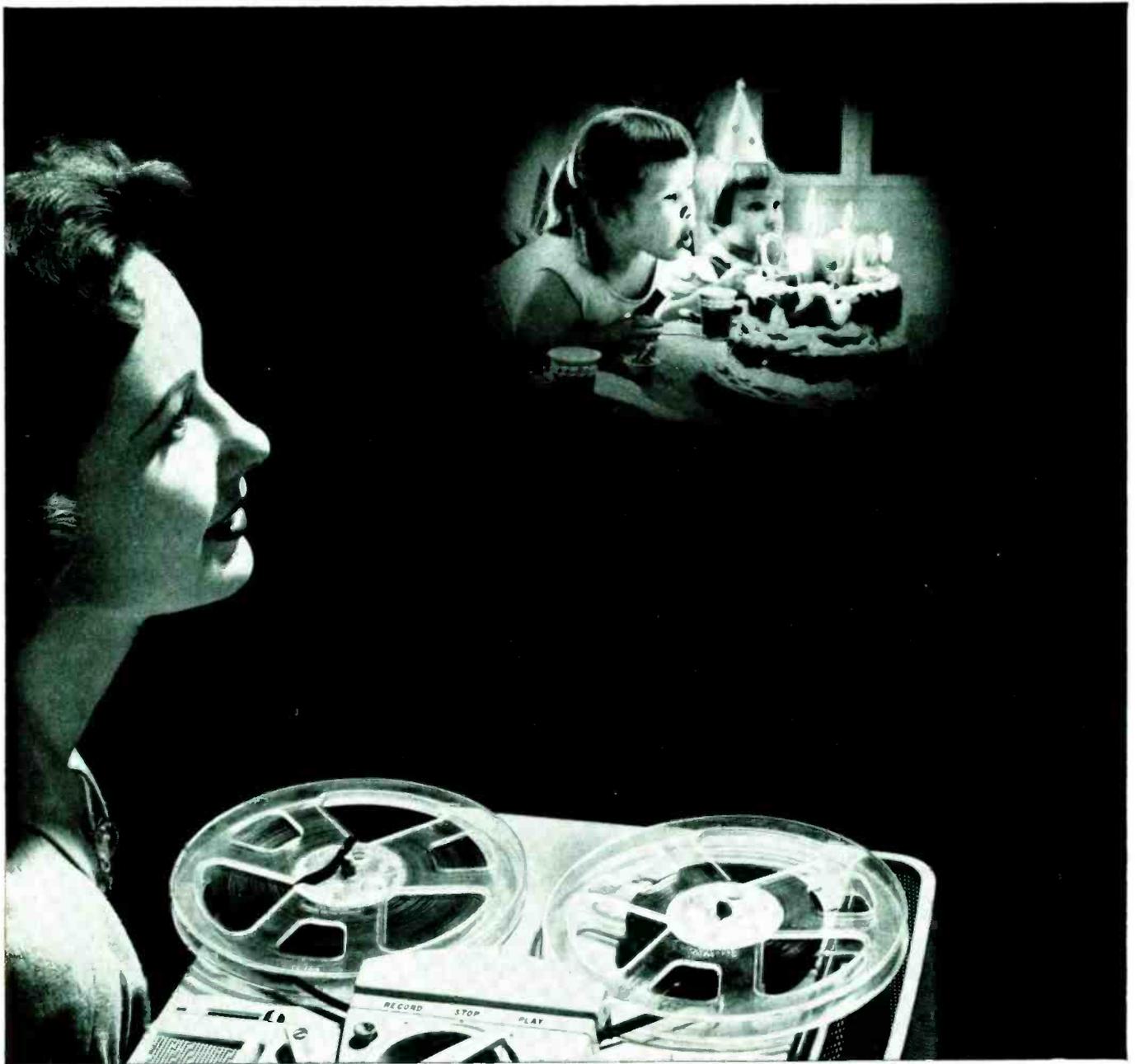


**MALIBU**

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## The Ambushed Consumer

**M**ONTHLY, the United States mails and the nation's newsstands are graced by a pair of publications both of which use as part of their titles the word "consumer." They carry no advertising and they test and rate commercial products on behalf of the buying citizen.

Now I know these two journals do not like to be mentioned in the same breath, and in truth there are differences between them. Still, they also have a good deal in common, notably their general approach to the reader. Their appeal, for obvious reasons, must be based on the consumer's suspicion that most makers and sellers of goods are out to swindle him. The consumer service magazines have to rekindle this suspicion regularly, and at the same time stand as the buyer's defender, ready with terse, vivid facts. I'm sure that usually they do more good than harm, but too often they overdramatize their cases. Everything becomes devil-black or angel-white, with no intermediate shades. And the "bargain" aspect of commodities gets undue prominence.

This approach may not badly distort the appraisal of garden hose or aluminum wrapping foil. However, lately one of the magazines applied it to loudspeakers, with results which I can most charitably describe as weirdly misleading. Qualify that: the *positive* findings made some sense. The testers thought well of two makes of acoustic suspension speakers, Acoustic Research and KLH, and these are indeed good speakers, given the right room and circumstances. However, equally good speakers (given the right room and circumstances) were relegated to varying regions of what the Gospel calls Exterior Darkness. Altec, Bozak, James B. Lansing, Wharfedale—names of great honor, units of real distinction, proven in millions of listening hours in thousands of homes, were so treated. In other words, the *negative* part of the report struck me as arbitrary and whimsical, almost nonsensical. The whole process didn't go far enough, and its criteria were thoughtlessly conceived.

This was at once perceived by Don Plunkett, of the Audio Engineering Society and Capitol Records, and the editors of *High Fidelity Trade News*, who promptly arranged a listening test for nine bona fide experts (among them: singer-guitarist Les Paul, C. G. McProud of *Audio*, Perry Ferrel of *Hi Fi Review*, and John Sommerer of RCA Victor; our own delegation was kept away by a snowfall). This panel's preferences for loudspeakers—which were screened from sight—ran widely divergent, each man listening for something less cogent to the next. This was predictable, and should be heeded, but I don't think it tells the whole story, because all the hearing was in the same room.

When you hear reproduced music, it already has been interpreted and modified twice: once by the conductor or performers, once by the recording engineers. It is *not* an abstract or simon-pure representation of the composer's concept. It has been adapted to your presumed listening circumstances, partly. The last stage of adaptation always is left to you. This is the fitting of the loudspeakers to the personality of your room, which requires trial and error, or considerable intuition, or the services of an experienced installation man. Magazine test reports simply cannot do this whole job for you. If they pretend to, disbelieve them.

Rooms do have personalities or, if you prefer the term, idiosyncrasies. I can cite my own as the one I know best. It is quite large, and it has at least two serious absorptive points in the sonic spectrum. I could use in it acoustic suspension speakers with electrostatic tweeters, as the consumers' monthly recommended, but it wouldn't be very economical, since (as experimenting has proved) I'd have to have at least four of each. The room requires something more projective—ideally, a horn-loaded dome tweeter and a big cone woofer (in duo, for stereo), suitably housed. Tannoy, Altec, James B. Lansing, something in that order; speakers not meant to be listened to at close range, but with impact across a big room.

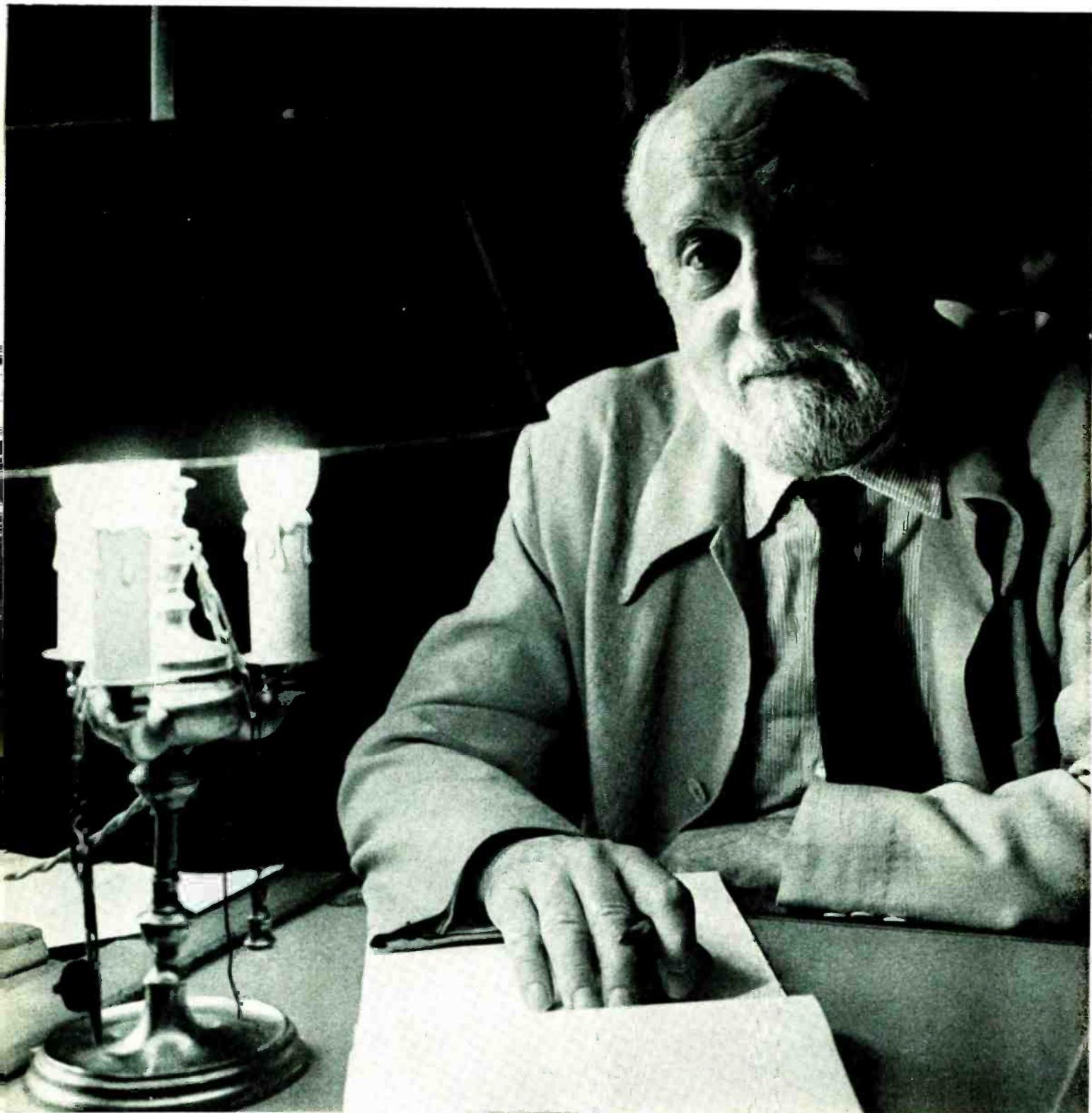
In my last two previous dwellings, however, I think I'd have wanted something smaller and gentler at close quarters. In House B, acoustic suspension units might have worked very well (they weren't invented then), since space was at a premium, the room was acoustically lively, but nobody really had to listen at arm's length. A triple-Wharfedale system, with up-faced tweeter in free air, thus undirectional, might also have sounded good. In Apartment C, yet smaller and more echoic, electrostatic tweeters would have been a real boon; what these excellent devices lack in projection and dynamics they more than compensate for in their delightful clean sound at close range. (They weren't yet in production, either.)

You are quite right: I am indeed trying to make this sound complicated, because that's what it is. In this beginning age of high-fidelity stereophony, a pair of loudspeakers can be at least as important to your enjoyment of living as a piano or an automobile, if you really value music. If you're going to shop for them, get out there and shop. Use your ears, your brains, and your taste. Do not accept the dictum of some character, however well intentioned, who listens for twenty minutes, puts on a white coat to get his picture taken, and then announces what everybody's best buy is. There is no such thing.

J.M.C.

**AS THE EDITORS SEE IT**





*In which a conductor, mathematician, and*



# MUSIC and STEREOPHONY

*by Ernest Ansermet*

THE APPEARANCE on the market of the so-called "stereophonic" records has thrown a crude, not to say cruel, light on our general ignorance of the nature of music and the impossibility of explaining musical phenomena by purely physical argument. In fact, practically all that has been said about them serves to show that they bring us a more "realistic" reproduction of sound than the old methods of registering did, although this realism does not so much involve the phenomenon of sound itself as the *mental image* that we create from it. It would seem as if the inventors of the new procedure, while realizing to perfection what they were aiming at, did not understand fully what their object consisted of.

*To hear* in the case of music is in fact something entirely different from hearing in everyday life. In casual hearing we notice a street cry, or the passing of a car, or the wireless in the neighbor's flat. The sound is captured by the ear and reaches the brain as a nervous impulse, where it gives rise to conscious activity by means of which we leave the sound for what it is and apprehend "the presence of something sounding" which at the same time we locate in space—far or near, right or left, moving or stable. What we "hear" when listening to music is the

*Photographs by Hans Wild*

*musical philosopher discourses on some aspects of perception and imagination.*

sound of an instrument tracing a rising or falling line in "space." It is evident that this latter space is in no way the space in which we find ourselves but a purely subjective one, or rather the projection outwards of an imaginary space born from a supposed movement of sound.

In reality there is no such movement, but a succession of tones of different pitch, which we place linked with Time as moving in space. This creates a horizontal line, while the pitch is being projected on a vertical line: depth is provided by differences in intensity and timbre of the simultaneously sounding voices. As all these data are of a *subjective* nature, our mental image is in no way a *realistic* representation of the *sound phenomenon*. If we are listening to a choir of which the sopranos are on the left and the basses on the right, the melodic line of the sopranos does not lie to the left but above that of the basses. If our auditory perception simply reflected physical events, our image of the Fifth Symphony would change according to the placing of the players; but nothing of the kind occurs. The first concern of a conductor is to dispose the instruments precisely and to regulate their playing in such a way that the mental image the playing creates takes form without any trouble.

Now, if our perception of musical sounds takes this spatial character, it must be attributed to the fact of our possessing two ears; but mind! hearing by one ear is spatial already. The high place in our mental image of high notes is due to their having been captured by the higher parts of the cochlea of the internal ear, the lower ones by the lower. It is this difference in level that is being reproduced in our mental image.

In order better to understand the function of the two ears in conjunction, we must not think of listening to a single note, but to a complex heard simultaneously. Only then do the three spatial dimensions show themselves clearly. The phenomenon is analogous to that of binocular vision. An ordinary photograph shows us by its lights and shadows that perspective is there, but *projected on a plane*. To disengage the objects of the picture, so that the interstices come to view and appear in relief, the photograph (black-and-white or colored) must be taken with two lenses, these being the corollaries of our two eyes. We then obtain twin images taken from slightly different angles and therefore of different lighting; this gives a blend in which objects show their three dimensions. We see their volume.

In a similar way one ear renders the sound perspective in a geometrically flat image, a projection on a plane. Our two ears working together, on the contrary, give us two distinct and different impressions of the sound perceived; the differences being both in "phase" and in strength (luminosity). Sounds coming from the left will reach the left ear a trifle sooner than they do the right one, and vice versa. But there will also be a marked difference in strength, similar to that which occurs in visual perception. The mental image composed from these data will be

a sound perspective with depth based on the mixing of these two; the melodic lines will seem to us unfolding freely in space, each on its own plane with the consistence and color belonging to it. Such is roughly the condition of direct audition of music; and this is the condition we must try to arrive at in registering music for the gramophone.

It stands to reason that the registering of sound by a single microphone could reproduce only monaural audition. The techniques by which sounds can be captured by a group of three microphones disposed in a suitable manner permits us at last to reproduce binaural conditions of hearing; this creates the full-perspective mental image which we were seeking to obtain. This is evidently not only the last step of technique, but also the last possible in that direction. After the "high fidelity" which was but an illusion we have finally the true and simple fidelity. I now hear in front of the revolving record (if it is a good reproduction of the magnetic tape) what I hear from my podium.

It is therefore "*stereoscopic*" rather than stereophonic that this technique should be called, because it enables us to procure a true mental *vision* of sound structures.

This being so, it must be admitted that the way in which stereophonic recording has been introduced commercially and commented upon must have served to confuse the public. Inasmuch as the new method gives us a binaural effect, it is clear that it must be particularly fitted to make us hear the movement of a source of sound, allowing us to notice how we locate such a source to the left, the right, or in front of us. But this is neither its purpose nor its importance. Its purpose, as I have insisted upon above, is to let us recover in the sound image, provided through the record, the plasticity, the sound-body of direct audition, as it presents itself in the *mental musical image*. To attain this end, the method of registering has to have recourse to the double musical rendering, *but on condition that the two elements are completely blended*; the listener should not have to divide his attention between the two separate sources of sound.

With piano music the two perspectives do not seem to differ much one from the other, and still the mental image has the same quality of body as when we deal with an orchestral piece of music. The miracle of binaural audition is also just as striking, or even more so, in my opinion, in the case of a simple form of music—a solo instrument or an accompanied melody—as it is in a more complicated work. This proves clearly that the real task of stereophonic reproduction is not to let us hear what exactly is going on in the surrounding space, but to give us to the full the subjective musical image. It is useless, therefore, to add to the reproduction noises of running trains or to enliven an opera recording by making us conscious of the movements of the source of music on the stage; besides, everybody knows that a singer hardly moves when singing, and the perspective of our musical image is not brought about on

*Continued on page 137*

# Ansermet and the Moderns

by Edward Lockspeiser



*The Swiss are famous for independent thinking. Once Ansermet championed the avant-garde. Now he thinks they had better watch their steps.*

THE HOME in Geneva of Ernest Ansermet, the earliest champion of the art of Igor Stravinsky and now a prominent dialectician of the contemporary musical scene, is appropriately situated between the Russian Orthodox Church—its gilded onion domes gleaming through the mountain mists—and the Boulevard des Philosophes.

The Picasso drawing on the wall, seen as one enters, magnifies the younger Ansermet's otherworldly look and turns the triangular-shaped head into an elongated Spanish primitive. This was the impetuous conductor from the Golden Era of the Diaghilev Ballet, whose enormous black beard, square-cut as it was then, gave the Protestant musician-philosopher from Vevey an almost apostolic stature. "Is he going to walk on the waves?" whispered a little boy once in those days, at the sight of the revolutionary musician preparing to take a dip at an English seaside resort.

Today the fighting logic which the seventy-five-year-old conductor has brought over a period of half a century to the cause of a new music is alive still, but on another plane. The remote look still peers from under the half-closed eyelids—remoter now than ever, perhaps, for in the maturity of his years Ansermet has embarked upon a literary and philosophical quest that he believes will lead to a definition of the timeless musical phenomenon. To interview such a man is an irresistible temptation, despite the likelihood that much of what he says may prove incomprehensible.

Knowing that this perspicacious figure among the conductors of our time is also a distinguished mathematician, I had decided to broach the confused state of

our musical affairs first of all on the technical plane. What were the rival claims of orthodox tonality and of any system that made a bid to replace tonality? His answer, calculated to expose a degree of sham that hides behind the breakup of traditional techniques, was merciless in condemnation. In the specialized language of aesthetics which he habitually uses plus, of course, the technical terms of the musical craft, he propounded that the musical phenomenon (*l'événement sonore*), regardless of the historical period in which it is encountered, is and must always be in the form of melody (*une trajectoire*) pivoted to the all-powerful attraction of the dominant.

As far back as 1909 he had insisted that the music of Debussy, which had thrown the musical world into a state of consternation by an apparent undermining of the system of tonality, had as its salient merit a strict adhesion to a tonal center. "I know of no musician since Beethoven," he wrote at that time, astonishing many, "whose work is inspired by such a sense of tonal unity."

This I felt to be a debatable point, but I had not made the journey to Geneva to interpolate irrelevancies. I soon became aware that to a mind that sees music and mathematics united—as the Romantic thinkers of the nineteenth century saw them united in the service of the twin ideals of the Beautiful and the True—with music as "the mysterious counting of the numbers" in Leibnitz's definition—to such a mind, the disintegration of tonality in Schoenberg and his followers and the subsequent abuse, in the music of our time, of the physical laws that are its basis, can offer no kind of rational justification.

Categorically, Ansermet declared that there could

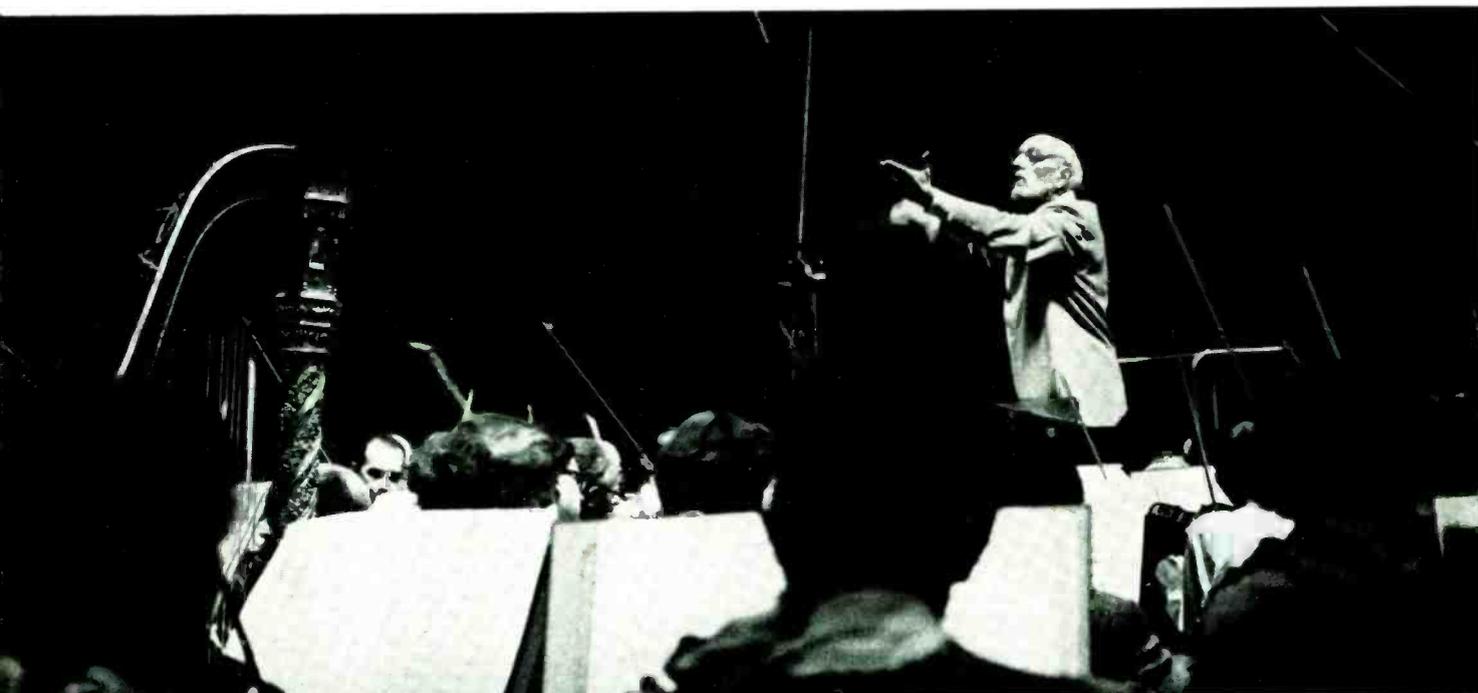
## Ansermet



be no future in the arbitrary system that releases the twelve notes of the scale from any kind of gravitational pull and allows them to describe orbits of their own in a manner prophetic, on the musical plane, of space travel.

I had a mind, as he reached for a cigarette after this pronouncement, to put in a plea for the two works of the Schoenberg persuasion, *Pierrot Lunaire* and *Wozzeck*, which even the most bitter opponents of the dodeca-phonic order have admitted to favor. But once he was challenging the rationale of the Schoenbergians, he was

Photography by Hans Wild



*Performance is always a search for an answer, the question is ever the same: What is music?*

bent, now, on exposing what he put forward as a glaring fallacy: "If the traditionally dominant quality of the second harmonic (the fifth) is not recognized, why admit the validity of the one interval that is still retained in the Schoenbergian order, namely the first harmonic which is the octave?"

I duly noted down this formidable riposte, scribbling a reminder that in his early London days this authoritative critic of Schoenberg had been the friend of other investigators in physics, mathematics, and music, namely Sir James Jeans and Bertrand Russell.

I was anxious next to have Ansermet's appraisal of the increasingly controversial appeal of Stravinsky. Even today, when the boldest of Stravinsky's interpreters has not been able to endorse his former idol's stand without much heart searching, the names of Stravinsky and Ansermet remain inseparable. I had to admit to a

certain diffidence in putting this searching question—it was a natural reluctance to face disillusionment—if only for the reason that I have retained an unforgettable impression of the first London performance of the ballet version of *Le Sacre du Printemps*, which Ansermet had given at the Princes Theatre. On that triumphant occasion, the trombones of the vast orchestra had had to be cooped up in boxes above the orchestra pit, and the percussion was allowed to overflow into the front rows of the stalls.

At what point did Ansermet's defection from the Stravinskian faith occur, and why? The answer came with an illustration from *Don Giovanni*. "Stravinsky's adventures in music," he said, "had, by their very nature, constantly to be renewed, because such an appetite is always in search of fresh game, even as Don Giovanni was driven on to seek fresh satisfaction in amorous adventure."

A time came, with Ansermet's performance of Stravinsky's Mass, when he was bound to confess to the most inspiring figure of his musical career that "the substance had been lost for the shadow." "There had always been an element of gambling in Stravinsky's chameleonlike metamorphoses," he went on, "but from the Mass onwards the gamble has been lost. The Mass and *The Rake's Progress* are thus not more than detached portraits of what a Mass or an opera should be. In so many of his later works the essential *Quoi faire?* with which a composer should be obsessed becomes merely a *Comment faire?*"

Work after work of the later period was subjected to the most sympathetic critical analysis, but found wanting. And presently I was to be gently amused by an example of Stravinsky's extraordinary tenacity, which Ansermet illustrated by a quaint anecdote. "One evening when Ravel, Stravinsky, and I were discussing Schoenberg's idea of a chord that should be both major and minor at the same time, Ravel argued that such a chord might in fact be possible provided that the minor third were in the higher register and the major third in the lower register. Whereupon Stravinsky, with his almost perverse persistence in achieving the impossible, declared: 'If you opt for that layout, I don't see why I can't be equally happy with the opposite arrangement.' And he added: 'If I want to, I can.'"

Disillusionment with certain aspects of Stravinsky—after the manner, it occurred to me, of Nietzsche's disillusionment with Wagner—has not diminished Ansermet's admiration for Stravinsky's vintage works, a program of which, alongside another of the *Spring Symphony* and *Les Illuminations* of Benjamin Britten, he brilliantly conducted at last summer's Edinburgh Festival. Spiritual bonds, on the musical plane, are something like family bonds; they are never really broken. I think I caught a nostalgic note in the voice of this most fervent of Stravinsky's early supporters when he told me that it was to the neighboring Orthodox Church, on the

death of Sergei Diaghilev, that Stravinsky had hurried from his home at Morges to prostrate himself in prayer on the stone slabs.

The founder and conductor of the Orchestre de la Suisse Romande, this musician-cum-mathematician bases his programs on a policy which must be unique. "The main *raison d'être* for concert activity," he once announced, "is the search offered in performance itself for an answer to the question, 'What is music?'"

A state of crisis has been more or less normal in musical affairs, he believes, since the time of Beethoven. But the bewilderment of present-day creative minds is a phenomenon alarming in an altogether different sense. Britten is the contemporary composer in whom he finds the most spontaneous vein of inspiration, and he is also sanguine about the future of Hindemith and Shostakovich. He has great hopes for the long-awaited production of the last and apparently the most important work of Manuel de Falla; this is the two-hour opera *L'Atlantida*, the final edition of which is now being completed by Ernesto Halffter, and which Ansermet is due to conduct at La Scala.

Together with his conducting activities Ansermet is undertaking a vast theoretical work, the aim of which is to define the phenomenon of music in terms of the philosophies of Maritain, Sartre, and Husserl. I was not able to follow all his investigations in this obscure region, but I was solaced for my inability to do so by the assurance that the philosophical outlook of this school, and particularly the transcendentalist theories of Edmund Husserl, were, by their nature, alien to the English mind. Why, in the admirable *History of Western Philosophy* by Bertrand Russell, so I was reassuringly informed, the name of Husserl is not even mentioned!

I gathered, however, that what has prompted the insatiable mind of Ernest Ansermet to embark on this venture is his belief that, the language of music having touched the highest degree of its expressive power in the art of Debussy, the point has been reached at which the course of our musical civilization has been described. I had seen the analyst in Ansermet, also the pure mathematician; but it was the Romantic philosopher in this conductor who was declaring now that the genius of Debussy lay in the invention of a technique by the very act of musical creation.

There we have it: "Instinct," "Inspiration"—perhaps old-fashioned, unscientific words, but terms to which, Ansermet insisted, Debussy was the last to restore their primitive meaning. "*Ma musique n'est faite que pour se mêler aux hommes et aux choses de bonne volonté,*" Debussy had written to their mutual friend Robert Godet. "It is all very well for the French to pride themselves on their Cartesian musical logic," was Ansermet's comment on this quotation. "The best of their musicians were not Cartesians at all!"

In all humility I had again to confess to being not a little baffled by the application *Continued on page 135*

# The Young Idea in Opera



Warren B. Syer

## *The story of Boris Goldovsky and the New England Opera Theatre*

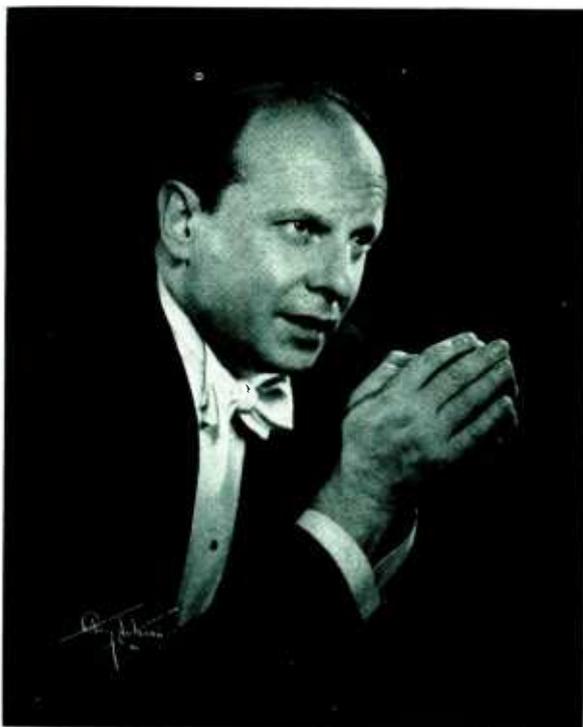
by David Johnson

ON BOSTON'S TREMONT STREET, the little Wilbur Theatre, which often stands sad and empty, became instead, for twelve consecutive days last November, the scene of much lively activity. The New England Opera Theatre was presenting its thirteenth season to an enthusiastic and, often, capacity audience.

First-nighters on November 11 saw a *Traviata* consisting of something more than a succession of arias, duets, and ensembles. For once there was a Violetta who not only looked convincing in the role, but acted it and sang it convincingly, too. The Alfredo was almost equally good; and if the elder Germont was not quite "elder" enough (he was actually a young man of twenty-one), the care that had gone into his make-up, costuming, and stage gestures did much to strengthen the illusion, even in a theatre as small as the Wilbur (1,200 seats). Hardly any of the singing was major league, but much of it was very good and it was implemented strongly by elements of theatre too often forgotten or ignored in major league houses. The three performances of *Traviata* were fol-

lowed by, or interspersed with, three performances each of works lesser known but no less worthy of being known: Donizetti's *Don Pasquale*, Puccini's *La Rondine*, and Rossini's *Le Comte Ory*. *Le Comte Ory* was the real triumph of the brief season—witty, brilliantly costumed, swift of pace, orchestra and singers continuously audible. And the audience, a critical one, did not hide its delight: again and again the conductor and the principals were called back for bows.

The guiding spirit behind the New England Opera Theatre—its sole conductor, stage director, personnel manager, impresario, vocal coach, occasional libretto translator (*Don Pasquale*), and final yea-sayer on every detail—is one Boris Goldovsky. Goldovsky, of course, is the gentleman with the Russian accent who enlightens us (willy-nilly) during the intermissions of the Saturday afternoon broadcasts of the Metropolitan Opera Company. He is also a professional pianist—often giving recitals with his cousins Luboshutz and Nemenoff—a lecturer, teacher, writer on musical subjects, and director of a training program designed to turn out multi-talented people, capable, like Goldovsky himself, of stage directing, conducting, and producing operas.



Anthony Di Gesu

Boston opera enthusiasts know him in another capacity, however: as their one ray of light during the long, opera-less winter season, before the Metropolitan pays its brief yearly visit. One would hardly guess from Goldovsky's sensible, chatty, and eminently proper scripts for "Opera News on the Air" that he is a man with visionary and often revolutionary ideas about opera, ideas he has been perfecting over a dozen years as director of the opera department of the New England Conservatory of Music, and putting into practice at Tanglewood and other summer music festivals, on national tours, and during his brief winter seasons in Boston. The result is that opera, as produced by Goldovsky, is in sharp contrast to opera seen on many more renowned stages.

First, he calls attention to the fact that his company is the New England Opera Theatre, not the New England Opera House. He assumes that audiences come to hear and see a drama told through the medium of music, not a concert with costumes and backdrops. From his point of view it follows that the drama must be in the language of the audience. But, even more important, the drama must be in the language of the singers. The singers must know not merely the general import of the words they use but every nuance of them. Unless the performer has a full and explicit awareness of what he is communicating, he doesn't communicate anything at all. Sir Thomas Beecham's complaint, in the pages of this magazine, that all American sopranos sound alike, Goldovsky would lay to the charge of the language barrier between singer and song: it reduces performers to colorless competence.

Goldovsky scouts the idea that opera in English is

*At left: a man who thought singers needn't be stupid. Below: singers who proved him right—John McCollum and Ronald Holgate in La Traviata.*



Warren B. Syer

easier to do than opera in the original language. When opera is not well done, it is not only easier but wiser to do it in a foreign language. The audience does not demand communication but, at best, a cantata with pantomime. The singer can miss any number of notes without detection so long as he sticks to the general contour of the familiar aria. On the other hand, when an opera is done in English, the audience expect to hear the word as well as the note; if they don't hear the word, they know the singer has missed the note. "I don't like opera in English" often may mean, quite simply: "I don't like to know when an opera is being badly performed." If language is not the sole means of communication, it is certainly the most important. But audiences at the established music houses have for generations been getting along with lesser varieties—pantomime, facial expression, a phrase here and there recognized through repeated hearings, above all plot synopses. Consequently, they are missing the total theatrical experience that a great opera can be when it is performed by an intelligent as well as a vocally gifted cast.

In the past, says Goldovsky, there was a tacit assumption that all great singers were stupid. The fact that they had great voices seems to have made them suspect, not to be relied upon for anything more than the production of opulent tone. Stars were surrounded by an army of functionaries who pushed them here and there like puppets. Prompters gave them cues, whether they needed them or not. Shrill, admonitory voices called them from their dressing rooms and avuncular hands held onto them in the wings and shoved them on stage at the proper point. Overly rotund ladies like Tetrassini sang (but did not portray) Bellini's slender little peasant

girl, Amina; elderly ones like Melba continued to sing Mimi long after they could generate even a vestige of stage illusion. First-rate voices were so rare that those who possessed them were used regardless of their fitness—physical, temperamental, or otherwise—to create a given role.

The situation today is substantially altered. Tens of thousands of young people are studying with voice teachers. There is in this country an immense reservoir of vocal talent. Young singers seem to be healthier than they were in the past, and scholarships and fellowships better enable them to foot the expenses of a protracted apprenticeship. The impresario has a much wider array of talents in individual singers. He can refuse to cast as Radames a tenor who looks like an overstuffed sofa, no matter how splendid his high Cs. "If he sings well but doesn't look the part, I won't use him," Goldovsky declares a trifle grimly. "If he can't take the cues, I won't use him. I'll continue the search until I find someone who does and can."

By "cues" Goldovsky does not mean what those who have sat in the first dozen or so rows at the Metropolitan might think he means. At New England Opera Theatre performances, nobody ever pops his head out of a prompter's box and whispers stentoriantly, "*Mi chiam . . .*" (nor even "I'm called . . ."). Cues must be learned, indeed, but the learning all takes place before the audience gets there. One of Goldovsky's most characteristic and most demanding requirements is that his singers (chorus as well as principals), far from depending upon prompters, shall not even look at the conductor himself during an actual performance. Their cues must all come from the orchestra and from one another. A microphone and two speakers are concealed on stage so that the actor-singers are not plagued with the common difficulty of being unable to hear the orchestra accompaniment in soft passages or their fellow singers in loud ones.

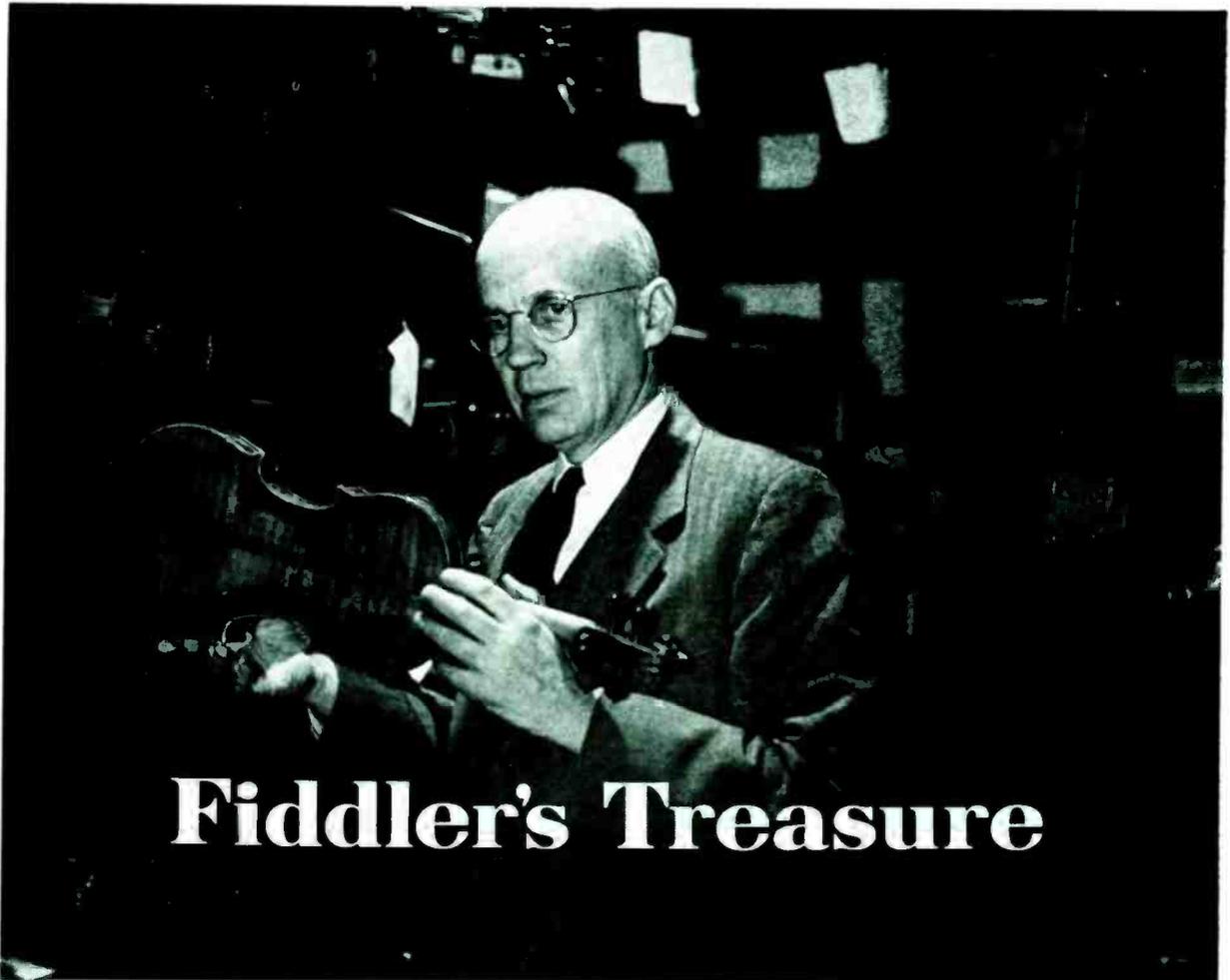
Obviously many hours of rigorous rehearsal are needed to bring this off, although fewer and fewer as the singers grow accustomed to the method. (Several of Goldovsky's principal singers have been with him since the New England Opera Theatre was organized twelve years ago. A number, John McCollum and David Lloyd among them, have acquired national as well as local reputations, but continue among the faithful.) Its advantages are evident. Instead of a performance transfixed by a Medusa-like conductor, its singers reduced to abject dependence upon the motions of his baton and arms, the audiences at the Wilbur saw free-flowing, apparently spontaneous, often entirely convincing stage activity. The principals seemed absorbed in the created atmosphere, and almost oblivious to Goldovsky below them in the pit. And not once in the four performances I witnessed was there a hint of cue trouble on stage. Unfortunately, the same was not true of the orchestra, which Goldovsky was obliged to recruit at short notice from the local union and which played with something less than ideal purity

of ensemble. No doubt it will perform better next year.

Such conductorless performances are by no means unique to Goldovsky. Wagner called for them at Bayreuth, and New Yorkers can see a somewhat less exacting version of them at the City Center. But Goldovsky has made the technique his central creed, the objective correlative, as it were, of all the reform he is trying to effect in opera. He points out that a Broadway director does not stand in the pit on opening night and direct his performers. He works with them until his concepts have ripened within them; then they are on their own. That conductors at the Met and elsewhere will hasten to follow his example Goldovsky hardly expects. A conductor may consider himself a star performer as well as director; and many of them gratify their sense of this dual role by being "on stage" at all times. They play both Prometheus and Procrustes. (It might be added that Goldovsky himself is a genial if by no means self-effacing taskmaster and that many of his people testify to a genuine affection for him.)

Good opera then is good theatre. It is good music, good acting, good- (or right-) looking people. But is it not also better-than-good singing? Goldovsky frankly admits that despite the generally high level of vocal talent nowadays, truly great voices are not significantly more plentiful than they were in the past. It is no accident that the same tenors and sopranos and baritones sing at La Scala as at Covent Garden, in San Francisco as well as in New York. His own definition of a great voice has a Spartan simplicity: "a loud voice with a pleasant quality." Such voices come at the rate of perhaps ten or twelve to a generation. To hear Flagstad or Ponselle was a thrilling sensory experience, so opulent was their tone, so easily did it cut through the sound of an orchestra. These singers did not *have* to do more than stand and sing. The magnificent vocal instrument is a rare and an accidental thing: there is never anything like enough of it to go around. What, then, is the impresario to do? If he runs a large and expensive organization, he will capture as many of these precious nightingales as he can, distribute them on his stage, and let them perch and sing. And the modest impresario? Too often in this country he shrugs his shoulders, shuts up shop, and abandons the community to operatic activity neither good, bad, nor indifferent—merely nonexistent. "Well, I refuse to take this lying down," said Goldovsky (although as a matter of fact he was lying down when I talked with him, resting up for the last of twelve consecutive evenings of conducting). What Goldovsky is standing up to is the tyranny of the great voice and its consequent tyranny of adolescent lyric theatre, the butt of cartoonists and jokesters.

He has waged his campaign, an increasingly successful one, on all fronts previously indicated. Now, with the help of some generous grants, including forty thousand dollars from the Ford Foundation as well as solid and long-continued bolstering from *Continued on page 136*



## Fiddler's Treasure

Photography by Paul Rada

*Rembert Wurlitzer tenderly poises a Stradivarius violin, the "Rode," valued at about \$45,000.*

by Thomas Fassolla

CURSING THE DAY the fiddle was invented may be only a venial sin if you have to listen to Junior's scales on a Sunday morning. But try to be objective. The young aspirant is heir to a great artistic tradition of music making; he is also cousin, however distant, to a craft which extends back many centuries and to a contemporary business handling a product worth as much as \$4,000 an ounce.

Your budding Menuhin is, of course, not apt to be scratching away on a Stradivarius. There are probably more than a million bowed stringed instruments in this country today, and his is likely to be one of the new violins factory-produced each year or one of the hundreds of thousands rescued from the family attic. The manufacture, sale, and repair of violins constitutes a fair-sized industry—and furthermore an industry with characteristics and values all its own.

This is evident as soon as one enters the premises of any leading American dealer. Walk, say, through the showrooms of Rembert Wurlitzer's establishment near

New York's Times Square. There you will be exposed to the sight of more than a thousand stringed instruments, in itself an awe-inspiring spectacle of silent musical splendor. And, if you are lucky, you may be led into the firm's inner sanctum. Do not expect the exotic or luxurious in furnishings and décor. Behind utilitarian steel doors is a fireproof vault, not more than six feet by eight, with simple wooden shelves reaching to the ceiling. The shelves are open, and from each pigeonhole compartment casually sticks out the neck and scroll of a violin, waiting to be pulled out as the housewife picks a can from her grocer's shelf. A small dehumidifier on the floor is all that distinguishes this prosaic cubicle from any storage closet, yet its few cubic feet shelter a treasure of one and a half million dollars.

There are sixty instruments waiting here for purchasers, including five famous Stradivaris and many Guarneris, Amatis, Bergonzis, and Guadagninis. Of these the finest violin at the moment is a superb Stradivarius of the period of 1732 known as the "Rode." On this instrument the master wrote in his own hand "Made in my eighty-ninth year." Its price is \$45,000.

A Strad weighs about fourteen ounces; thus the maple



*Above, Harry Duffy, chief salesman for Wurlitzer, tests a sweet but unsigned Venetian violin. At top right, repaired and reconditioned fiddles await anxious owners. Below is shown a rather strange coincidence—Simone Sacconi has at hand for repairs products of three Guarnerius generations. Grandfather Andrea's violin {1648} stands on edge on the bench. That of son Joseph {1710} has been dissected and clamped. Grandson Joseph del Jesu's famous "Vitta" instrument is in Sacconi's hands, about to undergo delicate surgery.*



and spruce wood used for its back and top takes on a value about sixty times the retail selling price of platinum, more than a hundred times that of gold. Stories of the fabulous prices that have been supposedly asked and paid for the great masterpieces of the violin maker's art are legion—and often legendary. As far as is known, the highest price ever paid for a stringed instrument was for the "Duport" Stradivarius cello of 1711, which brought close to \$85,000 when it changed hands in a private sale in the 1920s. Next in line comes a Guarnerius violin sold by Hill Brothers of London for over \$70,000. Other instruments have been literally priceless, as the 1716 "Messiah" Stradivarius, given to the Ashmolean Museum in Oxford, England, and Fritz Kreisler's magnificent Guarneri del Jesu, presented "to the American people" and now in the possession of the Library of Congress.

Where such five-figured sums are involved, one might expect a fine field for thieves and forgers; but in actual fact, such has not been the case. For one thing, the ownership of all famous instruments is known to all important dealers. Any expert worth his title can, at least

in theory, examine an instrument and know immediately what he holds in his hand. To the layman, one violin looks pretty much like any other, but to the connoisseur each has an individual face and physiognomy. Rembert Wurlitzer on one occasion looked, out of sheer professional curiosity, into the violin case of a prospective customer while the latter was examining the Wurlitzer Guadagninis. There he immediately recognized another Guadagnini which his firm had sold to Efrem Zimbalist some years before. It turned out that while Zimbalist had been playing his Strad at a Los Angeles recital a couple of weeks previously, the lover of fine old violins—or of the cash they might bring—had gone backstage, helped himself to the artist's hat and coat, and walked out of the stage exit of the theatre with a double-case containing the precious Guadagnini. He later jumped out of a washroom window of the train taking him back to Los Angeles for trial, and is now probably somewhere south of the Mexican border. Another California theft of a valuable instrument was, apparently, sheer accident. The owner had left his "General Kyd" Stradivarius (insured for \$50,000) in the luggage compartment of his

car. The thief who had wanted only to abscond with an automobile evidently did not know until he read the daily papers what stolen riches he had let himself in for. Eventually the violin was restored to its owner by the insurance company, but the story of its recovery is still not known. In another instance, a lady virtuoso was unaware that her instrument was missing, until she received a phone call from Wurlitzer, from whom she had bought it. He informed her that in his office at that very moment was a young man attempting to dispose of the selfsame instrument. This time the thief departed in haste, very sensibly leaving the violin behind in the dealer's premises.

Forgeries are considerably more complex; occasionally it takes some time and a few first-rate experts to discover the deception, and in the interim a number of buyers may have suffered considerable loss. One of the most famous cases is that of the "Balfour" Stradivarius, which had its beginnings in London before the first World War. A small London dealer named Balfour hit upon the idea of exploiting his own tradition-endowed name to perpetrate a fraud. He went to France, taking with him an excellent violin made by one William Voller, who specialized in the perfectly legitimate trade of making admirable copies (down to exceedingly faithful facsimiles of the labels) of Stradivarius and other old master instruments. Voller had always sold his work as admitted copies, and no chicanery was involved. Balfour, however, managed to pass off his Voller violin as a genuine Strad, the inexperienced junior partner of a well-known expert simply taking it for granted that anyone who bore the family name of the distinguished British philosopher and statesman (with whom our Balfour had no connection) could not possibly own anything but the real thing. Once he had a report confirming the authenticity of his instrument, the swindler found it easy to get a dozen other certificates from lesser experts. Finally, because they did not wish to question the opinion of their colleagues, some of the most important authorities willingly added their own written testimonials. In 1913 the great German violinist Willy Burmester bought the instrument as genuine, but soon sold it again. Six years later, one of the subsequent owners took it to Hill Brothers for some minor adjustment. Alfred Hill, the world-famous expert who could spot an instrument across a room in a most casual manner, looked at the violin and announced graciously that it was a lovely Voller copy. "What do you mean, copy?" snorted the owner. "This is the 'Balfour' Stradivarius." The whole story promptly became a sensational scandal of the music world, with a confused chain of lawsuits developing across half the continent of Europe. Ultimately the *ci-devant* "aristocrat" Balfour landed in jail.

What does the sale of a great violin really involve? The layman may imagine the most renowned—and most affluent—virtuosos and collectors engaged in hysterical bidding in a crowded auction room. Actually the reality

is much less dramatic than a country sale of "antiques" is to suburban collectors of early Americana.

Every important instrument has a distinct personality and tone color which will suit the tastes and talents of certain types of players only. The shrewd sales expert will go over his list of potential buyers and find one or two whose artistic personality will match the instrument's tonal characteristics. He will phone or write, suggesting that the prospective purchaser come in and have a look. Mr. X will drop in and play the instrument for an hour or two. If he is not immediately attracted, there will be no deal. For an artist, buying a violin is much like taking a wife; ideally, there should be complete harmony and responsiveness between player and partner, and frequently the decision is for a lifetime. Occasionally love springs up at first sight, but more often the wedding takes place only after days or weeks of considered deliberation. No amount of sales talk can influence the selection. The art of the expert salesman is his amazing knowledge of the tonal and playing characteristics of all the important instruments in his collection, plus a highly sensitive awareness of the preferences of important artists. These he tries to match. If an unknown customer comes in to Rembert Wurlitzer's, for instance, chief salesman Harry Duffy will listen to his playing for twenty minutes and then bring from the vault the three or four instruments he thinks the customer will like. Usually he does not have to make a second trip. It should perhaps be added that Duffy is a fine fiddler himself.

The result is that most sales are for keeps. Occasionally an artist does err and makes a selection against the advice of the sales expert, and perhaps of his own better judgment. Chances are that he will soon be back to ask if he can possibly exchange the instrument for one better suited to him. If at all possible, the leading dealers will oblige; there is no sense in keeping an artist unhappy with his fiddle. He not only has to earn his livelihood with it; he has to live with it and love it.

The preservation (which includes the repair) of fine violins is perhaps an even greater art than the making of new instruments and the mating of them to the right partner. A first-class artisan in this line can find in the pursuit of his very skilled and specialized craft a steady job and earnings up to \$15,000 a year. Yet recruiting apprentices is not easy, because young men shun a trade which demands years of painstaking preparation at a small wage. United States violin makers are therefore still dependent on European countries, mainly Italy, for their well-trained workmen. Among establishments maintaining high-class repair departments, Wurlitzer's is particularly proud of its staff, which includes eight outstanding masters of the craft, the foreman—if one can use this term for an artist—being probably the finest violin maker and repair specialist now living. Simone Sacconi came from his native Italy in 1931 to take charge of the repair shop of Emil Herrmann, distinguished dealer and expert in valuable

*Continued on page 134*

*To Victor belonged the spoils, in the era when classical records meant one-sided discs of opera arias. Remember?*

ONE NIGHT back in what might be called the mid-Caruso era I was punished and sent to bed because I had carelessly broken a Red Seal Record. It was not even Caruso's twelve-inch "Celeste Aida," which cost three dollars, but merely Farrar's ten-inch two-dollar rendition of "Butterfly's Entrance Song." Nevertheless, a Red Seal Record was a Red Seal Record. These eclectic single-faced discs were repositories of the classics, and they deserved to be treated with respect.

It would have been better if I had dropped—all records were breakable in those days—one of the double-faced Black Seals, which ranged in price from a dollar and a quarter down to seventy-five cents and featured soloists of less distinction as well as miscellaneous selections by chorus and orchestra. A single-faced Black Seal occasionally slipped as low as sixty cents. Or I might have vented my carelessness on one of the "popular" Purple Seals, which occasionally essayed operetta but left Grand Opera to the Red and the Black. In this category, the prize winner was the "Italian Street Song" from *Naughty Marietta*, chirped by Lucy Isabelle Marsh—a number to be found in every front parlor that boasted a Victor Talking Machine (why not "Singing Machine"?) complete with its old-fashioned hand crank and morning-glory horn. The so-called Victrola gave you "opera right in your own home." It brought Tamagno's tones "back from the grave" and Melba's from far-off Australia. And even the dullest dog could recognize "his master's voice." The pioneering Victor people, despite their modest claims, exerted a cultural influence that was by no means to be taken lightly.

It is amusing as well as instructive to thumb through the pages of the first edition of *The Victor Book of the Opera*, which was issued in 1912 and lists seven hundred records from seventy different operas. These include most of the unquenchable standards, but where are *Parsifal*, *La Fille du regiment*, *La Juive*, *Falstaff*, *Don Carlos*, *Eugen Onegin*, *Andrea Chénier*, *Boris Godunov*, *Pelléas et Mélisande*, *Louise*, and *Salome*? Not a single recording is listed. By way of compensation, the listener could take his pick from *Semiramide*, *Roberto il Diavolo*, *La Favorita*, *Dinorah*, *Linda di Chamoni*, *Hérodiade*, *Lucrezia Borgia*, *Le Roi de Lahore*, *Germania*, *Amleto*, and *Nino et Rita*. Where are they now?



*Tetrazzini as Lucia.*

by Dale Warren

The Victor catalogue of the same year, however, offers some interesting contrasts to the more lavish and exuberant *Victor Book of the Opera*, and when the latter soon went into its second edition further changes and additions were strikingly apparent. It was a yeasty and eventful period, with Columbia and other companies experimenting both with success and with failure, and Mr. Edison burning the midnight oil.

The granddaddy of all the Red Seals was the Sextet from *Lucia*—"Chi mi frena?" or, in translation, "What Restrains Me?," an innuendo that gave rise to one of the less subtle jokes of the day.

Sighs the unhappy Lucy despairingly:

I had hop'd that death had found me,  
And in his drear fetters bound me,  
But he comes not to relieve me!  
Ah! of life will none bereave me?

To be echoed by Raymond and Alice:

Ah! like a rose that withers on the stem,  
She is now hovering 'twixt death and life!  
He who for her by pity is not mov'd,  
Has of a tiger in his breast the heart.

Chimes in Edgar:

Hither came I  
For my bride—thy sister  
Unto me her faith hath sworn!

Raymond again:

Thou must all hope of her relinquish;  
She is another's!

What restrained a great many people, fortunate enough

to have a gramophone as well as a purse, was the list price of seven smackers, although for this you could hear the dramatic blending of such world-renowned voices as Marcella Sembrich, Caruso, Scotti, Journet, Mme. Severina, and Daddi.

Next in line, and in popularity, for those who wanted to splurge and impress the neighbors, was the *Rigoletto* Quartet, two choices offered at six dollars each: one with Sembrich, Severina, Caruso, and Scotti; the other featuring the same two Signori, with Bessie Abott's "girlish and brilliant impersonation of Gilda," and Louise Homer's "Maddalena fascinating enough to attract any Duke." The only five-dollar duet was the Caruso-Melba finale from Act I of *La Bohème*. Other duets sung by top-liners were priced at four dollars, and were led in popularity by the "*Miserere*" from *Trovatore*, pairing Caruso and Frances Alda. Slipping abruptly down to a dollar, there was a choice between Ida Giacomelli and Gino Martinez-Patti, and Elsie Stevenson and Harry Macdonough, depending on whether you preferred the Italian version or the English. Or for sixty cents you could hear Walter Rogers and Arthur Pryor lamenting via cornet and trombone. Solo Red Seal aristocrats, generally twelve-inch, ran as high as three dollars, for Caruso, Plançon, Eames, Destinn, Galski, and other favorites: "dependable artists" drew only half or a third as much. But for Patti's one and only listing you had to lay down a five-spot, and for this you got not an operatic thriller but the ancient Irish air once known as the *Groves of Blarney* and now the *Last Rose of Summer*, interpolated by courtesy into Flotow's *Martha*.

In the orchestral department, however limited, most of the favorites were available, in one form or another,



Culver Service

Calvé as Carmen.

Caruso as Radames.

Sembrich as Rosina.

by Sousa's Band or Pryor's Band, with an occasional contribution by the Police Band of Mexico City. The Victor Orchestra ran it neck and neck with La Scala Chorus and, whereas today there are "Highlights from *Manon*" or someone's "Operatic Recital No. 1," back then you were content with truncated "Gems from" this and that.

A gigantic industry was still in its awkward adolescence; its recording methods, prior to electrical transcription, were primitive, tentative, experimental, often crude. The effects were frequently tinny, with the recorded voices thin and the accompaniments, notably piano, even thinner. The record collector of 1912 showed a marked preference for vocal selections in contrast to instrumental music.

Back in that almost forgotten era, you had to keep changing the records, turning them over, inserting new needles, stacking the thick discs in slippery piles, with frequent casualties. Records became scratched from repeated playings, and when one got cracked it went click-click as the table revolved. And if you did not wind up the machine, it did the expected and simply ran down, so that Tetrizzini's delicate crystal labials were suddenly transformed into ear-offending gutturals, and Violetta died a raucous and premature death right in the middle of her "*Sempre libera*." It not only was inconceivable to lie back in comfort and hear a complete opera, as in 1958; nothing lasted even five consecutive minutes. You had to keep jumping up and attending to the mechanics of the darn thing.

The feature of the 1912 *Victor Book of the Opera* was an announcement to the effect that Leoncavallo's "famous two-act musical drama, *I Pagliacci*, or *The Players*," had been "recorded especially for Victor—in the presence of the composer and conducted by him"—with artists personally selected "to interpret his great work and render these dramatic scenes with such fidelity that no great imagination is required to picture the various situations." But what resulted, on the physical side, was the usual collection of snatches and fragments and excerpts which provided, at best, a tantalizing titillation, with "*Vesti la giubba*"—for reasons best known to Victor—conspicuous for its absence.

There were always the isolated arias, with no connecting links or bridges. For instance, one had to take Isolde's "*Liebestod*" cold, or on faith, without thematic introduction or preparation. Motifs, and the long, leisurely, elaborate build-up, belonged in the glittering opera house, not in front of the open fire, with the listener in his slippers. Yet in those days, had it then been written, it would have been possible to get a ten-inch "gem" consisting solely of "*O mio babbino caro*"—and indeed this aria stands by itself. Nowadays, in order to hear it, one must acquire "Callas Portrays Puccini Heroines," with Gianni Schicchi lying down, as it were, with the Princess Turandot.

The recording artists, excepting certain "greats"

and others pressed into service for the relatively small samplings of Wagner, Mozart, Gounod, and Massenet, were overwhelmingly Italian, even heavily La Scala. One Giuseppina Huguet, "Italy's most beloved prima donna," sang practically every soprano role from Nedda to Orlia. Ida Giacomelli ran her a very close second.

The Italians, otherwise total strangers to the American listener, evidently preferred Milan's Galleria to Broadway and Thirty-ninth Street, and the azaleas of Lake Como to a studio at Camden, even with the Atlantic City Boardwalk thrown in for diversion. European recording was in many respects ahead of American. The names Alan Turner, Evan Williams, Alice Nielsen, Mr. and Mrs. Williams, may have had a familiar Anglo-Saxon ring, but running down the roster you could encounter such exotic appellations as Celestina Boninsegna, Elena Ruscowska, Bianca Lavin de Casas, Linda Brambilla, Archangelo Rossi, F. Cigada, C. Ciccolini, and Aristodemo Giorgini. The Pini-Corsi family almost rivaled the Garcias, with Antonio and Gaetano and Emilia, the latter settling for plain Corsi without the prefix. All three were billed together in *Don Pasquale*. Antonio alone seems to have made his way to the Met.

My own favorite name, the most glamorous, the most operatic-sounding of all, never appears on a single page, as hers belonged to the earlier era that heralded the Golden Age. But to evoke the great days of yore, it stands alone—Euphrosyne Parepa-Rosa.

The photographic department of the period provides some weird displays. The viewer who never saw her is left with strong doubts about the visual appeal of Sembrich. In character after character, she resembles a paper doll, drawn and cut out by a ten-year-old. Melba's static expression and less static figure may have been fatal to Edward VII, but not to the looker. Schumann-Heink, oddly garbed as Ortrud, might have stepped right out of a corset advertisement. The coquettish curtsying Tetrizzini, lifting a pleated skirt and patting her apron, suggests a waitress in a pizza palace rather than the "demented Breton goat-girl" of *Dinorah*. Yet the blithe piquancy of the youthful Farrar and the regal beauty of Louise Homer are there for all to see, despite the erratic experiments of the wardrobe mistress.

Calvé as Carmen is as chic, animated, and seductive as Risé Stevens, and as up-to-the-minute as well. Here for once the cameraman seems to have borrowed modern techniques, dimension replacing the usual surface flatness, obvious in the different "sets" as well. Or should this coup be attributed to the volatile Emma herself? Even without benefit of caption, Caruso is always distinguishable beneath his war paint and twirling mustachios. Hardly opera's glamour boy, but Caruso nonetheless. A rumor went the rounds among people in the know to the effect that, before his popularity had reached its peak, certain dealers used to blot out the Caruso visage by superimposing that of the handsome Kentuckian, Riccardo Martin.

*Continued on page 138*

by Roland Gelatt

# Music Makers

NICOLAS SLONIMSKY, a rotund Russian-American who lives on Boston's Beacon Street, has a mania for establishing solid, incontrovertible facts about music and musicians. This passion for exactitude won him \$30,000 on a TV quiz program two years ago. It also brought about the fifth edition of *Baker's Biographical Dictionary of Musicians*, a 1855-page tome just published by G. Schirmer (\$15), which Slonimsky has rewritten from beginning to end.

"There is only one important way in which I differ from most other compilers of musical encyclopedias," he told us the other day. "I actually go to the corner drugstore and ask them if they sell Kleenex instead of sitting at my desk and speculating whether they do or don't." Going to the corner drugstore, in the case of revising *Baker's*, took four years and entailed writing some seven thousand letters of inquiry in eight different languages. "You see," he explained, "I would rather use a postage stamp than a reference book. I consider all authorities guilty until they prove themselves innocent. Most so-called authorities were incredibly lazy people who kept copying each other's mistakes. Getting the correct facts about musicians isn't terribly hard; it just requires a little diligence.

"For instance, take the birth date of Lully. You will find this given, incorrectly, in reference books as November 29, 1632. Yet for over three centuries Lully's birth date has been readily ascertainable from the state archives in Florence. I seem to have been the first person in all that time who bothered to obtain the actual text of Lully's baptism certificate, which establishes his correct birth date as November 28, 1632."

We learned from Mr. Slonimsky that the vital statistics of persons living and dead are considered to be matters of public record throughout Europe. All you have to do, apparently, is to write a

letter, and some petty dignitary will supply the information requested. "It's not their kindness," Slonimsky emphasized, "it's their duty to answer inquiries." The least cooperative country from this standpoint is the United States, where vital statistics do not belong in the public domain, except for those states that formed part of the original French territory of Louisiana. "Take the case of Helen Traubel," Slonimsky said, "who happened to be born in St. Louis, where the old French attitude still prevails. I was thus able to obtain from the St. Louis authorities a copy of her birth certificate, which shows that Traubel was born in 1899 and not in 1903 as stated in her autobiography."

In addition to pinning down birth and death dates, Slonimsky also investigated certain questionable incidents in the lives of some celebrated musicians. To establish the facts about Wagner's imprisonment for debt in Paris, facts which even Ernest Newman in his four-volume biography left murky, Slonimsky wrote to the Palais de Justice and was given the actual dates of Wagner's incarceration and the name of the jail. And to verify the famous account of Beethoven's having died during a violent storm, he sent off an inquiry to the Vienna Bureau of Meteorology, which responded with an official extract from the weather report for March 26, 1827, stating that a thun-

der storm, accompanied by strong winds, raged over the city at 4:00 p.m.

Even though *Baker's* is now off the press, Slonimsky continues his sleuthing. He is still, for example, trying to ferret out the birth date of Antonio Vivaldi, one of the great unsolved mysteries of musical history. And just to keep his wits sharp, he has put over his desk a sign that reads:

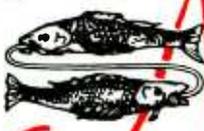
Accuracy is My Motto  
I Mever Make Mistakes.

**WHAT'S AFOOT:** It had to happen. Herbert von Karajan, a big wheel in the musical life of Berlin, London, Milan, Paris, Salzburg, and Vienna, couldn't be content forever to make records for just one company. He will no longer record exclusively for EMI-Angel but will be doing sessions in addition for RCA Victor and Decca-London. One of the inducements was his wish to record with the Vienna Philharmonic. . . . Columbia has recorded Sir John Gielgud in his one-man Shakespeare program, "Ages of Man." This was one of the most exciting and moving evenings in the theatre we have ever experienced. If the performance on discs has a similar impact, the recording will be something to cherish. . . . We hear that RCA Victor plans to make a stereo version of the Verdi *Requiem* in Rome this summer. Reiner will conduct, and the vocal foursome is to consist of Tebaldi, Simionato, Bjørling, and Tozzi. Other summer sessions planned by RCA include *Don Giovanni* and *Ariadne* under Leinsdorf, *Romeo and Juliet* (Gounod's) under Beecham, and a *Turandot* enlisting the talents of Rysanek, Molfo, and Bjørling. . . . The Rockefeller Foundation has made a grant of \$175,000 to establish the first American electronic music center. We can think of better uses for this sum. Why not a grant to establish the first American library of recorded music?



Slonimsky: postage stamps for sleuthing.

Piscis



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**FRANCIS POULENC: "DIALOGUES DES CARMELITES"**

With the Cast and Chorus of *Théâtre National de l'Opéra, Paris*, which gave its French premiere performance.  
Conducted by *Pierre Dervaux*.

### Starring

DENISE DUVALAS BLANCHE (the role Poulenc wrote for her voice), the tormented young aristocrat who finds peace and courage as a martyred Carmelite nun during the French Revolution. Also in the Paris cast: DENISE SCHARLEY, REGINE CRESPIN, RITA GORR, LILIANE BERTON, XAVIER DEPRAZ, PAUL FINEL, others.

Since the first performance of "Dialogues des Carmelites" in 1957 at La Scala, Milan, it has achieved "un triomphe mémorable" — at Paris, London, Cologne, Trieste, Rome, Lisbon, Vienna.

In America, it was performed at the San Francisco Opera (57 season) and before millions of opera-lovers over NBC Television. Of the San Francisco Opera performance, Howard Taubman (*N.Y. Times*) said: "The *Carmelites* proved to be one of the most impressive pieces for the lyric theatre produced in our time."

*News*: Francis Poulenc, one of France's most distinguished men of music, was recently elected an honorary member of the American Academy of Arts and Letters. One of 4 foreign citizens so honored this year — and the *only* musician.

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### GYÖRGY CZIFFRA plays

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Orchestre National de la Radiodiffusion Française  
conducted by Pierre Dervaux

Cziffra's first recording for Angel (Liszt E-Flat Piano Concerto, Angel 35436) saw him hailed by critics as "recording find of the year" (*Atlanta Constitution*)... "Not since Horowitz such pyrotechnics" (*Chicago American*).

In his fifth recording—a winner of the *French Grand Prix du Disque*—the Hungarian-born Cziffra plays Tchaikovsky plus...the plus is the original *piano solo* version of Balakirev's "Islamey," written for Liszt and considered by many the most prodigiously difficult work ever written for piano. **Angel 35612**

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(*Saturday Review*).

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"that almost incredibly perfect orchestra" (*London Observer*)

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Bizet: L'Arlesienne Suites, Nos. 1 and 2 and  
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The "Generalmusikdirektor of the Continent of Europe," who holds down no less than six major conducting posts in Europe, is never too busy for Bizet. As witness this newest Karajan-Philharmonia recording of Bizet's best-known concert works. To them he brings his "singular passion for orchestral clarity, his determination to get the maximum detail" (*High Fidelity*).

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Mathis der Maler (Hindemith)

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### Angel Debut!

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From TRAVIATA, TURANDOT, IL BARBIERE DI SIVIGLIA, MEFISTOFELE, I PURITANI, LUCIA DI LAMMERMOOR, GIANNI SCHICCHI, MADAMA BUTTERFLY. Some of the most tuneful arias in Italian opera, sung by 25-year-old Renata Scotto, who has appeared in leading roles at La Scala, has toured from Egypt to Edinburgh. This is her first recording. With the PHILHARMONIA ORCHESTRA. Conducted by Manno Wolf-Ferrai.

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Monteverdi: Lamento d'Arianna and Ch'io t'ami (sung in Italian)

Palestrina: Sicut cervus; Soave fia il morir; O beata et gloriosa; Adoramus te Christe; and Stabat Mater (sung in Latin)

The Netherlands Chamber Choir "A heavenly orchestra in 18 throats" (*Neue Tageszeitung*, Vienna)... led by its Conductor-Founder, Felix de Nobel. This group revived the art of A Capella singing in the 16th century Dutch tradition to such heights that it has been called "an instrument unique in the world" (*Neues Oesterreich*, Vienna).

Angel 35667



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# Records in Review



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## CLASSICAL

**BACH:** *Concertos for Harpsichord and Strings; No. 1, in D minor, S. 1052; No. 4, in A, S. 1055*

Ruggero Gerlin, harpsichord; Cento Soli Orchestra of Paris, Victor Desarzens, cond.

• • OMEGA OSL 13. SD. \$5.95.

The performance of the D minor is more notable for energy than for finesse. In the slow movement the orchestra is too loud for the solo instrument. The cheerful A major Concerto is dealt with in more lyric fashion, though imagination is still in short supply. Stereo is fine here: harpsichord and low strings in one channel, violins in the other, all blending at the proper distance into live, spacious, clear sound. N.B.

**BACH:** *French Suites, S. 812-817 (complete); Fantasia and Fugue in A minor, S. 944*

Ralph Kirkpatrick, harpsichord.

• ARCHIVE ARC 3112/13. Two LP. \$5.98 each.

Another excellent job by Kirkpatrick, comparable to his *English Suites* for the same company. The lyrical movements flow smoothly, the rhythmic ones have verve, and the slow ones sing in a manner

one had thought practically impossible on a harpsichord. For a model of penetrating, eloquent Bach playing, I direct your attention to the Sarabande of the fifth suite here. One or two of the fast movements may seem a bit too fast, but in general the tempos are satisfying. And, as usual with this artist, the embellishments sound perfectly natural. He plays all the repeats but maintains interest by changing registration for the repeat. And to top everything off, there is the beautiful sound of his splendid harpsichord. N.B.

**BACH:** *Kunst der Fuge, S. 1080* (arr. Winograd)

†Beethoven: *Grosse Fuge, in B flat, Op. 133*

Arthur Winograd String Orchestra, Arthur Winograd, cond.

• M-G-M 2 E 3. Two LP. \$10.50.

Winograd's "arrangement" is similar in some respects to the Roy Harris-M. D. Herter Norton version of this work for string quartet. Many details of tempo, dynamics, and phrasing are common to both. Like Harris-Norton, Winograd wisely omits the canons, and like them he ends abruptly just where Bach laid down his pen in the last, unfinished fugue. The result is an extraordinarily eloquent reading of this masterwork, despite a few questionable tempos (Fugues 5, 6, and 7, for example, would benefit, it seems to me, by a slower pace).

Beethoven's *Great Fugue* has, of

course, frequently been played by string orchestras, but it has always seemed to me that this remarkable work does not thereby become any less enigmatic than in its original form for string quartet.

N.B.

**BEETHOVEN:** *Grosse Fuge, in B flat, Op. 133*—See Bach: *Kunst der Fuge, S. 1080*.

**BEETHOVEN:** *Symphony No. 3, in E flat, Op. 55* ("Eroica")

Columbia Symphony Orchestra, Bruno Walter, cond.

• COLUMBIA ML 5320. LP. \$4.98.

This is Walter's third recording of this work for Columbia, and like his two earlier versions with the New York Philharmonic it seems sure to establish itself among the three or four preferred editions of the score. In both spirit and substance it is very similar to its predecessors, an indication that Walter's interpretative grasp of this score as we first came to know it was a mature conception he has not found reason to change.

Sonically, this is a much more rewarding set than those which have come before. The Los Angeles orchestra engaged for this series is a virtuoso ensemble (listen to the horns in the trio of the scherzo), and it is recorded with a spaciousness that robs nothing from clarity and presence. The stereo master, which I have not heard as yet, ought to be every bit as good as that of the *Pastoral* with which

Columbia launched this new Beethoven series last year.

In short: a triumphant re-recording of a great performance. R.C.M.

**BEETHOVEN:** *Trios for Piano, Violin, and Cello: No. 1, in E flat, Op. 1, No. 1; No. 4, in D, Op. 70, No. 1 ("Geister")*

Eugene Istomin, piano; Joseph Fuchs, violin; Pablo Casals, cello.

• COLUMBIA ML 5291. LP. \$4.98.

Recorded at the 1953 Prades Festival, these performances are best regarded as documentations of Casals. As engineering jobs they leave things to be desired, as ensemble playing they reveal a greater unity of spirit than they do of tone quality, with the Fuchs violin thin at times against the vigor of the Casals cello or Istomin's sensitive projection of the piano part. There is a good deal of background noise, much of it consisting of vocal embellishments by Casals. I found this a slight flaw in the light of the excellence of the artists' conception of the work, but the purchaser should not expect this to be a polished high-fidelity production. It is Beethoven, not sonics, that dominates here. R.C.M.

**BIZET:** *Carmen: Suite; L'Arlésienne: Suites Nos. 1 and 2*

Detroit Symphony Orchestra, Paul Paray, cond.

• • MERCURY SR 90001. SD. \$5.95.

I cannot disagree with Paray's reshuffling of the movements from the two *Carmen* Suites, which are arranged in chronological order and which omit the sections arranged from the vocal excerpts. But I cannot agree with the brusque treatment he applies to certain movements of the *L'Arlésienne* Suites. Nor can I condone Mercury's reproduction, which is rather distorted in the louder passages. P.A.

**BOCCHERINI:** *Quintets for Strings: in D, Op. 18, No. 5; in D, Op. 40, No. 2; Andante sostenuto, Op. 13, No. 2; Minuet, Op. 28, No. 2; Minuet in the Style of the Spanish Seguidilla, Op. 50*

Quintetto Boccherini.

• ANGEL 45011. LP. \$3.98.

Although this brings to a half dozen the volumes in this Angel edition, there are still about a hundred Boccherini quintets to go and these recordings are thoroughly selective in content. This one is a fine example of unity in variety. The Spanish influence is shown both in the quintets (Op. 40, No. 2 contains a delicious fandango) and in the Op. 50 minuet, while the composer's warmhearted classification dominates the other two pieces and provides a sort of reference level against which the Spanish infiltration can be measured. Performances and recording are both up to the high standard of the earlier volumes, but the sleeve of the relatively inexpensive Angel Library Series, without a label on its spine, is a flimsy makeshift.

R.C.M.



Kubelik: a broad palette for Brahms.

**BRAHMS:** *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Gary Graffman, piano; Boston Symphony Orchestra, Charles Munch, cond.

• RCA VICTOR LM 2274. LP. \$4.98.

• • RCA VICTOR LSC 2274. SD. \$5.98.

Music as large as this needs stereo if monitoring or a compressed effect is to be avoided in the climactic passages. Both Victor and Epic have made it available in two channels with young American pianists Gary Graffman and Leon Fleisher as their respective soloists. I have not heard Fleisher's stereo recording, but it is impressive in its monophonic format and a somewhat more sensitive and imaginative performance than Graffman's.

Victor's recording provides a very large and grand sort of sound, but listened to critically it fails to convince me that it is something I might have heard in Symphony Hall had I been present at one of Messrs. Graffman's and Munch's performances of this work. Rather, it is a blend of three tape channels, microphones on the stage, microphones up near the roof, and probably a couple of special microphones for the soloist. The result has the mark of the laboratory rather than the concert hall.

Munch's reading of the orchestral part has a taut, dramatic quality that serves to underplay the rhetorical pretensions of the music. Graffman matches this with relatively simple, direct playing; but although it is admirable for its force, it never goes beyond a fairly elementary approach to questions of nuance and phrasing. R.C.M.

**BRAHMS:** *Quartets for Piano and Strings: No. 1, in G minor, Op. 25; No. 2, in A, Op. 26; No. 3, in C minor, Op. 60*

Joerg Demus, piano; Members of the Barylli Quartet.

• WESTMINSTER XWN 18773/18677/18774. Three LP. \$4.98 each.

Why these three exquisite quartets are not played more frequently remains a mystery. Although the present performances may be classed as very satisfactory, they are far from outstanding. Demus plays with surety and expressiveness, but the three strings attack a phrase with the

casualness and lack of conviction of a hotel salon ensemble. Nothing is sloppy or unrefined; it's just not always firm and clean. My preference is for the recent Capitol album by Victor Aller and members of the Hollywood String Quartet, a fine set of highly expressive, probing interpretations, well recorded. P.A.

**BRAHMS:** *Symphony No. 3, in F, Op. 90*

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.

• • LONDON CS 6022. SD. \$4.98.

We are living in such an age of speed, both in transportation and music, that it is reassuring occasionally to encounter an old-fashioned, relaxed performance of a tried-and-true masterpiece. Such is Kubelik's interpretation of the Brahms Third Symphony. Where many conductors tend to race through this score, the Czech director prefers a broad, spacious palette upon which he can spread his orchestral colors smoothly and warmly. No one can accuse him of dragging, because everything is carefully balanced; and the slower tempos allow him to get purely articulated phrases from each instrument or section.

Stereo helps to spread and clarify this glorious music, although the monophonic version is also beautifully balanced. There may be more exciting Brahms Thirds on discs, but it is doubtful if any of them are more genuinely satisfying. This is, by all odds, among the best readings I have heard from Kubelik. P.A.

**BRUCKNER:** *Symphony No. 7, in E*

Symphony Orchestra of the Southwest German Radio (Baden-Baden), Hans Rosbaud, cond.

• VOX PL 10750. LP. \$4.98.

Vox, which has always been interested in getting a lot of music onto an LP record, has really accomplished something with this first single-disc version of the Bruckner Seventh. Rosbaud's unhurried performance runs, by Vox's count, to sixty-three minutes and two seconds and fits comfortably on two disc sides, with no sacrifice of tone quality and a minimum of pre-echo (though it does necessitate splitting the second movement between the sides).

Rosbaud, who uses the composer's original scoring, directs a vibrant interpretation, one that moves forward but never rushes, that takes time to sing but never becomes bogged down with Brucknerian orchestral weight. His is the first recording to challenge the hitherto unsurpassed Van Beinum reading on London. Since the German orchestra is almost the equal of the Concertgebouw—on this record, at least—with especially precise, warm-sounding strings, and since the new single disc is less expensive, this Bruckner Seventh is a definite contender for first place. Conscientious Brucknerites, however, will listen to—and possibly acquire—both versions. P.A.

Continued on page 58

HIGH FIDELITY MAGAZINE

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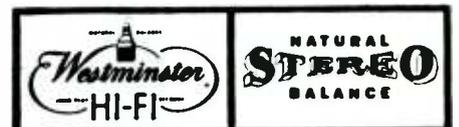
**DEBUSSY:** La Mer; Ibéria—Orchestre du Théâtre National de l'Opéra de Paris, Manuel Rosenthal, cond. (WST 14020 Stereo) (XWN 18770 Monophonic)



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**MOZART:** Requiem, K. 626—Jurinac, soprano; West, alto; Loeffler, tenor; Guthrie, bass; Vienna Academy Chorus; Vienna State Opera Orch.; Scherchen, cond.; Regina Coeli, K. Anh. 118; Te Deum, K. 141; Ave Verum Corpus, K. 618; Sancta Maria, K. 273—Vienna Academy Chorus; Vienna State Opera Orch., Leibowitz, cond. (WST 205 Stereo) (XWN 2230 Monophonic)



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Without Novaes, Chopin the poorer.

**CHOPIN: Preludes, Op. 28 (complete)**

Moura Lympany, piano.

• EMI-CAPITOL G 7145. LP. \$4.98.

Somehow this performance of the twenty-four Preludes just misses greatness. The finger work is impeccable, the pianist's tonal characteristics most agreeable, and her musicianship is of a high order. It is difficult to say why the playing is not particularly exciting. Perhaps it is because Lympany, one feels, is holding back a shade too much. She has not yet arrived at the point where she can let herself go with the full confidence that a built-in system of checks and balances will automatically go into effect. It must be said, however, that among recorded performances of the Preludes, Lympany's is a very satisfactory one indeed. The recording, originally issued in England about three years ago, is a little dull in sound.

H.C.S.

**CHOPIN: Scherzos (complete); Fantaisie, in F minor, Op. 49**

Yuri Boukoff, piano.

• WESTMINSTER XWN 18781. LP. \$4.98.

Boukoff is a strong and even aggressive pianist, but in this music his interpretations are apt to be lacking in character. He does, however, have a precise technique, a heavy sonority (without banging), and honest musicianship. He sweeps through the four scherzos without ever once getting out of breath; and in the Fantasy, a work that many believe to be Chopin's greatest, only one major ingredient is missing—poetry. Here Boukoff does not sing out as he should, and the marvelous A flat section in thirds and sixths lacks imagination.

H.C.S.

**CHOPIN: Sonata for Piano, No. 2, in B flat minor, Op. 35; Preludes, Op. 28**

Guimar Novaes, piano.

• VOX PL 10940. LP. \$4.98.

This is the third coupling Vox has seen fit to release with the Novaes performance of the B flat minor Sonata. It was originally issued in 1950 (as were the Preludes), with the F minor Fantasy filling out the last side. Then it was recoupled with the B minor Sonata. Now its companion is the set of twenty-four Preludes. In any coupling, Mme. Novaes' interpretations are welcome. The sound remains listenable: rather unresonant, perhaps, but quite faithful and realistic. The performances are all nuance and flexibility, color and

grace. Novaes is the most individual of pianists, and the Chopin discography would be infinitely the poorer without this disc.

H.C.S.

**DE BANFIELD: Lord Byron's Love Letter**

Gertrude Ribla (s), The Spinster; Astrid Varnay (s), The Old Woman; Nicoletta Carruba (ms), The Matron; Mario Carlin (t), The Husband. Academy Symphony Orchestra of Rome, Nicola Rescigno, cond.

• RCA VICTOR LM 2258. LP. \$4.98.

When Chicago's Lyric Opera gave Raffaello de Banfield's (and Tennessee Williams') one-act *Lord Byron's Love Letter* during the 1955 season, it had a decided success—the success of a compact, unsettling stage piece whose music spoke roundly enough to seem fitting in a very big opera house and familiarly enough to pose no obstacles to direct communication with its audience. The theatrical impact was very real, with a fine visual production reflecting the Aida voice of Gertrude Ribla and the Brünnhilde voice of Astrid Varnay as they exchanged sweeping poetic phrases while Nicola Rescigno held back nothing from the pit.

Although the present performance is mostly a very good one, employing the same two principal sopranos and the same conductor, the impact to be had from the recording is rather attenuated. This is mainly due to the fact that the flow of highly eclectic musical ideas is not very durable in its attractions. Even so, the work is one that I myself hold in sometimes puzzled regard and that deserves hearing as an honest try at finding an operatic dimension for the most fascinating of American playwrights.

As in other of the author's short pieces (this is a somewhat altered version of the play included in *27 Wagons Full of Cotton*), the action is no more than a glimpsed incident, a tiny revealing moment out of the lifetimes of people trapped forever in the obsessive dream of what once was, or might have been, unable to escape the past or look forward to any other possible present. Here an old woman and her spinster granddaughter live corrosively together in a decaying New Orleans house, their existences centered around one possession: a love letter written by Lord Byron. This they will show—"I'll hold it at a distance"—to strangers, for money. A gushy matron from Milwaukee comes, her bored, half-drunk husband in tow. While the viewing is prepared for, it gradually becomes clear what the letter must represent—and who received it. As the tourist couple rush off without having paid, not even a quarter, for their desolate show, the last tatters of human dignity fall away. That is all. As such unconventional operatic materials sometimes will, these *do* work in the theatre. For though the music rarely transcends anything that is said, or illuminates anything in a memorable phrase, it is very faithful in following and underscoring, and (when the chips are down) providing the words with a broadly declamatory-melodic means of amplification.

Nicola Rescigno knows the score (literally, I believe) from the inside out, and gets very good playing from the Rome orchestra. Both Miss Varnay and Miss Ribla sing with vast authority, and the part of The Matron is managed very creditably by Nicoletta Carruba, a young American. The only bad casting is that of Mario Carlin; a drunk from Milwaukee, named Tutwiler, has no business with an Italian accent, not even for two lines.

The engineering is clean, but RCA has done as sloppy a job of packaging as I can recall from a major company—not even a cast list is to be seen, let alone any notes. A naked libretto is provided.

J.H., JR.

**DEBUSSY: Images pour orchestre**

Orchestre de la Suisse Romande, Ataúlfo Argenta, cond.

• LONDON CS 6013. SD. \$4.98.

This release I unqualifiedly acclaim as one of—if not *the*—most completely successful examples of luminous and auditorium-authentic stereo sound currently available in disc form. I had heard excited reports from various individual collectors before I could judge it for myself; now, listening as intently and dispassionately as I can, the testimony of my own ears leaves me no possibility of bringing in a dissenting report. Given a far better orchestra than most of those he has conducted in the past, the late Ataúlfo Argenta clearly proves himself a peer of Monteux and Ansermet as an interpreter of Debussy, while the quality of the present recording (which seemed almost too brilliant for complete atmospheric effectiveness in the monophonic LP of slightly over a year ago) reveals its true magic, as well as an even richer incandescence, in superbly glowing, natural, and vitally "live" stereoism. Argenta himself could have no more impressive memorial; the current discography boasts no more satisfying realization of the finest stereo potentialities.

R.D.D.

**DVORAK: Concerto for Cello and Orchestra, in B minor, Op. 104**

Pablo Casals, cello; Czech Philharmonic Orchestra, George Szell, cond.

• ANGEL COLH 30. LP. \$5.98.

Casals' heroic and penetrating account of the Dvořák Concerto certainly belongs in this new Hall of Fame, Angel's "Great Recordings of the Century." There have been fine performances of this work on records, but none can match the tonal and interpretative purity or deeply searching musicianship that Casals brings to the noble score. Nor can any match Szell's wonderfully integrated accompaniment, one of whose high lights is the exquisite horn solo in the introduction to the first movement.

For a few years, RCA Victor had this 1937 recording available on an LP reissue, but the present edition seems to be tonally fuller and more effectively transferred from the original 78s, with an absolute minimum of surface noise. Adding

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HIGH FIDELITY MAGAZINE

# MERCURY LIVING PRESENCE STEREO

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Finally, in the transfer from tape to disc, painstaking effort by highly skilled craftsmen guarantees faithful reproduction of the exact original musical performance. There is no restricting of dynamic or frequency range in the lacquer cutting process, and frequently several attempts are necessary before that "extra something" on the original tape can be fully transferred to disc.

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*Recent Mercury Living Presence Stereo records are listed below:*

CARPENTER Adventures in a Perambulator; PHILLIPS Selections from McGuffey's Readers. Eastman-Rochester Orchestra, Hanson. SR 90136

STRAUSS FAMILY ALBUM. A Night in Venice Overture; Doctrinen Waltz; Bahn Frei Polka; Aquarellen Waltz; Music of the Spheres Waltz; Egyptian March; Lorelei-Rheinklänge; Eljen à Magyar Polka. Minneapolis Symphony, Dorati. SR 90178

KODÁLY Háy János Suite; BARTÓK Hungarian Sketches and Roumanian Dances. Minneapolis Symphony, Dorati. SR 90132

BORODIN Polovetsian Dances (with chorus); RIMSKY-KORSAKOV Le Coq d'Or Suite. London Symphony, Dorati. SR 90122

HANSON Symphony No. 2 ("Romantic Symphony"); Lament for Beowulf. Eastman-Rochester Orchestra, Hanson. SR 90192

GRAINGER Lincolnshire Posy; ROGERS STRAUSS Three Japanese Dances; MILHAUD Suite Française; STRAUSS Serenade in E Flat. Eastman Wind Ensemble, Fennell. SR 90173

COPLAND Rodeo; El Salón México; Danzón Cubano. Minneapolis Symphony, Dorati. SR 90172



to the attractiveness of this issue is the accompanying booklet, which includes not only notes on the music and full details of recording dates and master numbers, but also some Dvořák letters and an analysis of Casals' performance by Paul Tortelier. This is a truly distinguished release that belongs in every representative collection. P.A.

**DVORAK: Symphony No. 4, in G, Op. 88; Carnival Overture, Op. 92**

London Philharmonic Orchestra, Constantin Silvestri, cond.  
• ANGEL 35622. LP. \$4.98 (or \$3.98).

Dvořák, by his own admission, attempted to create in his Fourth Symphony a work "having individual thoughts worked out in a new way"; and it is this departure from established classical forms that accounts for the originality of this symphony. Its unity is derived from a skillful synthesis of several folk melodies, their particular character fully preserved in this recording in an interpretation marked by rhythmic firmness, sensitive phrasing, and careful attention to the composer's dynamic shadings. The entire performance is infused with Bohemian spirit and—since it is also endowed with superior sound—ranks with the excellent editions of Barbirolli (Mercury) and Sawallisch (Angel).

Barbirolli gives the most colorful account of the third movement; Sawallisch's more restrained conception stresses the lyrical. Selecting the best from this distinguished triumvirate requires splitting hairs. Choice may depend on whether one wants the *Scherzo capriccioso*, coupled with the symphony on both the Barbirolli and Sawallisch, or the *Carnival Overture*, again in praiseworthy playing, offered by Silvestri. MORTIMER FRANK

**GERSHWIN: An American in Paris; Rhapsody in Blue**

Bert Shefter, piano (in the Rhapsody); Warner Brothers Symphony Orchestra, Ray Heindorf, cond.  
• WARNER BROS. B 1243. LP. \$4.98.  
• • WARNER BROS. BS 1243. SD. \$5.98.

The high quality of Warner Brothers' popular discs has been carried over to these Gershwin performances, with quiet surfaces and excellent instrumental definition. The problem of microphone placement has still to be worked out, however. These discs tend to accentuate every instrumental solo, with everything pushed at the listener with such force that most of the perspective is lost, both in the monophonic and stereo versions.

Heindorf, too, plays everything quite loudly, with very few subtle nuances for relief. He does have a lively conception of the music, though, as does Shefter, who gives a fine account of the piano solo in the *Rhapsody in Blue*. Still, if you are looking for a stereo edition of the latter, my recommendation is List and Hanson on Mercury. As for *An American in Paris*, the only other performance on stereo is Abravanel's for Westminster, and of the two I would definitely choose the

present one by Heindorf. Presumably others will be forthcoming. P.A.

**HAYDN: Sonatas for Piano: in E minor (XVI, No. 34); in C (XVI, No. 48); in E flat (XVI, No. 52); Fantasia in C (XVII, No. 4); Andante con variazioni, in F minor (XVII, No. 6)**

Wilhelm Backhaus, piano.  
• • LONDON CS 6060. SD. \$4.98.

These are among Haydn's finest piano works. The E flat Sonata is perhaps his grandest; the Fantasy is varied and highly imaginative; and the Variations constitute one of his most poetic compositions. The outstanding characteristic of Backhaus' playing here is a kind of luminous clarity, resulting from complete finger control at any speed and a very discreet use of the pedal. There are moments, as in the finale of the E flat Sonata, when more variety in dynamics would be beneficial; and the pace of the Variations seems to me a shade too fast to do full justice to the romantic character of that great work.

The sound is remarkably good in the middle and low registers, but the upper section of the piano seems overbrilliant. One would have thought stereo superfluous in a piano recording, but the fact is, in the present disc at least, that the sound, which is not perceptibly "separated," suffuses the room with startling realism. N.B.

**HAYDN: Symphony No. 104, in D ("London")**  
**†Mozart: Symphony No. 34, in C, K. 338**

Philharmonia Orchestra, Rudolf Kempe, cond.  
• EMI-CAPITOL G 7150. LP. \$4.98.

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- Nathan Broder*  
**Handel on and off Records**

Haydn's last symphony, one of his richest, and a little gem by Mozart, one of his most Italianate, make a delightful disc in these first-rate performances. Kempe is perhaps at his best in the slow movement of the Mozart. That poem of innocence, for strings only, is sung with completely natural inflections of phrasing and dynamics, perfect balance, and an utter lack of fussy or artificial nuance. And in the Haydn, Kempe does justice to the autumnal mellowness of that absorbing work. The only flaws in the recording are two brief passages—one in the finale of the Mozart, the other in the C minor variation of the slow movement of the Haydn—in which wood winds bearing important material are covered up in tutti. N.B.

**KHACHATURIAN: Gayne: Ballet Suite**  
—See Offenbach: *Gaité Parisienne* (arr. Rosenthal).

**LASSUS: Secular and Religious Choral Works**

Swabian and Grischkat Chorales, Hans Grischkat, cond.  
• Vox DL 380. LP. \$4.98.

Besides such relatively familiar pieces as the lighthearted *Matona mia cara*, *Echo Song*, *Audite nota*, and *Bau'r was trügst im Sacke?* and the great motets *Timor et tremor* and *Tristis est anima mea*, the seventeen works in this collection include the extraordinarily expressive madrigals *Il grace de l'età* and *Occhi piangete*, the marvelously beautiful chanson *Je l'ayme bien*, and the very fine *Lieder Von morgens früh und Selig ist, der auf Gott sein hoffnung setzt*. The chorus seems to be a rather good one, but too large for this music and reproduced in a manner lacking in sharpness and clarity. N.B.

**LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A**

Julius Katchen, piano; London Philharmonic Orchestra, Ataúlfo Argenta, cond.  
• • LONDON CS 6033. SD. \$4.98.

Something over a year ago, London released this disc in its monophonic version. At that time Katchen's brilliant, impetuous virtuosity (a little out of control towards the end of the E flat, however) made a stunning impression. The stereo version retains its excitement and is even better, tonally. Direct comparison reveals a smoother quality of sound, with more color and definition. The solo instrument is well focused, and there is no wandering. For sheer exuberance and technical expertise, these performances are highly recommended; and the stereo disc, for people who have good equipment, should prove very impressive. H.C.S.

**MORLEY: Madrigals**

Deller Consort, Alfred Deller, dir.  
• VANGUARD BG 577. LP. \$4.98.  
• • VANGUARD BGS 5002. SD. \$5.95.

Continued on page 62



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<p><b>MARCHES FROM OPERAS</b></p> <p>By: CARLÉN: GENA "WIZARD MARCH"; Mozart: "Figaro"; Strauss: "Carmen" "COD DOP"; Wagner: "Aida"; Wagner: "Wielersingers"; Wagner: "Tannhäuser"</p> <p>conducted by Arthur Vinograd</p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,008</p>	<p><b>TCHAIKOWSKY SYMPHONY VI (PATHÉTIQUE)</b> in B Minor-Opus 74</p> <p>conducted by Alfred Wallenstein</p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,002</p>
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<p><b>STRAUSS WALTZES</b></p> <p>TALES FROM THE VIENNA WOODS: EMPEROR WALTZ, WIENERBLUT, BLAU DANUBE;</p> <p>conducted by EMANUEL VARDI</p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,013</p>	<p>FIRST COMPONENT SERIES</p> <p><b>STEREO TEST RECORD</b></p> <p><b>STEREO</b></p>  <p>FIRST COMPONENT SERIES</p> <p>FCS 50,000</p>

An enjoyable selection of nineteen vocal pieces from various of Thomas Morley's (1557—c. 1603) publications. They range in texture from two parts to six, and in mood from fa-la-la-ing to the remarkable *Leave this tormenting*, an unusually expressive piece of an intensity that makes one think of Monteverdi rather than of the graceful and often emotionally neutral art of Morley. Another very fine and unfamiliar madrigal is *In dew of roses*, which opens ecstatically.

All are sung with the well-blended tone, clear enunciation, and usually good intonation characteristic of this excellent group. The stereo version has a spacious sound and is especially effective in the two-part *Miraculous love's wounding!*, where the obvious separation is made (it is not made, however, in the other two-part pieces). But the monophonic version also sounds well and does not have the distortion sometimes heard in forte passages of the stereo. N.B.

**MOZART: Canons (22)**

Vienna Academy Chorus, Günther Theuring, cond.

• WESTMINSTER XWN 18793. LP. \$4.98.

A relatively little-known facet of Mozart's output is represented on this disc. The twelve canons on Side 1 are little things he dashed off to amuse himself and his friends. The original texts, by Mozart himself, often include language not ordinarily employed in polite company, and the publishers Breitkopf & Härtel substituted texts that would bring no blush to the tenderest cheek. This is in most cases no great loss: the replaced material is of the little-boy-shouting-dirty-words type. In at least one case, however, the whole point of the music is wiped out. K. 231 is an elaborate, six-part canon based on an uncomplimentary four-word adjuration (in German), the solemn and constant repetition of which strikes me as uproariously funny. But in the version sung here the four words become "Let us be gay," and the piece falls flat.

On Side 2 are serious canons, some of them apparently written as contrapuntal exercises. They include the rather remarkable Kyrie for five sopranos, K. 89, composed when he was fourteen (this needs stereo for its full effect), and a canon for three four-part choruses, *Vamo di core teneramente*, K. 348. Most of the pieces are fairly well sung, but in some of them uncertainty of pitch becomes noticeable. N.B.

**MOZART: Concertos for Two Pianos and Orchestra: in E flat, K. 365; in F, K. 242**

Vitya Vronsky, Victor Babin, piano; London Mozart Players, Harry Blech, cond.  
• EMI-CAPITOL G 7152. LP. \$4.98.

Perfect precision which manages at the same time not to sound mechanical is the feature of these excellent performances. Not quite as flexible or as charming as the Westminster version of both works (Badura-Skoda and Gianoli) or the Columbia of the E flat Concerto (Robert

and Gaby Casadesus) but very good just the same. N.B.

**MOZART: Symphony No. 34, in C, K. 338—See Haydn: Symphony No. 104, in D ("London").**

**OFFENBACH: Gaité Parisienne (arr. Rosenthal)**

†Khachaturian: *Gayne: Ballet Suite*

Boston Pops Orchestra, Arthur Fiedler, cond.

• RCA VICTOR LM 2267. LP. \$4.98.  
• RCA VICTOR LSC 2267. SD. \$5.98.

This is the third edition of Fiedler's rousing account of the jolly cancan music of *Gaité Parisienne*, and it can be ranked as his best, as well as the best on stereo. The first time the Bostonians essayed this balletic romp was back in 1948. As one of the first tape recordings, it sounded fine, and recently reissued on RCA Camden, it still sounds fine. But recording techniques advanced, and a few years ago another Pops *Gaité* appeared—brighter in sound but somehow lacking in lightness of spirit. In this newest version the old zest is back, as it is in the four popular excerpts from *Gayne*. In either monophonic or stereo, the sound has typical Pops brilliance. P.A.

**OFFENBACH: La Grande Duchesse de Gerolstein**

Gisèle Prévot (s), Wanda; Eugenia Zareska (ms), the Grand Duchess; André Dran (t), Fritz; Jean Mollien (t), Prince Paul; Georges Lacour (b), Baron Puck; Gabriel Bonton (b), Nepomuc; John Riley (bs), General Boun. Soloists, Paris Lyric Chorus, Pasedeloup Orchestra of Paris, René Leibowitz, cond.

• URANIA UX 1152. Two LP. \$9.96.  
• URANIA USD 10152. Two SD. \$11.90.

The most popular among Offenbach's long list of operettas are probably *Orphée aux Enfers*, *La belle Hélène*, *Barbe-Bleu*, *La Vie Parisienne*, and *La Grande Duchesse de Gerolstein*. The first two are available complete (Leibowitz conducting both), *La Vie Parisienne* has three separate discs of excerpts devoted to it, and at least some of *Bluebeard's* tunes can be heard in a ballet arrangement. It is good, therefore, to see the *Grand Duchess* join the others in the catalogue. The last of the five in order of composition, it is in some ways the best of all. The libretto, by the ubiquitous team of Meilhac and Halévy, describes how the Grand Duchess of a small German state is enamored of a private in her army and, against the protests of her advisers, General Boun and Baron Puck, creates him first corporal, then lieutenant, and finally—in one fell, amorous swoop—a nobleman and leader of her military forces. Fritz returns from the wars victorious, but he loves the simple country wench Wanda and remains pointedly obtuse to the Grand Duchess' advances. In exasperation she joins with Boun, Puck, and Prince Paul (her hitherto unsuccessful suitor) in a plot to assassinate

poor General Fritz but relents in the last act and satisfies her vengeance by playing him a rather cruel trick on his wedding day.

Offenbach surrounds these trivial situations with a score of elegant fluff—witty, outrageous, and eminently tuneful. He has a great time satirizing the musical styles of his more solemn contemporaries: the "Conspiracy and Blessing of the Daggers" and Marcel's "Piff, Paff, Piff" from *Les Huguenots*; the love duet from the third act of *Faust*; bits and scraps from Auber and Berlioz which I'm still trying to put my finger on; and even a bold-faced plagiarism from the *Marriage of Figaro*. It's all wonderful fun, the handiwork of a genuinely comic spirit and a first-rate technician.

If one is to judge the recording by the highest standards, it does not come off well. The sound in both stereo and monophonic editions is seriously handicapped by overresonance. The recording was apparently done in a large, empty auditorium, for the tones and overtones leisurely echo back and forth, muddying details and spoiling the considerable efforts the engineers have made to infuse realism (direction, movement, antiphonal effects, etc.) into the performance. The cuts are too frequent and drastic to merit individual citation. And the singers, with the exception of Eugenia Zareska—an excellent Grand Duchess—are either bad (John Riley) or only so-so (Jean Mollien). Despite all drawbacks, however, the Offenbachian *élan vital* wins through.

To clarify the record: the highly literate plot summary that accompanies the libretto first appeared anonymously in the initial English edition of the score (Boosey and Co., c. 1873). Mr. Abraham Skulsky, who signs his name to it, merely condensed the original. D.J.

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

Alexander Brailowsky, piano; San Francisco Symphony Orchestra, Enrique Jorda, cond.

• RCA VICTOR LM 2259. LP. \$4.98.

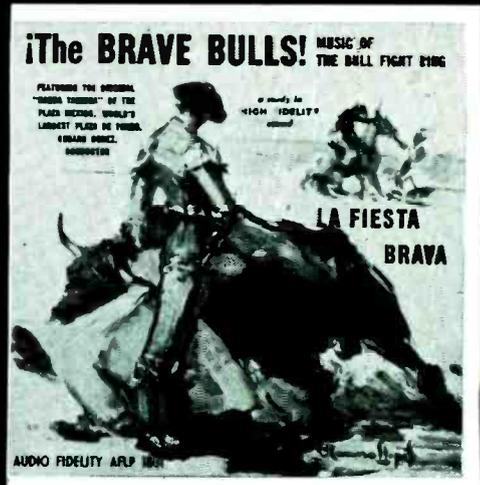
Brailowsky has never been particularly identified with the Rachmaninoff C minor, nor have his previous discs suggested that he has the color for this kind of music. But he plays here with strength and style. His tone sounds much more varied than it has in the past, and his rhythm has none of those awkward jerks that are supposed to pass for rubato. The one mark against this record is that it presents the Concerto only. As Rubinstein has recorded the C minor and the Liszt E flat Concerto on one disc, Brailowsky is up against economic as well as artistic competition. H.C.S.

**RAVEL: Daphnis et Chloé: Suite No. 2; Miroirs: No. 4, Alborado del gracioso; Le Tombeau de Couperin**

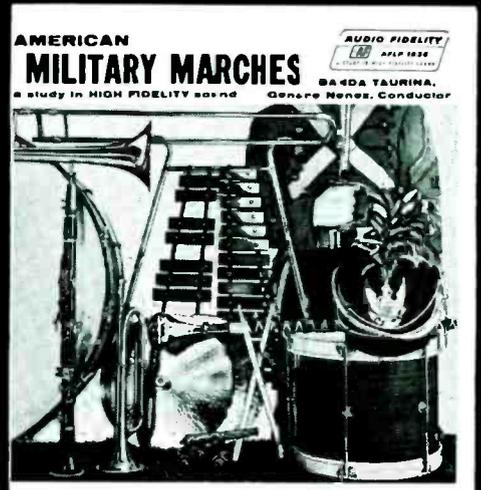
Chorus of Radiodiffusion Française; Orchestre du Théâtre National de l'Opéra (Paris), Manuel Rosenthal, cond.

Continued on page 64

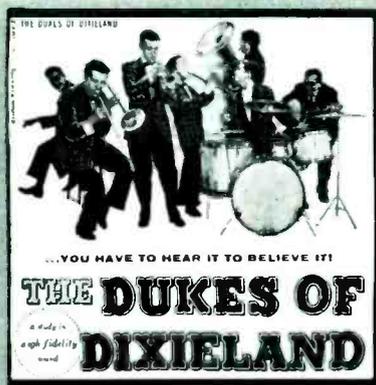
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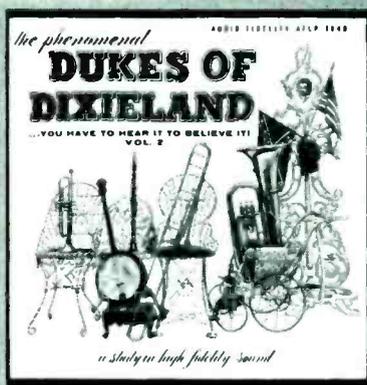
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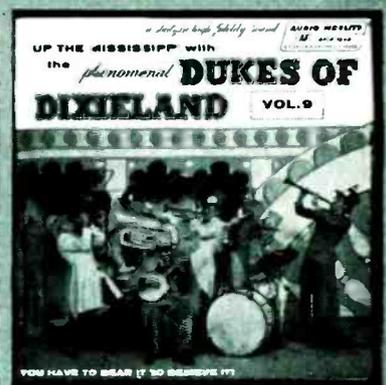
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• • WESTMINSTER WST 14024. SD. \$5.98.

The second suite from *Daphnis et Chloë* is inherently spellbinding, and Rosenthal's high-tensioned performance has the extra appeal of the choral augmentations usually heard only in recordings of the ballet in its entirety (and available here since the present version is drawn from a complete edition simultaneously released in the album set WST 204). So it wasn't until I had gone on to the more obviously slapdash *Alborado* and the similarly brisk but overly mannered *Tombeau* suite that I woke up to the oddity of the recording—or disc processing—here. There is great brilliance, no lack of channel differentiation, no conspicuous absence of "lows"; yet the over-all effect is strangely lacking (especially in the climaxes) in sonic ex-

pansiveness and depth. Unlike all good examples of stereo sound, these miniaturized sonorities become increasingly unattractive with every hearing, while familiarity with the performances themselves throws into ever higher relief the conductor's lack of both precise control and communicative conviction. R.D.D.

**SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78***

Marcel Dupré, organ; Detroit Symphony Orchestra, Paul Paray, cond.  
• • MERCURY SR 90012. SD. \$5.95.

When the monophonic version of this performance was released some eight months ago, I hailed it as one of the two best of a long list of topnotch Saint-Saëns Thirds, the other being the Biggs-Ormandy-Philadelphia disc issued by

Columbia. Where Ormandy may have been more suave in his treatment of the score, Paray emphasizes clarity and interplay between the different sections of the orchestra, and he builds the work from beginning to end, with a truly moving climax resulting. To this Dupré adds some expressive organ playing. All this has been magnificently revealed in stereo, where the clarity, interplay, and climaxes are even more impressive. Nowhere do I know of a recording that transmits the tremendous peaks of the finale with such transparency. The disc is wonderful in every way. P.A.

**SCHUBERT: *Music for Piano, Four Hands***

*Marche militaire*, in D, Op. 51, No. 1; *Grande marche héroïque*, in E, Op. 40, No. 6; *Deux marches caractéristiques*, in C, Op. 121; *Andantino varié*, in B minor, Op. 84, No. 1; *Divertissement à la hongroise*, in G minor, Op. 54.

Paul Badura-Skoda, Joerg Dennis, piano.  
• • WESTMINSTER XWN 18790. LP. \$4.98.

Some of the choicest Schubert in the catalogue is contained on the two Westminster discs numbered XWN 18344/5, all of it music unique, all of it setting glistening new facets in the complex diamond of Schubert's genius. No other major composer has written so much or so well for piano duet.

Now Westminster issues a third volume in every way as satisfying as the preceding ones. I am a bit elagrined by the duplication of the first *Marche caractéristique*, which was already recorded on 18344—why not have given us another of the six "Heroic Marches" of Opus 40, or the stirring third *Marche militaire*? But this is a small matter. All the other pieces, so far as I am aware, are not otherwise available on LP, and several of them have never been on records before. The D major military march is the famous one, beloved of brass bands and first-year piano students, but one rarely gets a chance to hear it in its original form. The "Andantino varié" is really the slow movement of a four-hand piano sonata (not a *divertissement*, as the notes say) which was cut into three separate parts by an unscrupulous publisher who hoped he could make more money from it that way. It is of exquisite design and melodically of an almost aching loveliness. The *Divertissement à la hongroise*, from which Liszt learned so much, takes up all of Side 2. At one time available in a recording by Vronsky and Babin, it now makes a very welcome return to the catalogue under distinctly superior auspices.

Indeed, the two young men who play here are, as they were in the previous issues, ideal interpreters of Schubert's four-hand piano style. They do not try to do the music as though it were Chopin; they see that it needs a strong, sometimes even a square rhythmic frame from which its delicate triplet arabesques, its hints of rubato, its sudden, dramatic pauses must radiate. Their readings are of the kind

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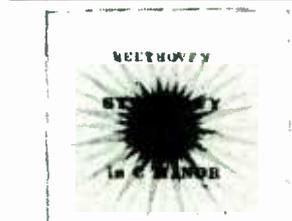
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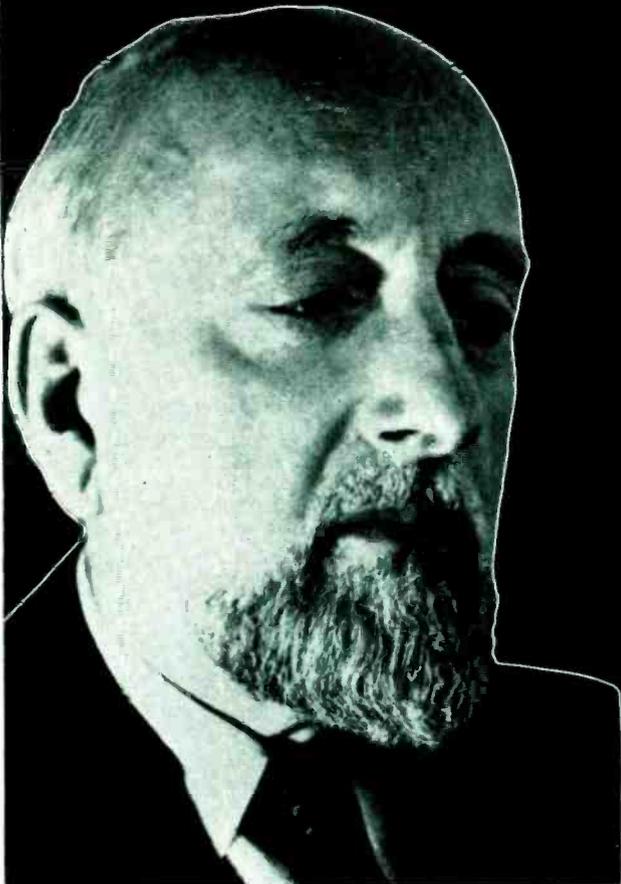


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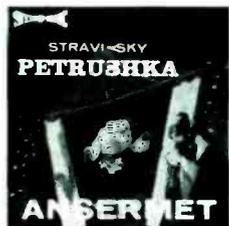
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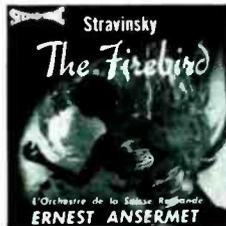
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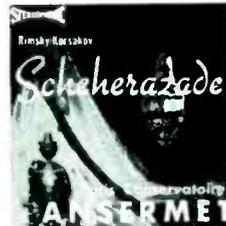
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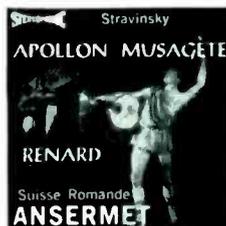
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that go on giving delight, hearing after hearing. D.J.

**SCHUBERT: Quartet for Strings, No. 14, in D minor, D. 810 ("Tod und das Mädchen")**

Smetana Quartet.

• ARTIA ALP 103. LP. \$4.98.

What a heavenly performance! Or if "heavenly" is the wrong word, what a devilish performance, what a mixture of grim terror, heroism, struggle, and final tragedy. Not only is this the best *Death and the Maiden* I have ever heard on or off records, but it is the most beautiful job of quartet playing that I have encountered in a long, long time. Everything that these four great fiddlers do is right, perfectly what the music demands, their conception bold and elevated; and through it all they draw the loveliest sounds from their instruments. To pick out an instance here and there: the limpid grace with which they flow into the group of melodies that form the second subject of the first movement; the firm *più mosso* coda of the same movement, with its sudden, contemplative return to the original tempo; the lovingly molded second half of the *Death and the Maiden* theme, where Schubert calls for a different approach to every other bar; the variations that follow, especially the delicate violin broken octaves of the fourth; and, finally, the prestissimo coda of the finale, at once the quickest and the purest ensemble playing that can come from four strings.

All this—and the sound is fine, too.

After which, duty demands I point out that both the note and the label say that the disc contains the C minor *Quartett-satz*. But no trace of the music is to be found. Personally, I'm not sorry, since even that fine music would be an anticlimax after the tremendous energies of the D minor's finale. D.J.

**SCHUBERT: Symphony No. 9, in C, D. 944**

London Symphony Orchestra, Josef Krips, cond.

• • LONDON CS 6061. SD. \$4.98.

This is the third stereo Schubert Ninth on the market, having as rivals Argenta's on Omega and Jochum's on Decca; and it is by far the best of the three, artistically as well as sonically. I am willing even to say that this is the finest C major of the LP era. It has the free, joyous certainty of all great performances; there is no stumbling, no compromising with taxing passages, no need for the listener to exercise his charity. It's all there, just as Toscanini in actual performance used to make it sound, just as Schubert wanted it. Note the Herculean triplets that buoy up the apocalyptic return of the introductory horn theme at the end of the first movement; in the second movement, the reappearance of the first theme-group with its marvelous new "military" accompaniments for horns and trumpets (and a downward-curving figure in the violins that fell with virgin newness on my ears); in the same movement, the climac-

tic antiphonies (again for horns and trumpets) breaking off to absolute silence followed by the awesome, relative silence of strings just barely plucked; and the four monumental repeated minims of the last movement's coda, given out (in triumph or in defiance?) by the whole lower part of the orchestra. Krips conducted this symphony in an earlier, and now deleted, London recording with the Concertgebouw; the reading was a creditable one, but hardly indicated that he was capable of such splendors as those here.

The engineering is worthy of the performance, and Robert Boas' notes are a model of pertinence. Even those who know the work intimately will benefit by following the comments as they listen to the recording. D.J.

**SIBELIUS: "Early Masterpieces"**

*Karelia Suite*, Op. 11; *The Swan of Tuonela*, Op. 22, No. 3; *En Saga*, Op. 9; *Romance in C*, Op. 42.

Royal Philharmonic Orchestra, Anthony Collins, cond.

• EMI-CAPITOL G 7122. LP. \$4.98.

A few of the recordings of Sibelius' lesser orchestral works have tended to treat the music rather perfunctorily. Not so Collins. He lavishes such care on the *Karelia Suite* and interprets it with such an air of importance that this, surely one of the late master's pleasant but minor creations, seems to assume new stature. The conductor's intense readings of the early *En Saga* and the later *Romance* for strings also give them added significance. It comes as somewhat of a surprise, therefore, that his account of *The Swan of Tuonela*, while cleanly played, has a certain businesslike manner that robs it of much of its magic. The first-rate orchestra has a sonorous quality throughout the disc and has been just as sonorously reproduced. P.A.

**STRAUSS, JOHANN II: Music of Johann Strauss**

Waltzes: *Voices of Spring*, Op. 410; *Vienna Bonbons*, Op. 307; *Artist's Life*, Op. 316; *Roses from the South*, Op. 388; *Champagne Polka*, Op. 211.

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• • MERCURY SR 90008. SD. \$5.95.

The jacket and record label leave no doubt that this is meant to be a stereo recording; otherwise, I would say it is a good monophonic one. I can find practically no stereo characteristics in the otherwise clear reproduction. Dorati has a nice conception of these mostly familiar Strauss works, which he delivers with a firm hand and a healthy regard for the Viennese style. But the monophonic version will do just as well as the stereo which, in this case, certainly is not worth two dollars more. P.A.

**STRAUSS, RICHARD: Capriccio**

Elisabeth Schwarzkopf (s), the Countess; Anna Moffo (s), an Italian Soprano;

Continued on page 68

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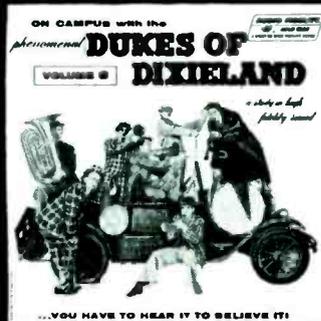
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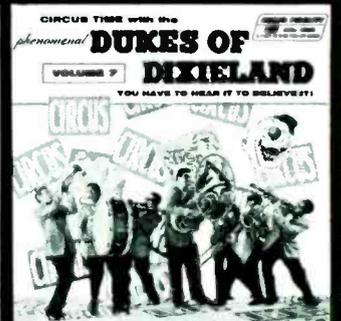
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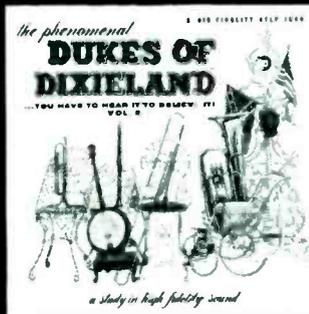
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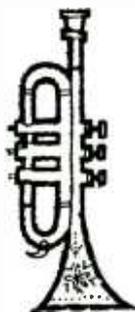
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# KAPP RECORDS

Christa Ludwig (ms), Clarion; Nicolai Gedda (t), Flamand; Rudolf Christ (t), Monsieur Taupe; Dermot Troy (t), an Italian Tenor; Eberhard Wächter (b), the Count; Dietrich Fischer-Dieskau (b), Olivier; Hans Hotter (bs), La Roche; *et al.* Soloists, Philharmonia Orchestra, Wolfgang Sawallisch, cond.

• ANGEL 3580 C/L. Three LP. \$15.98.

When Strauss finished work on *Capriccio* he was seventy-seven years old, and it was the last stage work he was to write. The wind concertos and sonatas and the Four Songs came later; but if he had written nothing else after *Capriccio*, it would nonetheless have been an exquisitely right peroration to his career.

For one thing, this "Conversation Piece for Music" deals publicly with a subject Strauss had been privately interested in from *Guntram* on: which aspect of lyric drama is more important, the words or the music? The composer Flamand and the poet Olivier are both in love with the Countess Madeleine, and each tries to win her by offering an example of his art as a birthday gift: Flamand a string sextet and Olivier a dramatic scene ending with a sonnet (which is actually a German translation of Ronsard). Flamand is even more enraptured than Madeleine when the sonnet is recited, and he sets it to music, thereby objectifying her problem: *Wort oder Ton?* Is it the poetry or the music that moves her so deeply? Her decision is further complicated by the pompous theatre director, La Roche, who insists that he and his like deserve the highest honors. La Roche is a buffo character, though by no means a mere buffoon, and Strauss makes it amply clear through his ironic orchestral comments that such claims are unequivocally absurd. But Madeleine and presumably Strauss himself find the claims of the musician and the poet less unequivocal. The long and lovely final monologue of the Countess ends without an answer: she cannot decide whom to accept, whose part in the sonnet-song she sings has been greater.

This problem was dealt with in an article by Julius Elias in the January 1959 issue of this journal. To me, it seems significant that Madeleine makes a rendezvous for the next morning with the composer, not the poet. It is also to be noted that in the so-called "Laughing Octet" hardly a word can be clearly heard, since the characters are all expressing different sentiments at the same time: the musical design, however, could not be clearer (or more masterly). Finally, the opera ends not with the voice but with the orchestra commenting, and the comments have a subtle resemblance to Flamand's sextet.

And if, as I see it, music gets the best of it in the "argument," it is even more victorious in the opera itself. Strauss constantly rises above Clement Krauss's libretto, in my view a very undistinguished text. Occasionally, the composer's art bogs down, but *Capriccio* is on the whole a fascinating thing. The little baroque suite (*passépiéd, gigue, gavotte*) for solo violin, cello, and cembalo is enchanting, perfectly fitted as it is into the structure of the opera. And the long final scene, an

apotheosis of the Straussian soprano monologue, belongs with the very highest achievements of his art; it inhabits the same serenely exalted sphere as the Four Last Songs.

Angel has assembled a cast for this first recording which ought to make it—if not the last—the definitive recording. The few reservations I have are piddling ones: Hans Hotter, who sings La Roche magnificently, is a baritone and the part is written for a bass, which means that he has some difficulty with the low tessitura and that he does not give the ensembles quite solid enough an underpinning; and I should like to have had Fischer-Dieskau doing the part of Madeleine's brother, the Count, rather than that of Olivier—if for no other reason, because it is a bit longer. The Count is sung very well indeed, however, by the talented young baritone Eberhard Wächter, and Fischer-Dieskau makes as much as can conceivably be made of the poet's *Sturm und Drang*. Christa Ludwig amply fulfills the promise of rich comic talent she gave as Mariandel-Octavian in Angel's *Rosenkavalier*; and Anna Mollo plays the crapulous and lachrymose Italian opera soprano to the hilt. Nicolai Gedda is not in top voice as Flamand, and his rendering of the sonnet is disappointing, but histrionically he matches Fischer-Dieskau gesture for gesture. Finally, Schwarzkopf as Madeleine again proves her preeminence among present-day Strauss sopranos. One somehow believes that the thoughtful, sensitive woman she re-creates would choose a husband on the basis of an intellectual ideal rather than for any of the usual reasons. She does the final scene even more beautifully than when she recorded it some years ago, bringing her voice into a kind of uncanny intimacy with the orchestral textures, achieving that unity of vocal and instrumental color that composers dream of. The Philharmonia and Wolfgang Sawallisch have something to do with this, too, of course. The young conductor handles the difficult score with fine intelligence, giving it the conversational flexibility it requires and yet coming in with a sure and steady hand when needed.

Walter Legge's translation is a good one. The sound I am less happy about. The voices on Sides 1 and 2 are disturbingly overmiked; I was hardly able to make more than a blurred mess out of the scene between Madeleine and Olivier, fiddle though I did with the knobs. In the middle of Side 3 the difficulty suddenly clears away, the engineering becomes recognizably of Angel's distinguished variety, and all goes well to the end. The difficulty with the first two sides may well be a peculiarity of the review copy. DJ.

**STRAVINSKY: Concerto for Piano and Wind Instruments; Capriccio for Piano and Orchestra**

Nikita Magaloff, piano; Orchestre de la Suisse Romande, Ernest Ansermet, cond.  
•• LONDON CS 6035. SD. \$4.98.

A marvelous recording, by far the best

either work has ever had, and not simply because it is in stereo; the timbre of the instruments is gorgeously caught as well as their aural relief. The interpretations stress the severely classical, noble, and ethical aspect of the music. This is an especially effective approach in the concert; the *Capriccio* might be done with more caprice. A.F.

**TCHAIKOVSKY: *Orchestral Selections***  
*Swan Lake*, Op. 20: Excerpts; *Eugen Onegin*: Waltz; Serenade for String Orchestra, in C, Op. 48: Waltz; *The Sleeping Beauty*, Op. 66: Waltz; *The Nutcracker*, Op. 71: *Valse des fleurs*.

Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.

• DECCA DL 9990. LP. \$3.98.

Although it is not mandatory for a conductor to maintain ballet pace in a concert presentation of dance music, he must at least retain some semblance of the spirit of the ballet. In the five excerpts from *Swan Lake*, Fricsay's completely unballetic tempos indicate little comprehension of that work. For those who may still be interested, the suite comprises the introduction to Act II, Valse from Act I, Dance of the Cygnets and Scene (Odette's first big solo) from Act II—with a strange, non-Tchaikovskyan ending on the latter excerpt, and *Danse Hongroise* from Act III.

Strangely, and pleasantly, Fricsay does an about-face on the other side of the record, and offers readings of the four waltzes that have a great deal of poise and interpretative glow. Decca's sound throughout is first-rate. P.A.

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

Orchestre de la Suisse Romande, Ataulfo Argenta, cond.

• LONDON CS 6048. SD. \$4.98.

During his all-too-brief lifetime, Ataulfo Argenta built up a sizable reputation as a fiery interpreter of the music of his native Spain. That he wasn't a one-sided conductor has been made evident before, but surely no more forcefully than in this, one of the most satisfying of all recorded readings of the Tchaikovsky Fourth. His sensibility and sense of proportion and drama are everywhere evident, particularly in the finale, where the tempo is fast enough to provide an exciting finish to the symphony, yet slow enough to allow the players to articulate the runs with unusual precision. London has clothed this performance in stereo sound of matching sensibility and clarity. P.A.

**TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")***

Vienna Philharmonic Orchestra, Jean Martinon, cond.

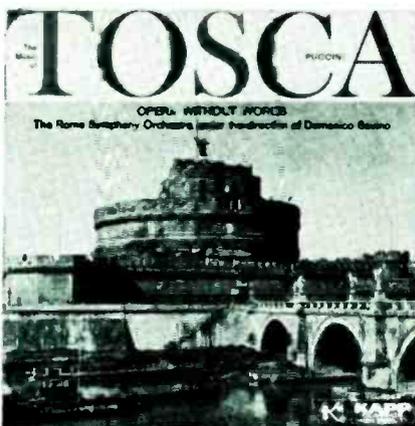
• LONDON CS 6052. SD. \$4.98.

Philharmonia Orchestra, Constantin Silvestri, cond.

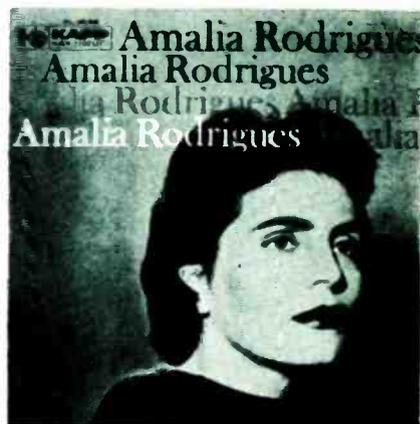
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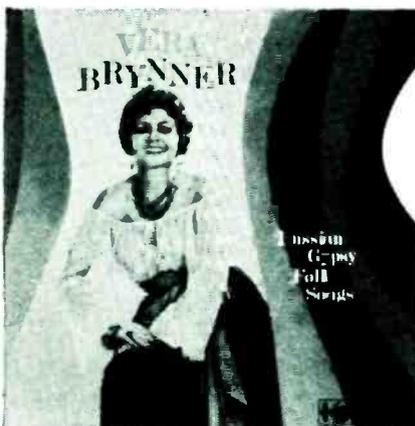
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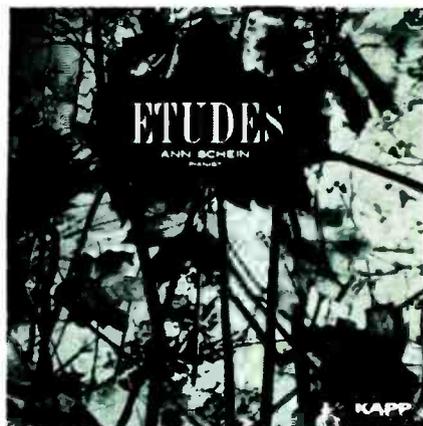
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No one can quarrel with the sound on these two *Pathétiques*. Both London and Angel have provided lifelike aural orchestral images. There can, however, be plenty of disagreement about the readings. Martinon's is conventional, correct, and perfectly acceptable—a solid job without much personality. Silvestri's, by contrast, is loaded with personality. The only question is: Does that personality

suit the music and the listener? The answer is difficult to give. Though I thoroughly disliked his distorted treatment of the Fourth Symphony, I find much less to quarrel with in the Sixth.

As I reported of this performance in the monophonic version, Silvestri gives promise of great things for three movements, then disappoints with a choppy phrased finale. My opinion still holds—

though for these same three movements, slow though portions of them be, the expanded stereo sound causes one to revel in the equally expanded treatment by the conductor. If only he had behaved in the last movement, all would have been serene. As it stands, anyone who is interested in an unorthodox though arresting *Pathétique* had better hear this one through before making a choice. If you

## For Tchaikovsky's 1812: Fidelity, in Varying Fashions



Kletzki finds eloquence in tradition.

WHEN TCHAIKOVSKY composed his 1812 Overture nearly eighty years ago, scoring it for symphony orchestra, brass band, carillon chimes, and cannon, he was fulfilling a commission for a work to be performed outdoors in the great square before the Kremlin, not in the concert hall and certainly not in somebody's living room. As it happened, that projected festive premiere never came off; the overture was first performed in its version for conventional symphony orchestra without all the extra trappings, and it is usually in this form that it is present to concert audiences today.

But Tchaikovsky reckoned without the gimmicks that were to find their way onto records—the auto racers, boat whistles, and serenading cats, whose sounds may be found in the same catalogues, recorded with the same sonic perfection, as the twenty-fifth version of his *Pathétique* Symphony. Over the years, there were some alfresco performances of the overture, complete with all the noisy accoutrements, but it remained for Mercury to burst upon the record world in 1955 with a pressing of this festive piece in its original form. This was accomplished through the intricate scientific legerdemain of multiple recording on magnetic tape. Antal Dorati led the Minneapolis Symphony Orchestra, augmented by the University of Minnesota Brass Band, through the overture in Northrop Memorial Auditorium. Then the Mercury engineers went to West Point to record the boom of a bronze cannon, vintage 1761, and to New Haven to tape the bells of the Harkness Memorial Tower at Yale.

Back in the editing room, the whole thing was put together to produce an impressive if ear- and speaker-shattering disc. The whole process, complete with trial shots and bell clangs, was described on the record by Deems Taylor.

If the composer wrote without any premonition of future miracles of sound engineering, Mercury's recordists had worked pre-stereo. So in the spring of 1958 they went and did the whole thing over again. They utilized the same conductor, orchestra, and band, but this time they chose a more modern bronze cannon—vintage 1775—at West Point and wisely selected more musical-sounding bells—the Laura Spelman Rockefeller Memorial Carillon at the Riverside Church in New York City. Once again, Deems Taylor was on hand to explain the goings-on.

The big question is whether it was worth the new effort. In point of clarity, there can be no doubt that the new three-dimensional version is far superior. Where the final climax was mostly a big distorted blur of noise on the monophonic disc, it emerges in stereo with fairly good separation of the music, on the one hand, and the cannon and bells, on the other. But in order to make this climax sound really big, all that comes before it has been kept at a relatively low volume level. As a result, the entire orchestra lacks presence. The most interesting portion of the new recording is the realistic demonstration by Taylor of the trial-and-error method of recording the cannon and carillon. As was the case on the LP, the stereo version is completed with a clean-cut performance—sans band, cannon, and bells—of the *Capriccio italien*. Here the instrumental presence is somewhat improved—at least enough for one to ascertain that the orchestra is seated differently than it was for the overture—but it is still far from ideal if judged by modern stereo standards.

Without nearly as much fanfare, London has released a stereo 1812 Overture whose sound is really full and rich. Kenneth Alwyn conducts the London Symphony Orchestra, augmented by the Band of the Grenadier Guards. There seem to be a cannon and some chimes in this performance, too, though they are not identified. Perhaps this is fortunate, for the gunshots have no impact. The over-all sound is far superior to Mercury's, however; and since London has no counterpart to Deems Taylor, it is able to include not only the *Capriccio italien* but also the *Marche slave*.

From the standpoint of interpretation,

Dorati and Alwyn are about on a par, both offering serviceable readings of the two works that are common to their discs. Alwyn's *Marche slave* turns out to be a dubious dividend, as his tempos are annoyingly exaggerated—too sluggish most of the way through and too fast near the end.

Perhaps I might have been more kindly disposed to both of the foregoing recordings had I not listened first to Paul Kletzki's 1812, *Marche slave*, and *Francesca da Rimini*, presented by Angel in old-fashioned monophony—but certainly not monotony—with the Royal Philharmonic Orchestra. Ever since I heard the Polish conductor's old Columbia record of the Tchaikovsky Fifth Symphony, I have been enormously impressed by his sane approach to the music of the Russian master. His performances of these three works—the 1812 in its conventional concert scoring—are marked by simple eloquence, with the form and content of the music placed well ahead of its surface emotionalism, yet without the slightest feeling of coolness. Of the three orchestras, the Royal Philharmonic plays with the greatest refinement, and Angel has provided warm, faithful sound that is particularly kind to the strings.

Unquestionably, the Kletzki disc will soon be issued in stereo. Consequently, my advice to those who really care about the music rather than the gimmicks is to take the Angel record in either its single- or dual-channel form. PAUL AFFELDER

### TCHAIKOVSKY: *Ouverture solennelle 1812, Op. 49; Capriccio italien, Op. 45*

Deems Taylor, commentator; University of Minnesota Brass Band (in the Overture); cannon and bells; Minneapolis Symphony Orchestra, Antal Dorati, cond.  
• • MERCURY SR 90054. SD. \$5.95.

### TCHAIKOVSKY: *Ouverture solennelle 1812, Op. 49; Capriccio italien, Op. 45; Marche slave, Op. 31*

Band of the Grenadier Guards (in the Overture); cannon and bells; London Symphony Orchestra, Kenneth Alwyn, cond.  
• • LONDON CS 6038. SD. \$4.98.

### TCHAIKOVSKY: *Ouverture solennelle 1812, Op. 49; Marche slave, Op. 31; Francesca da Rimini, Op. 32*

Royal Philharmonic Orchestra, Paul Kletzki, cond.  
• ANGEL 35621. LP. \$4.98 (or \$3.98).

prefer to play it safe, Martinon will do. If you want to play it still safer, try Montoux on RCA Victor or wait for future versions. P.A.

**VERDI: *La Forza del destino***

Renata Tebaldi (s), Leonora; Giulietta Simionato (ms), Preziosilla; Mario del Monaco (t), Don Alvaro; Ettore Bastianini (b), Don Carlo; Cesare Siepi (bs), Padre Guardiano; Fernando Corena (bs), Fra Melitone. Soloists, Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

• • LONDON OSA 1405. Four SD. \$23.92.

Like most London stereo operas that originally made their appearance monophonically, this *Forza* (first issued in 1956 and very favorably reviewed in this magazine by Max de Schauensee) does not have the almost shattering you-are-there impact of the most recent releases. And I, for one, am grateful. The sound, if not quite so ultra-authentic, is better adapted to my kind of listening area, which simply cannot accommodate in *propria persona* the whole of the Santa Cecilia chorus and orchestra and assorted soloists.

Not that this recording is not a very exciting one: it belongs with the best to have come from the London atelier so far. The great crowd scenes at Hornachuelos and in the military camp near Velletri are quite as obstreperous as they need to be and yet the design, the balance of forces is never obscured. There is a significant gain over the monophonic version in depth of perspective, stage realism, and richness of orchestral and vocal timbres. I find only one puzzling feature: a slight discrepancy in volume from one side to the next—or, to be more exact, between the sides where Del Monaco figures prominently and the others. Were the engineers experimenting with the knotty problem of reintegrating the mammoth Del Monaco voice with its less overwhelming confreres? I think yes, and I think they in part succeed. In any case, this is the best *Forza del destino* available. D.J.

**VIVALDI: *Gloria in D; Motetto a canto for Soprano and String Orchestra***

Friederike Sailer, soprano; Margarete Bence, contralto; Pro Musica Choir and Orchestra (Stuttgart), Marcel Couraud, cond.

• • Vox STPL 10390. SD. \$5.95.

The monophonic version, issued about a year ago and containing in addition to the two works named above a fine *Stabat Mater*, was admired for its excellence. Coming through two speakers, however, it is not twice as good as through one. The logic of the tone separation here is not clear. Sometimes only the instrumental bass seems to be on one track and everything else on the other; sometimes only the choral sopranos sound from one speaker and everything else from the other; in the duet of the *Gloria* everything seems to come from one speaker;

only seldom is the division such as to make stereo seem desirable. The monophonic version is, I think, a better buy on all counts. N.B.

**WAGNER: *Operatic Excerpts***

*Der Fliegende Holländer*: Act II, Scene 3 ("Wie aus der Ferne"). *Die Walküre*: Act III, Scene 3 ("War es so schmähtlich").

Birgit Nilsson, soprano; Hans Hotter, baritone; Philharmonia Orchestra, Leopold Ludwig, cond.

• ANGEL 35585. LP. \$4.98 (or \$3.98).

I am not sure where these readings miss fire, but somewhere they do. Birgit

Nilsson proves to have a warm and shapely voice—qualities, it seems to me, her previous Wagner-Verdi recital did not display. But the top range is curiously small and constricted as compared with the sumptuous middle and lower registers. The intonation is not quite so miraculous as has been rumored: there is a tendency to land sharp, even if the note generally settles back into place at last. And her dramatic talents are variable. She projects the opening address to Wotan ("War es so schmähtlich, was ich verbrach?") in flat, stodgy phrase groups, but awakens superbly to the possibilities of Brunnhilde's impassioned plea that only a hero shall wake her from her slumbers. Hotter, on the other hand, is



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consistently at his best: a brooding, tormented Dutchman and a Wotan who admirably bridges the gulf between the father and the god.

The Philharmonia under Ludwig is certainly not the Philharmonia under Von Karajan or Markevitch or Kletzki. It gets by, but there is an undertow of untidily playing and improper balance which may be the major source of my dissatisfaction with the recording as a whole. The sound is good. The accompanying booklet contains a lengthy account of the operas, but no translation. D.J.

## RECITALS AND MISCELLANY

**PIERRETTE ALARIE: "Pierrette Alarie Sings Debussy"; "Pierrette Alarie Sings Ravel"**

Pierrette Alarie, soprano; Allan Rogers, piano.

• WESTMINSTER XWN 18778/18789. Two LP. \$4.98 each.

The songs of Debussy are better suited to a lyric soprano like Danco or Teyte than to a coloratura like Alarie; the extreme vocal restraint which the music demands is likely to make a coloratura sound a little pale and thin. But apparently the records of Danco and Teyte have been withdrawn, as have the collections of Debussy songs recorded by Jacques Jansen, the baritone, and Hugues Cuendol, the tenor. As a result, Alarie's is the only extensive survey of Debussy's contribution to song literature currently available on American discs. Although her tone is not ideal, she has a fine command of the Debussyan phrase and of the verbal coloring so essential to the interpretation of these songs; and her accompanist, Allan Rogers, is a profound musician who understands Debussy as well as Alarie. With twenty-two songs on the disc, nearly every aspect of Debussy as song composer is represented.

Alarie also provides the only extensive survey of the songs of Ravel now offered in American listings. She is happier in Ravel than in Debussy; the younger composer's songs demand more dramatic expression and more sustained singing, and these Alarie provides with great distinction and beauty of tone. The record is devoted largely to song cycles; the three *Chants populaires*, the five *Histoires naturelles*, the *Trois chansons* (better known in their choral version), and the *Cinq mélodies populaires grecques*; in addition it contains the *Noël des jouets*, *La Sainte*, and *Sur Therbe*, all three of which are relatively little known. This record is a major contribution to the discographic literature and one not likely to be supplanted, but we may be particularly grateful to Alarie for giving us such fine performances of the slyly philosophical *Histoires naturelles* and those incomparable heart breakers, the five Greek songs.

Both recordings are excellent. Full

Continued on page 74

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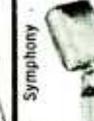
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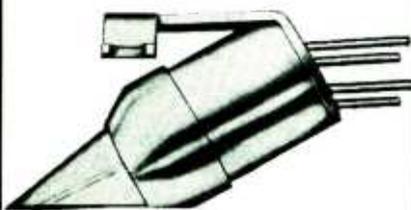
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texts, in French and English, are provided on both jackets, though they are printed so minutely that one must use a magnifying glass to follow them. Fortunately—and I do mean fortunately—no magnifying glass is needed to see the photograph of Alaric on the front. A.F.

#### SIR THOMAS BEECHAM: "Encores"

Massenet: *Le Dernier Sommeil de la Vierge*. Berlioz: *Les Troyens à Carthage*: Overture and March. Sibelius: *Karolia Suite*, Op. 11: *Alla marcia*; *The Tempest*: Incidental Music, Op. 109: Three excerpts. Rimsky-Korsakov: *The Golden Cockerel*: *Bridal Procession*.

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

● COLUMBIA ML 5321. LP. \$4.98.

Almost anything that Sir Thomas Beecham turns his hand to emerges the richer for his touch. This observation applies to everything on the present disc—from the stately dignity of the lovely *Last Sleep of the Virgin*, a movement for strings from Massenet's sacred drama *La Vierge*, to the rousing marches by Berlioz, Sibelius, and Rimsky-Korsakov—all of which is marked by comfortable pacing and a wonderfully relaxed spaciousness. Only the arrangement of the music on the record seems strange. Why, for example, weren't the Overture and March from *Les Troyens à Carthage* placed together, and why was the relatively reserved Overture employed to close the program? Even more important, why are we given only three unidentified excerpts from the marvelously imaginative incidental music to *The Tempest*, which is listed on jacket and labels as if we were to hear the whole seventeen movements? What is given us in this collection, however, is most rewarding, and for that we should be grateful, especially since it is set forth with full sonics that are unusually rich in bass textures. P.A.

#### ROSANNA CARTERI and GIUSEPPE DI STEFANO: *Operatic Duets*

Verdi: *Otello*: *Gia nella notte densa*. Mascagni: *Iris*: *O come al tuo sottile*. Bizet: *Carmen*: *Ah! mi parla di lei*; *Les Pêcheurs de perles*: *Leila mia!* Gounod: *Faust*: *Tardi si fa: Addio!*

Rosanna Carteri, soprano; Giuseppe di Stefano, tenor; Milan Symphony Orchestra, Antonio Tonini, cond.

● ANGEL 35601. LP. \$4.98 (or \$3.98).

For the most part, these duets are matter for those who cherish fine voices as such. What qualifies this possible limitation is the inclusion of a good, solid chunk (more than half Side 1) of Mascagni's *Iris*, a now near-vanished rarity of veristic-cum-symbolic tragedy of seduction and early, sordid death in old Japan. So much of the opera is not, so far as I know, otherwise to be heard on LP. Here is almost the whole tense, sensual Act II scene between the fervid seducer Osaka, who calls himself "Pleasure," and the naïve young girl—including (the one excerpt half-way familiar) "Un di, ero piccina," her breathlessly frightened recounting of a childhood vision in which she saw a

girl strangled in the tentacles of a monster whose name, shouted out by a priest, was Pleasure, too, and Death. It is in the highly charged music of this wide band that the singers are most spontaneously effective, with Di Stefano particularly in the vein as to both voice and mood, though not impeccable as to details.

The Verdi duet is notable for some delicately traced phrasing and sweet tone by Miss Carteri, when not vitiated by her tendency to point over pitches at the top. But that is all: Mr. Di Stefano has not the slightest business to sing Otello; no engineers can alter that. "Tuoni la guerra," he declaims, trying vainly to round out an heroic tone—and the cat is out of the bag. Then (what's to lose?) he assaults the final phrase *fff* instead of *pp*. It all makes quite a racket, turned up full, but not one to Verdi's advantage.

The reverse of the disc holds the French repertoire, Italianized for the occasion. Most of it goes very well in its own way, if not with style likely to win over devotees of the Comique. Most engaging, I think, is the Act II duet from *Les Pêcheurs de perles*, which has a fine double pianissimo at the close. The accompaniments are routine.

There are competent notes by Paul Hamburger, and texts—in Italian only. All told, pleasant listening; and the *Iris* scene is juicy meat for those who care for turn-of-the-century Italian opera. The sound is full-bodied. J.H., Jr.

#### FREDERICK FENNEL: "Winds in Hi-Fi"

Grainger: *Lincolnshire Posy*. Rogers: *Three Japanese Dances*. Milhaud: *Suite Française*. Strauss, Richard: *Serenade for Winds*, in E flat, Op. 7.

Carol Dawn Moyer, mezzo (in the Rogers); Eastman Symphonic Wind Ensemble, Frederick Fennell, cond.

● MERCURY MG 50173. LP. \$3.98.

So carefully has Frederick Fennell, founder-conductor of the Eastman Symphonic Wind Ensemble, trained and balanced his forces that he is able to draw from this accomplished group a truly unique wind quality that allies it to an orchestra or even a chamber ensemble.

Percy Grainger's *Lincolnshire Posy* is a suite of six folk songs from Lincolnshire, the settings of which are much more fully developed than were Grainger's earlier works in this genre. Hearing them without knowing the identity of the composer, one might think they were early Vaughan Williams. It is a most delightful suite, delivered with sensitivity and gusto. Bernard Rogers' *Three Japanese Dances*, intended to evoke the spirit of Japanese screen paintings, begin rather fragily (even including an unaccompanied vocal solo in the second dance), then come to a rousing climax in the final *Dance with Swords*. To me, the spirit of the Japanese dance comes through only in this last movement; elsewhere, the writing is colored too strongly from an old-fashioned Occidental point of view. Milhaud's *Suite Française*, originally written for American high-school bands, is presented here for the first time on discs in its pris-

tine form; no high-school band in the world could play the work as well as the Eastman aggregation. The early one-movement Richard Strauss Serenade, performed with fine plasticity, comes as an effective contrast.

Mercury has lavished some of its best undistorted reproduction on these performances. Undoubtedly, this disc will soon be available in stereo, when it should prove—as it already does in monophony—a sound fancier's delight. P.A.

**OPERATIC EXCERPTS: "Souvenirs of Opera" (Fourth Series)**

*Manon*: Arias by Blanche Arral. *Semiramide*: Ah, quel giorno by Eleanora de Cisneros. *Adriana Lecouvreur*: Aria by Aristodemo Giorgini. Duet from *Dubrovsky* by Nicolai and Medea-Mei Figner. *Le Concert à la Cour* by Alice Verlet. *Lucrezia Borgia*: Brindisi by Guerrina Fabbri. *Le Tribut de Zamora*: Aria by Zolie de Lussan. *Roméo et Juliette*: Capulet's Aria by Jean François Delmas. *Africaine*: O Paradis by Pierre Cornubert. *Der Prophet*: Ach! mein Sohn by Marianne Brandt. *Lohengrin*: Bridal Chamber Scene by Emmy Destinn and Rudolf Berger.

• INTERNATIONAL RECORD COLLECTORS CLUB IRCC L 7014. LP. \$5.50.

This is the fourth disc in William H. Selt-sam's tempting series of "Souvenirs of Opera." Mr. Selt-sam has long had a talent for giving life and presence to these echoes of the past, and he can also be relied on for correct pitch.

The news here is a twenty-minute stretch of the Bridal Chamber Scene from *Lohengrin*, sung by Emmy Destinn and Rudolf Berger. Except for a traditional cut, the duet is complete and forms the longest operatic excerpt available from recordings of early vintage. Recorded in Berlin during 1908, the voices sound astoundingly vivid; there is no mistaking Destinn's beautiful and utterly individual tone. The several sides have been cleverly joined together to form a valuable glimpse into the past.

But the extended work of an internationally famous soprano and her tenor partner is not the only item on this record. French opera singers, the most neglected group in America, are represented by Blanche Arral's pungent *Manon*; by Alice Verlet's fine work in an unknown aria by Auber; by Pierre Cornubert (Metropolitan 1900) in a stylistically good *Africaine*, despite a forced climax. Jean François Delmas, the glory of the Paris Opéra for more than forty years, who was Capulet in the first *Roméo* at that house in 1889 (with Patti and the De Reszkes), is heard in a stunning account of Capulet's aria.

Russian singers are represented by the famous Nicolai Figner and his wife, Medea-Mei, in a duet from Napravnik's *Dubrovsky*, which they created. Oldest singer on this disc is Marianne Brandt (born 1842), who with Materna created Kundry in Bayreuth. Her fine voice and style are heard rather distantly but very clearly in the aria from *Le Prophète*, which she learned from the legendary

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Pauline Viardot-Garcia, sister of Maria Malibran and creatrix of the role of Fidès. Thus we have a link directly back to Meyerbeer himself. Those fine contraltos, Guerrina Fabri and Eleonora de Cisneros, offer arias by Donizetti and Rossini, while Brooklyn-born Zélie de Lussan is heard in a very rare Gounod aria. The true historic record fan will gladly forsake stereo and high fidelity, temporarily, as he goes back fifty years and more. The record can be ordered from William H. Seltsam, 318 Reservoir Avenue, Bridgeport 6, Connecticut. MAX DE SCHAUENSEE

**RENATA TEBALDI: Operatic Recital**  
Mozart: *Le Nozze di Figaro*; Porgi amor;

*Dove sono*. Cilea: *Adriana Lecouvreur: Io son Fumile ancella; Poteri fiori*. Catalani: *La Wally; Nè mai dunque avro pace?* Mascagni: *Lodoletta; Flammen perdonami*. Rossini: *Guillaume Tell: Selva opaca*. Refice: *Cecilia; Per amor di Gesù; Grazie sorelle*.

Renata Tebaldi, soprano; Orchestra of Accademia di Santa Cecilia (Rome), Alberto Erede, cond.

• • LONDON OS 25020. SD. \$5.98.

This recital, in my opinion the finest single LP Tebaldi ever made, has been on the market for some time, although recently not easily come by. Diligent comparison of the new release with the mon-

ophonic version played through two speakers has not revealed any vast superiority in the stereo edition, however. The sound as a matter of fact is rather thinner, the soloist more distant, and there are no special stereo "effects," save a nice centering of the voice.

The selections are out-of-the-way (even Countess Almaviva's two songs, in *bocca* Tebaldi) and mostly interesting. I find nothing to cavil at about the singing excepting the lack of a genuine cadential trill in *Dove sono* and some breathing difficulty in the rising octave figures of *Selva opaca*. The two arias from Refice's *Cecilia*, annoyingly saccharine blendings of Puccini and Montever-

## The Last and Eloquent Testament of Artur Rodzinski

**A**RTUR RODZINSKI was a phonogenic conductor. He enjoyed making records, and this unquestionably was one of the reasons he made so many fine ones.

His recording debut was made during the 1937-38 season when he led the shining new NBC Symphony in performances of the Tchaikovsky Fourth and Franck D Minor symphonies for anonymous release on the Music Appreciation label, a historic group of 78-rpm sets distributed as newspaper premiums in a monumentally successful effort to spread great music at low cost. As a prophecy of things to come, both these inexpensive Rodzinski albums were superior to their "name brand" counterparts.

A long series of recordings for Columbia with the Cleveland Orchestra followed, some of which have survived nearly two decades and remain in the Schwann catalogue. Four seasons with the New York Philharmonic, 1943-47, brought more good things. His next period, 1947-48, produced only one recording session, for RCA Victor, just a few weeks after he had assumed charge of the Chicago ensemble—then run down after four years under a lesser conductor. He nonetheless produced one item, Khaichaturian's *Sabre Dance*, that hit the juke boxes and spun wildly for months in the company of the top pop discs of the day.

All of Rodzinski's later recordings were made in Europe. Soon after his departure from Chicago, he taped a couple of scores in Vienna for one of the smaller companies but rejected the results. In the early Fifties he went to work for Westminster, conducting sessions with the orchestra of the Volksoper, Vienna, and from 1954-56 directing members of the Royal Philharmonic in three groups of sessions at London's Walthamstow Town Hall.

Rodzinski's only stereo recordings for Westminster were made in 1956, when I assume the short speech of farewell to the orchestra that opens Westminster's memorial album was recorded. The sessions "next year" to which he refers would have been in 1957—but in fact these sessions were never held.

However, he did record again under other auspices. Sessions for EMI-Capitol in London during July of last year will yield three albums with the Philharmonia

and Royal Philharmonic orchestras, the first of which has been issued monophonically. Presumably the three will appear in stereo as well; when we have them, there will be nothing more.

When I spoke of the EMI series with Rodzinski in the month just before his death, he told me that he felt these to be technically among the finest recordings he had made, with Strauss's *Dance Suite after Couperin* his special delight. (Hearing it, one understands why.) Indeed, he had foregone a well-paid tour during 1959 so that further London sessions could be scheduled.

"I would much rather make records than conduct in public," he told me. "It is informal. There is no audience to think about. If someone makes a mistake, we splice the tape and fix it. And when they are playing the record, if someone coughs in the pianissimo, I don't hear it." Among the things he wanted to do were the Brahms Fourth, in many ways his favorite symphony, and a complete *Tristan* with Birgit Nilsson. What the latter would have been, one can guess from his performances of the score in Chicago or the *Tristan* excerpts in the Westminster collection. *Tristan* is the wrong music to offer a British orchestra at 10 a.m. on a spring morning, as he did, and Rodzinski's announced aim—to recapture the mood of the great Furtwängler-Berlin Philharmonic edition in the prewar H.M.V. catalogue—was unsuccessful. He was both sick and tired when the noon break came, but in spite of obstacles he had put much of himself into the performance, and it remains there.

The six and a half minutes of the *Göt-*



The phonograph record was his true love.

*terdämmerung Funeral Music* that complete the first side of the Westminster disc were the product of a full afternoon of driving effort in which Rodzinski, working from the full operatic score rather than a concert version, schooled the men in their music in a manner impossible under conventional English rehearsal schedules. Unfortunately, this is not the best of Westminster's various transfers of that tape. The choice of two detached symphonic movements to complete the album is somewhat strange, except that both have a funeral cast.

Capitol apparently is not to designate any of its sets as a memorial, but the choice of *Death and Transfiguration* as its initial release has an obvious commemorative quality. Hearing this performance is to feel as if the whole of Rodzinski's artistic background is passing before one. Educated in Vienna and deeply influenced by Nikisch and the German tradition, Rodzinski began his American years as a disciple of Stokowski and later became a protégé of Toscanini. All of these things are here—the strong Germanic idiom, the richness of Stokowskian sound, the intensity of a Toscanini reading—and in the final pages they combine to project the sense of transfiguration with a conviction that Strauss must have felt in writing this music, but that only his greatest interpreters have been able to draw from its pages. ROBERT CHARLES MARSH

### ARTUR RODZINSKI: "A Tribute"

Address: *Farewell to the Orchestra*. Wagner: *Tristan und Isolde: Prelude and Liebestod; Götterdämmerung: Funeral Music*. Schubert: Symphony No. 8, in B minor, D. 759 (*Unfinished*); Andante con moto, Tchaikovsky: Symphony No. 6, in B minor, Op. 74 (*Pathétique*); Adagio lamentoso.

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

• WESTMINSTER XWN 18822. LP. \$4.98.

RICHARD STRAUSS: *Tod und Verklärung, Op. 24; Salomes Tanz; Suite of Dances after Couperin: Nos. 1, 3-6, 8*

Philharmonia Orchestra, Artur Rodzinski, cond.

• EMI-CAPITOL G 7147. LP. \$4.98.

di though they be, are touchstones of Tebaldi's art. To know intimately what she does with them is to have a good insight into her aesthetic credo.

Notes but no texts. The selections are listed twice on the record sleeve, but neither listing follows the actual order in which they are sung. D.J.

**CESARE VALLETTI: "The Art of Song"**

Sarti: *Lungi dal caro bene*. Stradella: *A Porfiria vecchiaiella*. Handel: *Nè men con l'ombre*. Sgarlatti: *Cara e dolce*; *Le violette*; *Caldo sangue*; *Chi vuole innamorarsi*. Schubert: *Der Jüngling an der Quelle*; *Nacht und Traum*; *Der Musensohn*. Schumann: *Dein Angesicht*; *An den Sonnenschein*; *Du bist wie eine Blume*. Pizzetti: *I pastori*.

Cesare Valletti, tenor; Leo Tanlman, piano.

- RCA Victor LM 2280. LP. \$4.98.
- • RCA Victor LSC 2280. SD. \$5.98.

Cesare Valletti startled the audience at his Town Hall debut by programing some German Lieder and he follows suit by programing some more for his debut as a recitalist on records. I would be hard put to it to name another Italian-born tenor who sings German songs in German. So, hats off to Signor Valletti. He has certainly not mastered the mode, but he gives indications that he may if he perseveres. His accent is scrupulously careful, if not always correct; and he attempts to put his operative ways aside when dealing with Schubert and Schumann (again with varying success).

The voice itself is a good, Lieder kind of voice, intimate and warm, capable of bearing the sort of microscopic examination that Lieder voices must bear from exacting listeners. It is not cloyingly sweet, either, although it is unmistakably of the *tenore leggero* sort: it can bear down on a note with a good, firm grip, and legato and portamento are not overdone. The lower range wants strengthening, however, and Valletti has to learn that when Schubert writes two crotchets of rests the singer must not be greedy and devour one of them himself. As all great art song interpreters have realized, silence is one of the cardinal aspects of the musician's craft.

The baroque and classical Italian songs of Side 1 are mostly very satisfying, and Valletti's diction is impeccable when it comes to his native tongue. No texts; rather shabby notes. The recital can be had in either stereo or monophonic guise. The only difference between the two seems the sum of one dollar. D.J.

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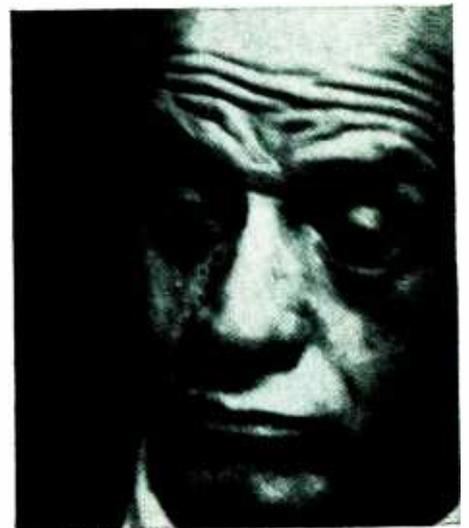
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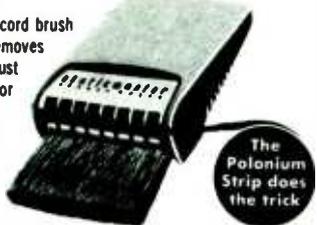
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### WILLIAM SHAKESPEARE: *Twelfth Night*

Eamonn Andrews Studio's presentation  
of the Dublin Gate Theatre production of  
*Twelfth Night*; Hilton Edwards, dir.  
• SPOKEN WORD SW 116/18. Three LP.  
\$17.85.

Here are two irresistible recordings of  
Shakespeare's most delightful comedies,  
*Twelfth Night* and *As You Like It*. Last  
summer I had the pleasure of seeing a  
fine production of *Twelfth Night* at the  
Shakespeare Memorial Theatre at Strat-  
ford on Avon. Unfortunately, a theatre  
pleasure of this kind is apt to fade,  
whereas the pleasure of the present Irish  
recording of the play can be revived at  
will. This Dublin Gate production cap-  
tures the melancholy-romantic spirit of  
the play with lilting gaiety. Both this  
comedy and *As You Like It* were written  
in a period when Shakespeare's genius  
was laughing at and with his world; these  
knowing performances sustain the mood  
of laughter with excellent comedy tim-  
ing.

Michael MacLiammoir's Malvolio is a  
biting portrayal of arrogance and con-  
temptuousness. He is a humorless, cross-  
gartered fellow, and his failings make  
him a fit subject for satire and a fit sport  
for the other comic characters. The Viola  
of Finola O'Shannon—young, pert, be-  
mused—emerges under Hilton Edwards'  
direction as the main heroine. Coralie  
Carmichael's Olivia has dignity and style  
and her interpretation is traditionally ac-  
ceptable. The lovesick Orsino played by  
Dennis Brennan lacks subtlety; his over-  
worked tone of somberness becomes a  
trifle monotonous. Hilton Edwards' Sir  
Toby, Milo O'Shea's Sir Andrew, and  
Maureen Toal's Maria are a finely bal-  
anced comic trio.

In *Twelfth Night* Shakespeare seems  
to be looking back at his earlier comedies.  
He gives us a nose-gay of old rose-  
buds with a fresh fragrance. The mis-  
taken identity of the twins recalls *The  
Comedy of Errors*; the device of the girl  
disguised as a man reminds us of the sim-  
ilar episode in *Two Gentlemen of Ve-  
rona*; and again the professional jester is,  
of course, a stock figure. Yet the borrow-  
ings are transmuted into something un-  
mistakably of its own kind.

*As You Like It* is not entirely Shake-  
speare's invention as to plot, but it is com-  
pletely his in the dialogue which flows  
with vivacity of wit and the exuberance  
of youth and animal spirits. The pastoral  
and the courtly satire is clear throughout  
the reading, but the play is not primarily  
a satirical comedy. M. R. Ridley states  
that of all Shakespeare's stage works this  
is the sunniest, "drenched in the sunlight  
as 'The Dream' was in moonlight, and  
full too, at least after we are once in  
Arden, of a sort of sunlight of the mind."  
The Dublin Gate Company captures this  
kind of sunlight in their recording. It glit-  
ters in its brightness like a May day in  
Warwickshire.

Touchstone, played by Hilton Ed-  
wards, is human and full of delight, pro-  
viding the sense of reality which saves  
the play from being too sweet. Rosalind  
is probably the most beloved of Shake-

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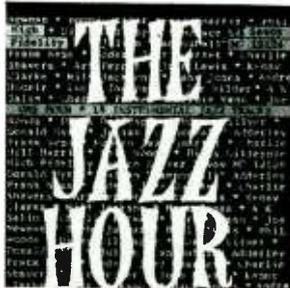
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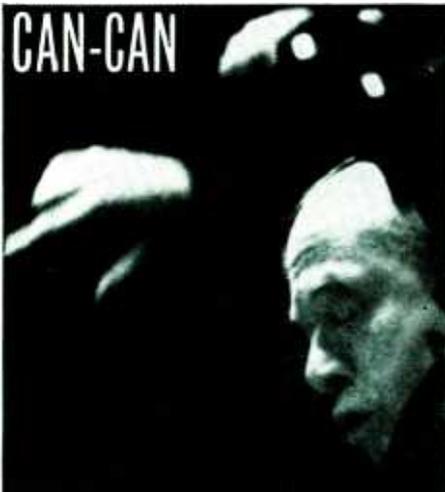
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MARCH 1959

spare's comedy heroines, and Coralie Carmichael plays the role with high spirits, radiance, and wit. Like all the Irish, this actress loves a humorous situation. The rest of the cast also seem to be enjoying themselves.

It is the cheery optimism of both of these comedies which in part gives them their permanent hold over us. Whatever Shakespeare's insight into the dark reaches of human life, here he conveys a full sense of the joyousness of living. Elizabethan music and songs by Christopher Casson are interspersed throughout the readings, adding much to the gladness of spirit that dominates these discs.

G. B. DOWELL

### VOLTAIRE: *Candide*

A dramatic reading, in French.

• CAEDMON TC 2004. Two LP. \$11.90.

To Voltaire, all was *not* for the best in the best of all possible worlds. He was continuously exasperated by it, and even more exasperated by attempts to fit all the scabrous evils and follies of men into hopeful systems of philosophy or organized religion. He was also a supremely sharp-penned writer, and so *Candide* still stands as the very masterpiece of singeing satires on the human condition.

Now Caedmon has made most of it available to be listened to in dramatic-reading form. The results, on the whole, are delightful—as far as they go. Which may well not be far enough to satisfy Voltaire devotees. For this *Candide* has been touched now and again by an unsexing scalpel, and pure hands have removed some very famous passages. To give samples, among the excisions is Dr. Pangloss' account of how he came by his case of the pox—in direct line of descent from a Jesuit, who as a novice got it straight from a companion of Christopher Columbus—and his disquisition on the place of syphilis as necessary to the best of all possible worlds. Another is the part of the Old Woman's story that deals with her rescue by an Italian who mutters, as he lies on top of her, "*O che sciagura d'essere senza coglioni!*" And so on. Such surgery seems to me singularly destructive, leaving holes in the narrative and important satiric points unmade. Furthermore, it's futile: nobody likely to listen to the records at all would have been much unsprung by such passages—not in this age of *Peyton Place*.

The sound is very good indeed, and the reading as such mostly swift, clear, and expert—especially that of Lilyan Chauvin as the Old Woman and that of Robert Frane, who speaks beautiful theatre French and keeps just the right degree of cool, reasonable detachment in narrative while slipping easily in and out of minor characterizations. Wanda d'Ottoni, with an accent far south of Westphalia, tends towards overenthusiastic acting-out of adjectives, and some might want more character from the Pangloss, but the *Candide* is quite satisfactory, the whole effect very right. "*Ma*," to recapitulate, "*che sciagura. . .*"

J.H., Jr.

Reviews continued on page 81

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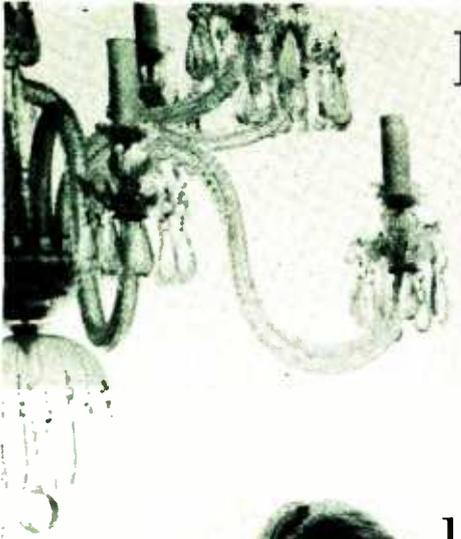
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## Here at Home

**"Auntie Mame."** Music from the sound track of the film. Warner Bros. W 1242, \$3.98 (LP).

For anyone who has not seen the movie of *Auntie Mame*, this recording of Bronislau Kaper's music puts considerable strain on the imagination. It is simple enough to place the heroine in Paris, the East, or at a fox hunt (though, musically, the last sounds more like a steeplechase), but what sort of japey the vivacious lady is engaged in elsewhere is hard to say. In any case, this is not a very distinguished score, being full of the musical clichés of twenty years ago. The record also includes songs from other movies for which Kaper wrote the music, among which his Oscar-winning *Hi-Lil, Hi-Lo* is the brightest item on the record.

**"The Eddy Duchin Story."** Carmen Cavallaro; Columbia Pictures' "Eddy Duchin Story" Orchestra, Morris Stoloff, cond. Decca DL 78289, \$5.98 (SD).

With Cavallaro's piano firmly entrenched between speakers and the orchestral sound nicely spread out around him, this is an unusually successful stereo recording. Although I don't recall that all these songs were actually in the Duchin repertoire, they are ideally suited to the limpid Cavallaro piano style. Cavallaro doesn't seem to have made any effort to simulate the more rugged, if no less melodic, Duchin manner, and in this I think he shows excellent judgment.

**"Favorite Show Tunes."** Sorkin Strings. Concert-Disc CS 29, \$6.95 (SD).

Hiding away in this program of favorite show tunes are two undeservedly neglected beauties—the once very popular *Im Chambre Separée* from Heuberger's operetta *Der Opernball* (here given the title *Midnight Bells*) and Arthur Schwartz's grand tune, *If There Is Someone Lovelier Than You*, from the 1934 musical *Revenge with Music*. Both stand up extremely well in this program of generally overworked songs.

The Sorkin Strings play the luxuriant arrangements with considerable polish; and the stereo sound is excellent, save

for an extreme division of channels throughout, which I found to be very disconcerting. Also, I can't refrain from pointing out that this must be one of the shortest microgroove records made, the total playing time amounting to a mere twenty-six minutes and nineteen seconds.

**"Flower Drum Song."** Original Cast Recording. Orchestra, Salvatore Dell'Isola, cond. Columbia OL 5350, \$4.98 (LP). Rodgers' score for *Flower Drum Song* is, perhaps, only second-best Rodgers, but it's still well ahead of most current musical comedy writing. I find it a score that needs to be given a chance. I've listened to it several times, at various intervals, and only now am I beginning completely to digest all its pleasures. This is the first Rodgers' score I recall that lacks a really big ballad, the best in that line being *Look Away Love*, which has a haunting lyric line and is most beautifully sung here by Arabella Hong. In general, the composer seems to be more happily inspired in the fast-moving humorous or topical songs—particularly the breezy *Grant Avenue* and the sly *I Enjoy Being a Girl*, both zestfully sung by Pat Suzuki, who often sounds like a young Mary Martin.

Among other high spots are *Don't Marry Me*, an amusing song of self-deprecation very ably sung by Larry Blyden; tiny-voiced Miyoshi Umeki's winsomely appealing *I Am Going To Like It Here*; and Juanita Hall's solid performances of both *Chop Suey* and *The Other Genera-*

*tion*. The latter, a very topical duet with Keye Luke, proves that the Chinese seem to face the same problems with youngsters as we do. Rodgers fans will note that *Gliding through My Memories* is surely a throwback to *That Terrific Rainbow of Pal Joey*.

**"New in Town."** Ed Townsend; Orchestra, Nelson Riddle, cond. Capitol T 1140, \$3.98 (LP).

One of the most enterprising companies when it comes to finding new singers, Capitol here introduces in Ed Townsend a vocalist who should really go places. His robust, smooth-textured baritone voice, slightly reminiscent of Nat "King" Cole (with vitamins), is displayed at its best in songs like *Rockin' Chair* and *Till the End of Time*. At the same time, he is no less at home in the smoother strains of *Mam'selle* or *Symphony*. As a matter of fact, I can't find a weak item in the whole program. The splendid Nelson Riddle arrangements and backing help immeasurably in this auspicious debut, and I'm certain we shall be hearing a lot more from this singer.

**"Original Film Sound Tracks."** Glenn Miller and His Orchestra. 20th Century-Fox TCF 100-2, \$9.96 (Two LP). For a still very Glenn Miller-conscious public, Twentieth Century-Fox have exhumed the original sound track recordings of the two film musicals—*Orchestra Wives* and *Sun Valley Serenade*—that the Miller Band made for them in the early Forties. With but two exceptions, all the items were previously available on two ten-inch Victor LPs, now deleted. The two newly discovered items (which both ended up on the cutting room floor) are *Boom Shot*, a typical Miller instrumental rocker in the *In the Mood* manner, and a sweeter number, *You Say the Sweetest Things, Baby*, which features a sextet of improvising instrumentalists. Comparison with the two earlier Victor discs discloses that the sound on this reissue is greatly inferior, but Miller fans will undoubtedly welcome its release.

**"Ragtime Piano 1917-18."** Johnny Maddox, piano. Dot 25108, \$4.98 (SD).

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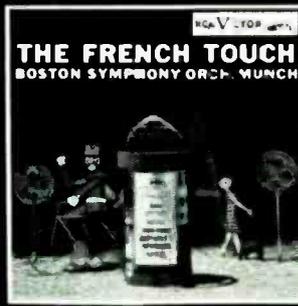
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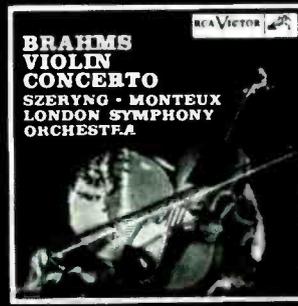
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"Soft and Subtle." The Guitars Inc. Warner Bros. B 1246, \$4.98 (LP); BS 1246, \$5.98 (SD).

Here is extremely seductive playing from five of the country's leading guitarists, now operating under the community title of The Guitars Inc. The discreet blending of instrumental sound, the imaginative, and I might add, difficult arrangements, plus the artistry of the collective playing are sheer delight. They flit, with almost alarming ease, from the languorous strains of *Nature Boy* to the Mozartean *In an Eighteenth-Century Drawing Room* and the old Ellington classic swinger *It Don't Mean a Thing*, and give each a new, fresh meaning. I know of no similar group who could manage this sort of team work, nor achieve such success with such a diversity of numbers. Amazingly good sound on both versions, with a slight edge given to the stereo for a somewhat rounder and warmer tonal quality.

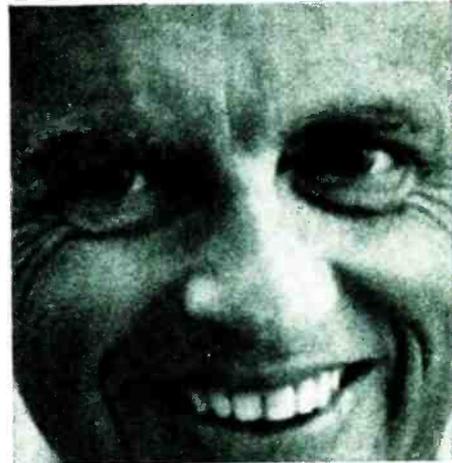
"Shirley Temple's Hits." Original film sound tracks. Shirley Temple. 20th Century-Fox 3006, \$4.98 (LP).

The curly-headed, dimple-cheeked moppet who sang and danced her way into the hearts of the movie public in the mid-Thirties was possibly the most talented, certainly the most likable, child performer ever to appear on the screen. From the clutch of movies Shirley Temple made for Twentieth Century-Fox, these original sound track recordings are delightful reminders of her ability to charm the listener, to tug at the heart-strings, and to sing a song with a professional aplomb quite extraordinary in one so young. The sound, not unexpectedly, is not very good, and the snippets are often curtailed with unbecoming brusqueness; yet the record carries a vast amount of nostalgia and offers a charming memento of a memorable trouper.

"Billy Vaughn Plays the Million Sellers." Billy Vaughn Orchestra. Dot 25119, \$4.98 (SD).

It's from an era fifteen years or so ago that Billy Vaughn has devised this most pleasant sampling of popular music that topped the million mark in sales. Here, in splendid new orchestral attire, Vaughn revives *Till the End of Time* (Perry Como), *Holiday for Strings* (David Rose), *In the Mood* (Glenn Miller), *Moonglow* (Duke Ellington), plus a number of others of slightly more recent vintage. The free-flowing arrangements do wonders for the ballads, though the band is capable of developing a good

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solid beat in the swinging numbers, too. The stereo sound is agreeably warm and well balanced, and the channel separation is not overaccentuated.

**"Yesterday's Hits, Today's Classics, Tomorrow's Hi-Fi."** George Liberace and His Orchestra. Carlton 12100, \$3.98 (LP); STLP 12100, \$4.98 (SD).

The Liberace orchestra here weaves its way through a program of items that all qualify for the first third of this triple-titled recording. I doubt, however, that even the most ardent admirers of *Roses of Picardy*, *Wonderbar*, and *Will You Remember* would consider them to be "Today's Classics." The Richard Hayman arrangements lean heavily towards the strings, with an occasional interpolation of the accordion; and the performances often sound a little tight, though this may be the fault of the razor-sharp quality of the Carlton sound. I found it extremely difficult to bring the strings into proper focus. The monophonic version was slightly less prone to this fault than the stereo. JOHN F. INDOX

## Foreign Flavor

**"L'Air de Paris."** Jacqueline François; Orchestra. Columbia CL 1200, \$3.98 (LP).

Smooth, sophisticated vocalise from the finest chanteuse of present-day Paris. It is now more than ten years since Mlle. François cut her famous recording of *La Seine*—a Grand Prix du Disque winner—and the decade has enriched both her voice and her style. With the exception of the folklike *Chant des Moissons*, the selections on this disc are in the mood of suave sadness where she is at her best. No boulevardier should be without this one.

**"Continental Visa."** Raoul Meynard and Orchestra. Warner Bros. BS 1215, \$5.98 (SD).

Warner Brothers should, in all justice, send their annotator to the Continent. "And when you were across town in Montparnasse," he gushes of Paris, "surrounded by artists and writers at *La Coupole*, was it *Autumn Leaves* being sung by that misty-eyed chanteuse?" Well, *mes frères*, it's *La Coupole*, and no chanteuse has ever graced its terrace: in fact, the only voice you are likely to hear there is one raising hell over the addition.

The musical front fares better. Maestro Meynard and his men are evocative, if not breathtaking, in an excellent group of melodies such as *April in Portugal*, *The Third Man Theme*, and *Delicado*. Stereo definition, depth, and channel separation are of the highest order.

**"Die Engelkinder from Tyrol."** Die Engelkinder and Engel Family. Vox VX 25650, \$3.98 (LP); STVX 25650, \$4.98 (SD).

Like the Trapp Family, whom they closely resemble in their musical approach, the seven Engel children and their parents are gifted both as instru-



Family gathering: the Engels from Tyrol.

mentalists and vocalists. While they acquit themselves nobly in the art songs that they essay, their great affinity is for the folk melodies of their native Tyrol, generously represented on the present release. *In die Berg bin I Gern*, for instance, is a thing of plastic beauty in their hands. The Engel art is rather intimate and small-scale. As a result, in purely musical terms, the stereo version has no advantage over the monophonic, particularly in view of the latter's sonic excellence.

**"Fiesta Tropical."** Bettini and His Orchestra; Singers. Vox VX 25690, \$3.98 (LP); STVX 25690, \$4.98 (SD).

Solidly focused on carnival time in Rio de Janeiro, Bettini unfolds a lush panorama of Latin favorites. His interpretations, distinguished by a controlled languor, provide a happy and listenable contrast to the *freuci* that generally grips South American maestros in the presence of such music. Fine monophonic sound, but the stereo disc, with channels neatly separated, offers the same in a brighter, broader setting.

**"The Girl from Budapest."** Erwin Halletz and His Orchestra. Decca DL 8797, \$3.98 (LP).

The only female figuring in *The Girl from Budapest* is she who graces the album sleeve in four colors. Erwin Halletz and his ungypsylike musicians thrum persuasive and—in bland, cosmopolitan fashion—attractive arrangements of standard Hungarian popular fare. The general run of selections is familiar but unbackneyed, and the engineering is superb.

**"The Gypsy Wanderlust."** The Phantom Gypsies. Everest LPBR 5012, \$3.98 (LP); SDBR 1012, \$5.98 (SD).

The Phantom Gypsy who leads his phantom colleagues of this string assemblage has elected to conceal his identity—unfortunately, for the mystery man is a first-class fiddler who makes his way through *Dark Eyes*, *Two Guitars*, *Hora Staccato*, etc. with genuine beauty. In fact, he brings new colors and new shadings to this cruelly overworked genre, making the tunes once more fresh and lilting. The monophonic sound is clear, precise, full-bodied. Stereo spreads the music across a broader stage, but I found the monophonic disc somewhat richer in sound.

**"Jungle Echoes."** Chaino and His African Percussion Safari. Omega OSL 7, \$5.95 (SD).

Chaino, a Central African native now improbably domiciled in Philadelphia, moves to the head of the percussion class with this virtuoso performance on a battery of timpani. His repertoire—scored to screams, bellows, pants, grunts, and an occasional chant—is another matter. The shrieks of the tormented victim of *Torture of the Mau Mau* and the baritone and soprano gasps (meticulously channeled through different speakers) of a native and his mate fleeing a lion in *The Jungle Chase* may or may not spell entertainment to you. I, for one, was not regaled. Still, Chaino is a gifted performer; his less orgiastic *Jungle Drum Variations* is an enthralling essay on African rhythm. Omega's crisply articulated stereo sound provides a brilliant sonic frame.

**"The Magic Carpet."** Music of the Middle East, Vol. IV. Mohammed El-Bakkar and His Oriental Ensemble. Audio Fidelity AFLP 1895, \$5.95 (LP); AFSD 5895, \$6.95 (SD).

With this recording composer Bakkar offers a dozen songs smacking of the Middle East. While he preserves the intense emotional pitch and flashing rhythm characteristic of Arabic song, he also recognizes the inroads being made in the traditional musical forms by Western influences: as proof he offers an eyebrow raiser called *Cha Cha Pharonic*, or *Cha Cha of the Pharaoh*, that is pure fun. Vocalist Bakkar, on the monophonic version, seems somewhat distant from the mike, and even his most strenuous efforts are shaded by those of his cohorts. This flaw is less pronounced in the richer, fuller-sounding stereo disc.

**"Mexico: Its Sounds and People."** Capitol T 10185, \$3.98 (LP).

This release embodies the usual virtues and defects of similar documentaries. There is both nostalgia and charm in the voices of women selling *tacos*, Mexican schoolchildren at their English lesson, the bittersweet strains of a *cilindro*, or street organ. But some of the sequences are drawn out to painful lengths, and others demand an undue knowledge of colloquial Spanish. For example, a long transcription (in Spanish) from a broadcast describing an international football game is clearly lost on the average gringo. In the same vein we are treated to another transcription (in Spanish) of a beginning-to-end account of a single bullfight. Even the two ears awarded the matador is small compensation to the non-Spanish-speaking listener.

Capitol merits only half an ear for this disc, but I fancy that those who have visited *Distrito Federal* will probably find it irresistible.

**"The Oud."** Aram Arakelian Ensemble. Carlton LP 12109, \$3.98 (LP); STLP 12109, \$4.98 (SD).

The oud is a twelve-stringed, guitarlike instrument whose origins are lost in Near Eastern antiquity. Although oud soloist

Aram Arakelian has made massive concessions to Western tastes, his recital of Arabic, Greek, and Armenian music remains deft and atmospheric. This is no mean accomplishment.

Happily, the monophonic version boasts spectacular sound; and in view of the overriding importance of the solo instrument, I find the equally handsomely engineered stereo disc not worth the difference in price. In discrimination, artistry, and engineering this release stands as a model of how to present esoteric material to a wide audience.

"Passion." Walter Scharf and His Orchestra. Jubilee JLP 1079, \$3.98 (LP); SDJLP 1079, \$4.98 (SD).

Walter Scharf moves around in Latin tempos as though he owns them. In a dozen catchy tangos, rumbas, sambas, and congas of his own composition he takes us on a guided tour of tumescence—from hope through desire to fire. The effects he obtains, both as composer and conductor, are slick, timely, and witty. Clear, faithful monophonic sound, but the breadth and depth of stereo—which points up Scharf's sparkling orchestrations—delineates this music at its best.

"The Soul of Spain." 101 Strings. Stereo Fidelity SF 6600, \$2.98 (SD).

Opulently recorded strings, backed by an enthusiastic brass section, linn somewhat pretentious arrangements of Spanish staples (although *Macarenas*, here present, is Mexican). Although leaner interpretations might convey more of the *corrida* atmosphere the conductor is evidently striving for, the end product remains impressive: at the price, and with the high quality stereo sound as an added attraction, it is unbeatable.

O. B. BRUMMELL

## FI MAN'S FANCY

"Afro-Stereo." Cyril Jackson, drums. Counterpoint CPST 5561, \$5.95 (SD). We've had monophonic jungle drums since the commercial birth of high fidelity, and it looks as if we're in for a similar drubbing in stereo. "Afro-Stereo" highlights the drums of Cyril Jackson, a rhythm-bent young man whose propensity for vibration already is well established. Occasionally assisted by soloists, he here beats out an mending series of variations to create a fine mystic jungle spell which the technically excellent stereo aids and abets.

"Extra Sensory Perception in Sound." Warner Bros. WS 1241, \$4.98 (SD).

More sedate than most stereo samplers, this one has no airplane zooms, no sonic blasts, no train whistles. It simply offers music—twelve orchestral selections carefully edited and arranged in an agreeable order. All selections are complete, and span the gamut from pops to popularized classics. The recordings themselves are the last word in distortionless, smooth, easy listenability.

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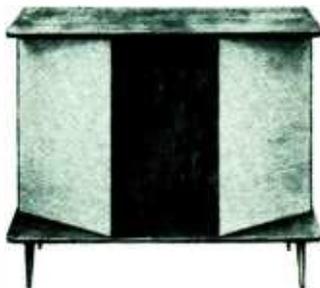
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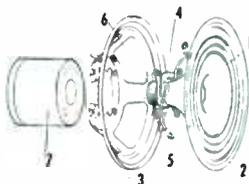
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"Halls of Ivy." Gene Lowell Chorus. Warner Bros. W 1244, \$3.98 (LP); WS 1244, \$4.98 (SD).

Superlatives are in order for this one. *Halls of Ivy* is just about the most perfectly balanced and dynamically potent recording of a small chorus that I've ever heard. The bass line, so often lacking despite last-ditch additions of extra singers, here is full and deep. The dynamic range is splendid, yet even the loudest notes are pure and clean. The chorus sings these college songs with fine *elan*, but it's the sonic excellence that really stands out—on both monophonic and stereo versions.

"Holidays for Percussion." New York Percussion Trio. Vox VX 25740, \$3.98 (LP); STVN 25740, \$4.98 (SD).

This is a fun record, as much a delight to the ears as a demonstration of the talents of jumping percussionists. They really jump, too—the instrumentalists sometimes appear in both of the stereo speakers at the same time. But this is not a recording defect; it is simply more chicanery by Vox engineers who made this recording twice and then put the results together. Technically, the monophonic recording comes close to perfection; the stereo disc goes even further, achieving an aural sweep that places the instruments in the center of a large, acoustically ideal bowl and puts the listener on the rim.

"Regimental Marches of the British Army." Band of the Royal Military School of Music, Kneller Hall, Lt. Col. D. McBain, cond. Angel 35609, \$4.98 (or \$3.98) (LP).

No fewer than twenty-seven regimental marches have been assembled for Angel's musical salute to the British army, invested here with all due pomp and ceremony. The recording is beautifully executed; perspective is fine, balance between instruments perfect, and disc surfaces impeccable.

"Rockets, Missiles, and Space Travel." Vox PL 11120, \$4.98 (LP).

Willy Ley, author of a book of the same title, wrote and directed this recording. It is a report of the most famous United States rockets, with, as one would expect, suitable sound effects. Unfortunately, the true sounds of rocket blast-offs cannot be recorded with the full dynamics which make them so impressive. Vox does as well as possible; if you turn the volume up a trifle higher than normal, the sub-sonic crescendos *will* shake you up a bit. Most interesting of all, however, are the suspenseful count-downs, and descriptive accounts by the individuals in charge of each project. Von Braun is included, of course, as are Dornberger, Ehricke, and Yates. Some of these conversations appear to have been transcribed at long range (probably via telephone), but this does not diminish their impact. For sound fanciers and all others interested in the fantastic scientific developments of our day.

"Meredith Willson's Marching Band." Capitol T 1110, \$3.98 (LP).

The genius behind *The Music Man* displays his partiality for "seventy-six trombones" with the real thing here, performing six marches on one side, a potpourri of eleven others in a medley entitled *March to Freedom* on the other. Willson's band is boisterous but not raucous, and the dynamics with which it is recorded are sufficiently wide to satisfy even fastidious fiddlers. The disc is absolutely clean; balance has been superbly maintained; and an in-between microphoning point which is neither distant nor yet close places the instruments in exactly the proper position for full realization of their dynamic potentials.

"The World's Ten Greatest Popular Piano Concertos." George Greeley, piano; Warner Brothers Orchestra. Warner Bros. W 1249, \$3.98 (LP); WS 1249, \$4.98 (SD).

These "concertos" include such an assortment of piano fare as *Swedish Rhapsody*, *Warsaw Concerto*, and music from *Laura*, *Slaughter on Tenth Avenue*, and Alfred Newman's *Street Scene*. Greeley's style is forthright and dashing, with a proper measure of flounce in the right places. The mono disc is a bit harsh in spots, but from the stereo there issues forth a wide-spread cascade of sparkling notes from a golden background of sumptuous orchestral sound. PHILIP C. GERACI

**Correction:** The price of Bob and Ray Throw a Stereo Spectacular (RCA Victor LSP 1773, SD), reviewed in this column in the January 1959 issue, is \$3.98, not, as stated, \$5.98. Consequently, the visit to Dr. Ahkbar is *more* than worth the price.

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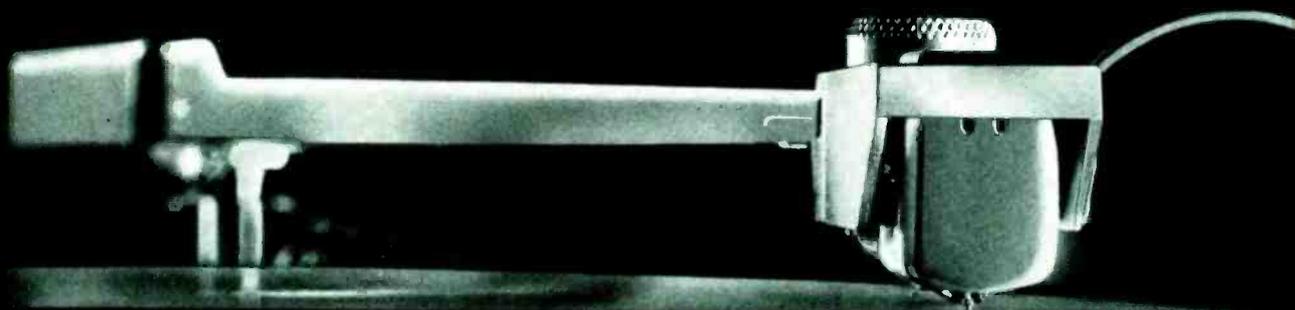
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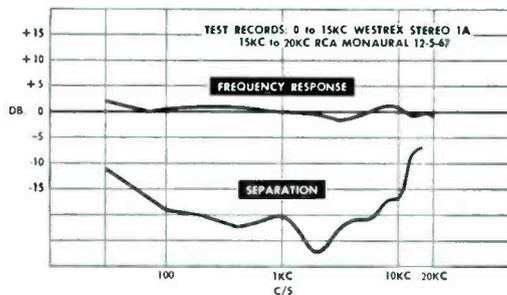


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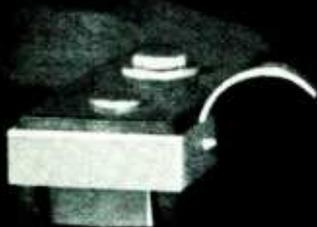
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## JAZZ

**Nat Adderley Quintet: "Branching Out."**  
Riverside 12285, \$4.98 (LP).

Nat Adderley's brash cornet is particularly effective in the roughhewn, down-home atmosphere of the two originals he has contributed to this disc. He is helped immeasurably by Gene Harris' forceful, two-handed piano, but in this context tenor saxophonist Johnny Griffin's dis-tended blowing seems empty. The rough, unabashed bite that Adderley brings to all his solos gives this set more genuine vitality than most discs by the "blowers" of modern jazz.

**Harry Arnold: "Big Band Plus Quincy Jones Equals Jazz."** EmArcy 36139, \$3.98 (LP).

Arnold's excellent Swedish big band again shows the impressive punch and polish that marked its earlier appearance on the Jazztone label (as the Jazztone Mystery Band), but this time the band is dealing in most instances with arrangements by Quincy Jones which do not aim for the sparkle and spirit of the Jazztone disc. Jones leans to the heavy chunkiness of the present Count Basie band and, within these terms, gives Arnold's able soloists reasonably effective frames within which to work. The most swinging piece on the disc, however—the one which shows the Arnold band at its best—is an arrangement of *Cherokee* by Gosta Theselius which goes back to an earlier, freer Basie style.

**Buster Bailey: "All About Memphis."**  
Felsted 7003, \$4.98 (LP).

The relationship of this disc to Memphis hinges only on the fact that Bailey was once there (and left early); that it includes two pieces by a leading citizen of Memphis, W. C. Handy; and that Memphis-born Jimmie Crawford, onetime drummer in the Memphis-bred Jimmie Lunceford band, is present. It tells us little about Memphis jazz but is, rather, a generally agreeable collection of quartet and septet performances. Bailey's clarinet work lacks the warmth and creativity needed to carry a quartet, but Herman Antrey's caustic trumpet and the insinuating alto saxophone of Hilton Jefferson are present to brighten the septet pieces.

**Art Blakey and the Jazz Messengers.**  
Blue Note 4003, \$4.98 (LP).

**Art Blakey's Big Band.** Bethlehem 6027, \$4.98 (LP).

The Messengers that Blakey leads on the Blue Note disc is the most recent reconstitution of that frequently changing group and far and away the best. It includes Lee Morgan, trumpet; Benny Golson, tenor saxophone; and Bobby Timmons, piano. This first disc by the current Messengers provides a sound and solid jazz experience, projecting all the force and exuberance with which Blakey has always tried to imbue his groups but with none of the half-baked, empty solos that have dogged earlier Messengers. Morgan

is superb throughout the disc. He has already (at the startling age of twenty) an insight that transcends fashions of the moment and seems to express the accumulated knowledge of all jazz trumpeters who have gone before him. Timmons is a wonderfully down-to-earth, two-handed pianist, while Golson's new billowing, hard attack frequently falls into rational place in these surroundings. In a generally interesting program, two items are of special interest: the unusual zest with which the group plays a ballad, *Come Rain or Come Shine*, and the stirring rendition of Golson's amalgam of old and new jazz ideas, *Blues March*.

In contrast, the Bethlehem disc is an adequate but in no way distinctive big-band session.

**Dave Brubeck Quintet: "Reunion." Fantasy 3268, \$4.98 (LP).**

The Brubeck Quartet is here expanded to a quintet with the addition of tenor saxophonist Dave Van Kriedt, an early associate of Brubeck who elected to be a teacher and composer rather than a public performer. For their reunion, Van Kriedt has written and arranged a very attractive group of pieces, melodic, occasionally piquant, and lightly rhythmic. The addition of his saxophone gives the group a depth and cohesiveness that is extremely welcome as an alternative to the extensive soloing in the quartet setup. Van Kriedt's approach to the tenor is very much like Paul Desmond's use of the alto, although he is more inclined to remain in the middle register and is just sufficiently different in his conception to make the two horns complementary rather than repetitive. In many ways these soundly constructed, unpretentious quintet performances are more rewarding than the general run of the quartet's work.

**Herman Chittison with Strings: "The Blue Note Pianist." Rivoli R15, \$3.98 (LP).**

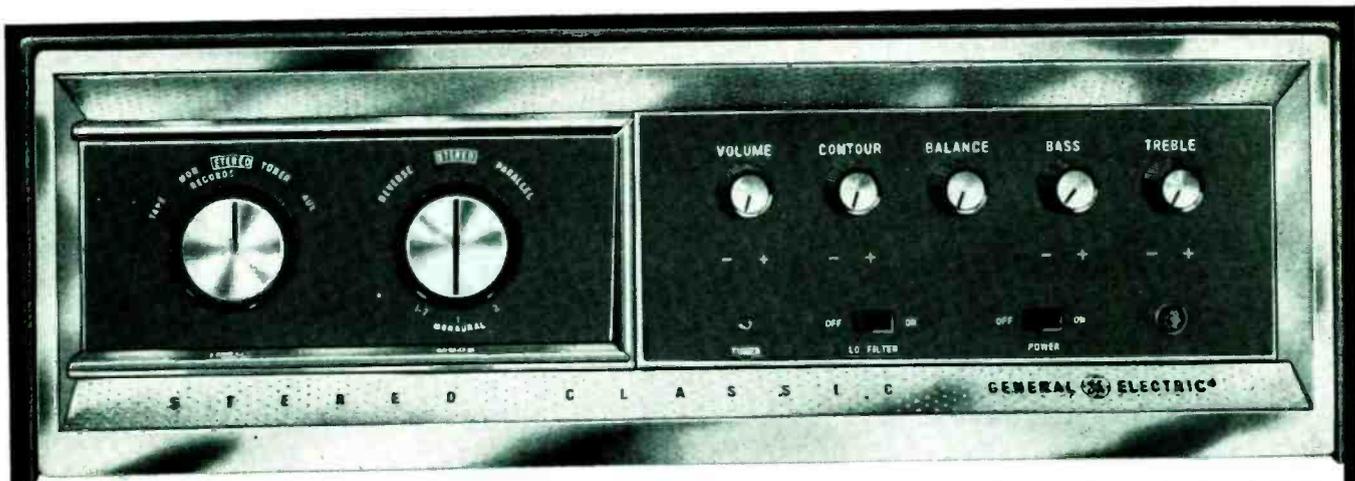
Chittison's perceptive piano is usually heard in modest support of a singer in one of the intimate night clubs. Taking the spotlight himself on one side of this disc, he reveals a bright, polished style which draws on Teddy Wilson but adds more freely flowing lines. He swings with delightful carefreeness despite the presence of a string group which he brusquely brushes out of the way whenever he is ready to start moving. On the other side he returns to his accompanist role behind Greta Rae, a singer who is not yet sure what to do with her pliable voice.

**Doe Evans: "Dixieland Concert." Soma 1209, \$4.98 (LP).**

This is the first of three discs recorded at a concert in which Evans' band traces the history of jazz—presumably only in its traditional aspects. This installment covers ragtime, the early jazz of Buddy Bolden, and the musical descendants of Papa Jack Laine. This last part calls forth the war horses of Dixieland (*Eccentric, Clarinet Marmalade*, etc.) which scarcely need to be recorded again, but the

*Continued on page 90*

HIGH FIDELITY MAGAZINE



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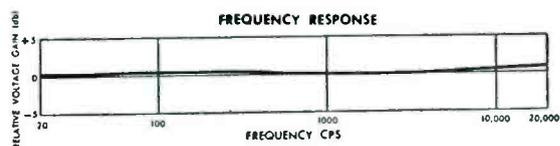
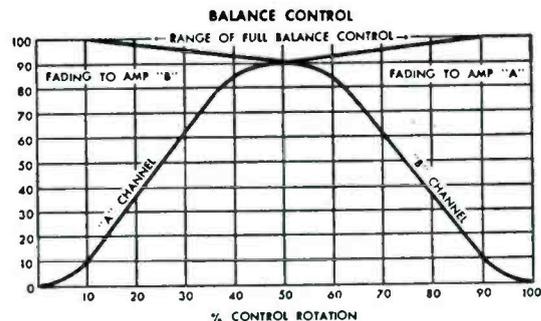
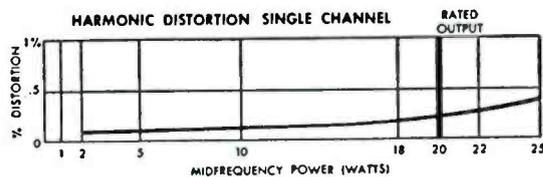


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opening segment is relatively fresh. The Evans group was in good form on this occasion. Doc plays muted solos with particularly winning delicacy, Dick Pendleton flows very gracefully on clarinet, and Warren Thewis shows a great deal more imagination than one looks for in a Dixie drummer.

**Benny Golson: "New York Scene." Contemporary 3552, \$4.98 (LP).**

During 1958, tenor saxophonist Benny Golson, who had been playing in an easy, flowing manner much like that of Lucky Thompson, began to fall into a hard, busy style that drew on both Johnny Griffin and John Coltrane. It has been, so far, a disappointing change of direction, but this disc was made in 1957 before he pulled the switch. He is heard here with both a quintet and a nine-piece band in a program which includes four of his own compositions (among them his popular *Whisper Not*). In both groups it is Golson and trumpeter Art Farmer who create the interest—Farmer playing with broad authority no matter what the fare at hand while Golson's warm, dark lines flare and glide through all the pieces.

**Glen Gray: "Sounds of the Great Bands, Vol. 2." Capitol T 1067, \$3.98 (LP).**

The second serving of Gray's re-creations of selections associated with the big bands of the Thirties and Forties (Basic's *Jumpin' at the Woodside*, Larry Clinton's *Study in Brown*, Erskine Hawkins' *Tip-pin' In*, and Glenn Miller's *In the Mood* are included) is, as was the first disc, a collection of skillful, polished reproductions. Trumpeter Shorty Sherock moves with agility among a number of styles and does a particularly perceptive Bunny Berigan solo on *The Prisoner's Song*.

**Ted Heath: "Swings in High Stereo." London PS 140, \$4.98 (SD).**

Slick, polished performances in the typical Heath manner, reproduced with rich, full sound and reasonably good stereo balance and spread except for the isolation of the saxophones on the far left.

**Earl Hines: "Cozy's Caravan." Felsted 7002, \$4.98 (LP).**

Cozy Cole, whose septet plays on one side of the disc, is billed in large type on the cover, but you have to turn back to the liner notes to find that Hines's quartet actually plays all of the other side. This is doubly unfortunate—not only because Hines deserves better treatment than this but because his is the side of the disc. It has been years since Hines has been recorded in the brilliant, sparkling form that he shows on these pieces, extended selections which allow him to build his solos with subtly rhythmic craftsmanship. He shares solo space with Curtis Lowe, a tenor and baritone saxophonist who might have been edited down to advantage, but there is so much good Hines on this side that one can tolerate stretches of merely adequate saxophonizing. Cole's side includes the inevitable long drum solo which, even in his hands, becomes mo-

Continued on page 92

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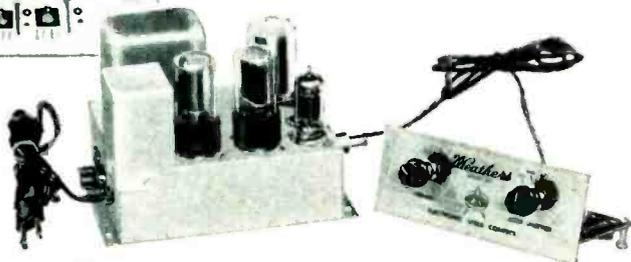


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notonous, some good blues singing by guitarist Dicky Thompson, and a routine bit of swing.

**Johnny Hodges and the Ellington Men:** "The Big Sound." Verve 8271, \$4.98 (LP).

Surrounded by the full Ellington orchestra and, on a few selections, some smaller cadres, Hodges runs through various facets of his mellow suavity on alto saxophone. The general tone of all the selections is the blues rather than the Duke which, as a setting for Hodges, is just fine. With the smaller groups, Hodges gets back to something close to the sound and feeling of the old Ellington small groups he once led.

**Henry Mancini:** "The Music from Peter Gunn." RCA Victor LPM 1956, \$3.98 (LP).

Television has finally started producing some consistently good jazz in the music created by Mancini for the "Peter Gunn" show. The over-all tone might be identified as "mainstream modern." Its core is blues and swing, modestly coated with modern jazz touches. On this disc Mancini leads an excellent West Coast band which makes the most of the earthier passages he has given them. In a solid dose, a similarity of themes and treatment becomes apparent, but there are several pieces—a dark blue *Slow and Easy* and the Gil Evans-influenced *Dreamsville*, for instance—that are well above the current jazz norm.

**Hal McKusick:** "Cross Section—Saxes." Decca 9209, \$3.98 (LP); Decca 79209, \$5.98 (SD).

McKusick's consistent problem as a leader has been how to be delicate without becoming precious. To a great extent he walks his self-chosen tightrope very successfully on this disc, helped by arrangements by Ernie Wilkins, George Handy, and George Russell and by the presence among his cohorts of Bill Evans, piano, Connie Kay, drums, and Art Farmer, trumpet. As an alto saxophone soloist McKusick holds to a starchy primness, but on bass clarinet and in ensembles he can be smoothly flowing. The stereo disc is fairly well balanced, with much more presence than the monophonic version.

**Thelonious Monk Quartet:** "Misterioso." Riverside 12279, \$4.98 (LP).

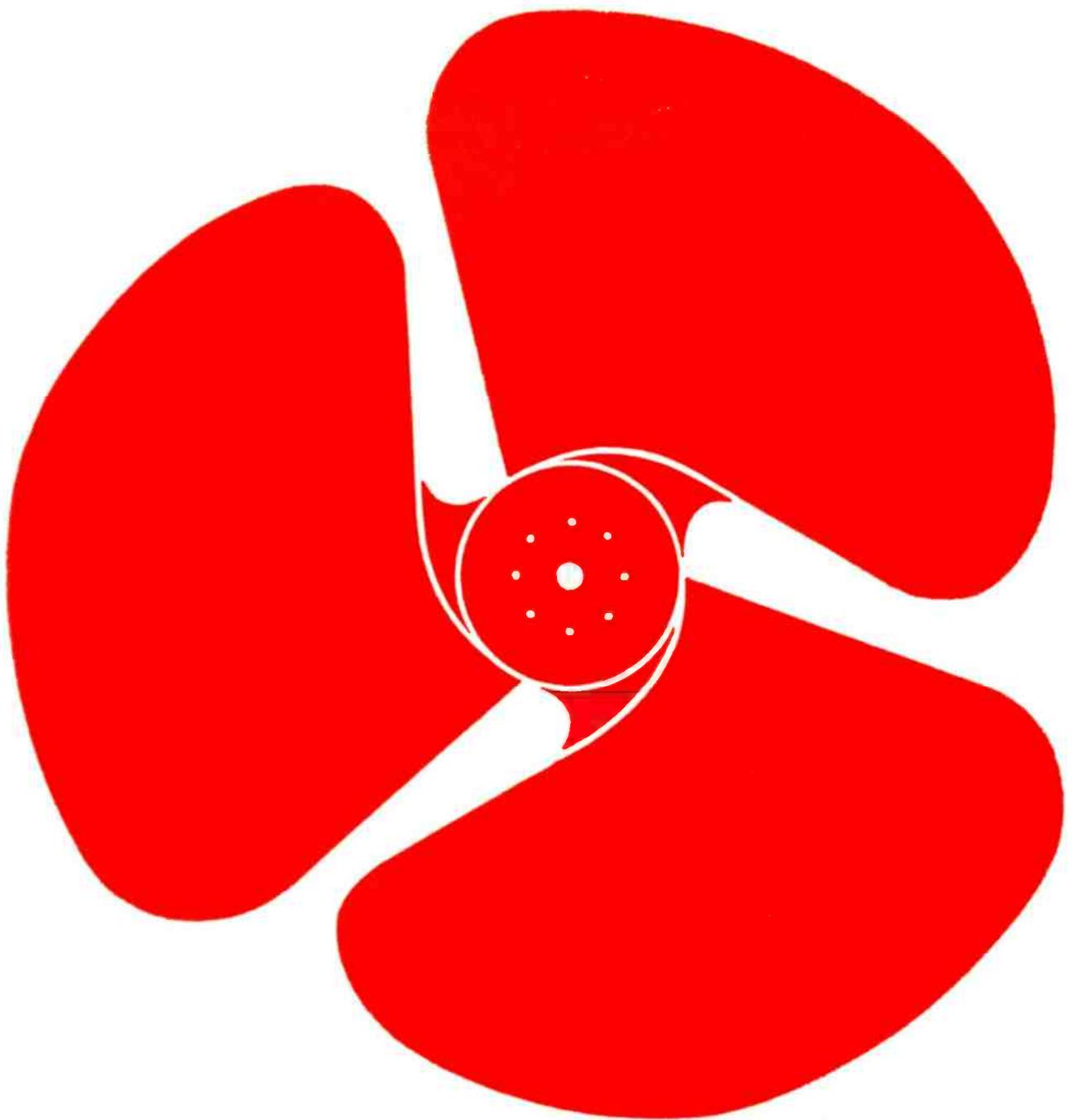
A continuation of the on-the-spot recording of Monk's group at the Five Spot Café, started on Riverside 12262, *Thelonious in Action*. Monk reexamines four of his early compositions in this disc; and although they benefit from his own piano conceptions and the brisk drumming of Roy Haynes, Johnny Griffin's long barren saxophone solos detract from what were, in their original forms, much more effective pieces. Monk adds one new work for this set and repeats his short, sly piano solo on *Just a Gigolo*.

**James Moody:** "Last Train from Overbrook." Argo 637, \$3.98 (LP).

In the past decade Moody has only inter-

*Continued on page 94*

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mittently fulfilled the promise he showed as a member of Dizzy Gillespie's saxophone section during the late Forties. Part of this lack of fulfillment has undoubtedly been due to his own unsettled personality. The "Overbrook" of this title is a mental institution in New Jersey to which Moody voluntarily committed himself last April. After five months there, he came out to make this disc with a fourteen-piece band. The tranquility and assurance in his playing on both flute and alto saxophone in these pieces suggest that the train ride to Overbrook was very worthwhile. There is a strong, earthy feeling in Moody's best work which comes through with singing force when he is playing alto. The flute is just not the right instrument to carry this feeling, although Moody gives it a good try. The band is used largely as a setting to show off Moody's refreshed talents.

**Jelly Roll Morton and His Red Hot Peppers:** "The King of New Orleans." RCA Victor LPM 1649, \$3.98 (LP).

Since nothing by Morton's Red Hot Peppers has been in Victor's active catalogue for a couple of years, we should probably be grateful to have these sixteen selections made available. But why, since fifteen of them were issued on ten-inch LPs just a few years ago and presumably were grabbed by Morton enthusiasts then, keep reissuing the same material while the rest of Victor's Morton material is neglected? And why splice two different takes—it is done three times on this disc—of performances that have already taken definite form in the minds of many listeners? And why on earth mislabel this "Dixieland Jazz"? Such quibbles aside, this is classic Morton and is a basic item for any jazz collection.

**Knocky Parker:** "Old Blues." Audiophile AP 60, \$5.95 (LP).

Within certain limitations, Knocky Parker can evoke some traditional jazz piano styles very effectively. His best métier is the slow, slightly dreamy blues with a gentle, almost laggard beat—*Make Me a Pallet on the Floor* is an example on this disc. But when the tempo picks up, even slightly, a staid propriety creeps in and dulls the potential of such a piece as *Original Jelly Roll Blues*. Both sides of Parker are given roughly equal display on this disc.

**Johnny Pate:** "A Date with Johnny Pate." King 611, \$3.98 (LP).

Pate, a bassist, leads a Chicago trio (piano and drums) which falls into the general pattern undertaken by several Chicago trios since Ahmad Jamal found a big audience by giving the bass and drums an equal role with the piano in his trio. Pate's pianist, unidentified, affects more of Erroll Garner's attention to melody and beat than Jamal's selective high lights. It comes out bland but pleasant with occasional flashes of originality.

**Art Pepper, Sonny Redd.** Regent 6069, \$1.98 (LP).

The fleet virtuosity that has been one of the most notable aspects of Pepper's work

on alto saxophone is merely a secondary consideration in the group of ballads he plays on this disc. In its place is a light, feathery, and extremely rhythmic style that comes straight out of the Lennie Tristano school. Pepper works in this mode with great skill and imagination and manages to invest these tunes with a strong jazz feeling without cutting out their balladic hearts. For no apparent reason the disc is filled out by two long blowing sessions featuring Sonny Red, a young alto saxophonist who has not yet gotten beyond the usual Parker derivations.

✓ **Primitive Piano. Tone 1, \$4.98 (LP).**

Three of the four "primitive" pianists on this disc—Billie Pierce, Speckled Red, and James Robinson (Bat the Hummingbird)—are also singers and, except for Miss Pierce, are more interesting as singers than as pianists. Miss Pierce sings her blues—what else for a primitive pianist?—in a strong, slightly nasal voice, phrasing in the tradition of the classic blues singers of the Twenties. At the piano she shows more variety and more sense of form than the others, who cling to a relatively basic boogiewoogie style. Speckled Red has a light, almost popular singing style, but Robinson's talk-sing is delightfully gruff, matter-of-fact, and caustic. The fourth participant, Doug Suggs, plods through his piano solos in moribund style. All of these performers are now in their late fifties and sixties and represent a form of elementary backroom jazz that has all but disappeared.

**Lucky Roberts: "Happy Go Lucky." Period RL 1929, \$4.98 (LP).**

Roberts, a pianist of high renown in the Harlem jazz of the early Twenties, has since then been almost completely overlooked by recording companies, even though he has been conveniently available. Playing at the head of a quartet which includes Carvin Bushell on alto saxophone and clarinet, Roberts has a few chances to get going in his rollicking, rag-based manner but he is constantly overshadowed by Bushell's lithe, lusty playing and frequently hemmed in by the quartet's routine approach to the tunes (*After You've Gone*, *Ballin' the Jack*, *Runnin' Wild*, and so forth).

✓ **Jerry Valentine: "Outskirts of Town." Prestige 7145, \$4.98 (LP).**

Valentine, a onetime arranger for the Earl Hines and Billy Eckstine bands of the Forties, has assembled a rocking, shouting ten-piece band made up of topflight modernists (Art Farmer, Pepper Adams, Jerome Richardson, Ray Bryant, Buster Cooper, and others) which struts through a variety of blues with the driving swagger that once could be found in the Harlem jump bands. The shift to pulsing earthiness throws a new and heartening light on some of the modernists who often sound glib in their normal habitat—notably the positive punch that Adams achieves on baritone saxophone and Jerome Richardson's exquisite cry on alto. This is real meat-and-potatoes big-band jazz.

JOHN S. WILSON



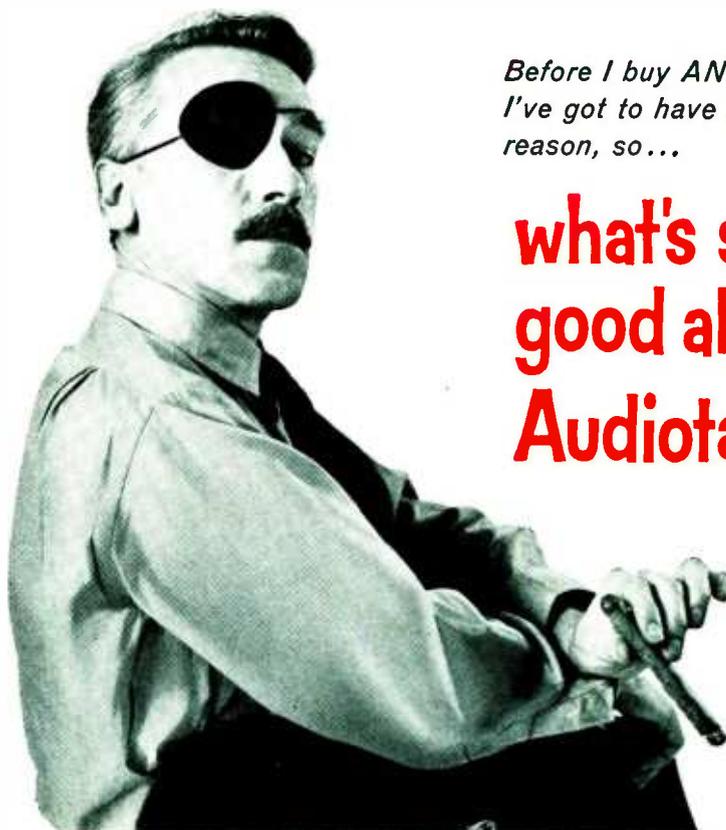
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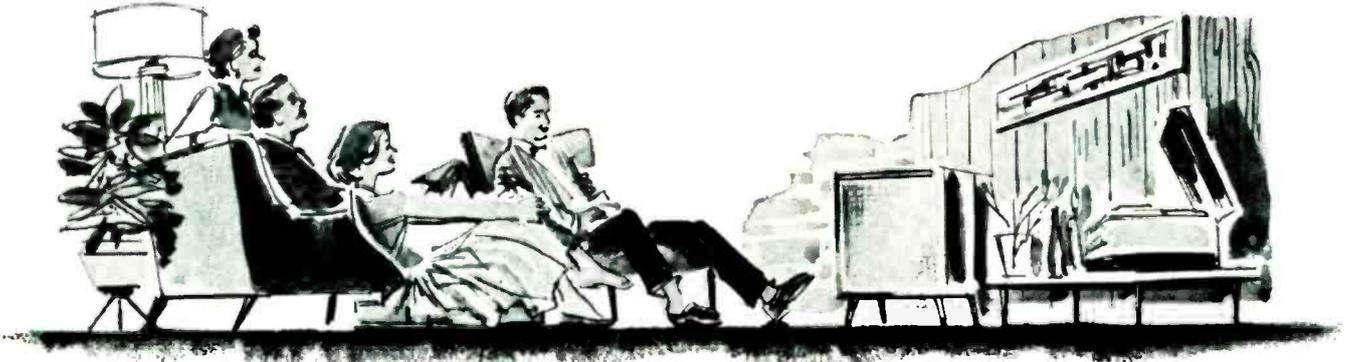
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# the **Tape Deck**

Reviewed by **PAUL AFFELDER** **R. D. DARRELL**

AT LEAST one thing may be said for promoters of the new slow-speed multiple-track stereo tapes: they have disdained any attempt to encourage favorable prejudgments. I can't remember any comparably significant new development in all audio history which has been introduced more ineptly, which aroused more advance antagonisms, or with which more obstacles were put in the way of eager reporters and potential propagandists.

Even though it had been proved to me that my worries about the potential quality of the new tape systems were groundless (as reported here two months ago), the exasperating further delays in being able to make home-listening confirmations (or contradictions) of what I had heard in a laboratory demonstration have hardly been calculated to allay my remaining skepticism. For whatever comfort it may be to lay tape addicts infuriated with the difficulties of investigating for themselves the values of four-track 3 $\frac{3}{4}$ -ips stereo tapes, I can only say that the problem hasn't been any simpler for at least one professional reviewer. The most convincing evidence of the new medium's real worth is its ability, once the playback problem has been overcome, to convince a listener that his long struggle has been worthwhile.

When the first batch of RCA Victor tape magazines for review arrived, I still didn't have a proper machine to play them on. But having anticipated that lack because of the failure of commercial equipments to appear as announced for the Christmas and post-holiday season, I was not entirely unprepared. I had installed a Nortronics TDL-III four-track head on my early-model Viking deck, which has a 3 $\frac{3}{4}$ -ips speed (the Ampex 612 I have been using for the last year or so is, unfortunately, limited to 7 $\frac{1}{2}$  ips only). After making cabling connections from the Viking deck to the Ampex preamps, and removing the magazine "tapettes" for rewinding onto regular reels (a minor nuisance, but far less tricky than getting them back again on their own miniature hubs), I had a way to play the new tapes which, if not ideal, is not unfairly representative of what is available to other audiophiles at the present moment.

Unorthodox as my setup may seem, the results were a complete vindication of claims made for the four-track slow-speed tapes and the narrow-gap heads. Playing the specially prequalified RCA Victor cartridge tapes in this manner, the frequency range is clearly high fidelity by

even the highest current standards. Since I don't have facilities for immediate A/B comparisons with their two-track 7 $\frac{1}{2}$ -ips equivalents, I can't be sure that all of the slow-speed tapes can meet this test as successfully as the two I heard earlier in the laboratory demonstrations. I suspect that perhaps at least some of them (particularly the most ultrabright original recordings) may reveal a slightly less expansive dynamic range and perhaps a bit of audible fall-off at the extreme high end. But without any question in my mind they are superior to all but the very best stereo discs, reproduced by the best available pickups, I have heard so far: much easier to reproduce at reasonably high levels without hum or background-noise distractions, and notably more stereophonic in their expansiveness, depth, and channel differentiation.

These assertions aren't based on memory or general impressions alone. I've made direct A/B comparisons between the "tapette" (KPS 3006, \$6.95) and stereo disc (LPS 1516, \$5.98) editions of "Lavalie in Hi-Fi." Although in reviewing the latter last October I thought it even more impressive than the 7 $\frac{1}{2}$ -ips tape version, I realize now that either I was deluded or the slow-speed tape is better than either. In a direct cross-check it certainly beats the disc by a clear margin in every respect, especially in sonic warmth and depth. Another effective example is the Coldstream Guards Band program (KPS 3003, \$6.95), which has much more of the stereo spaciousness I admired in the considerably shorter 7 $\frac{1}{2}$ -ips version and missed to some extent in the slightly longer stereo disc. While three other "tapettes" of pops programs reviewed earlier in 7 $\frac{1}{2}$ -ips tapes or stereo discs, or both, present less rigorous materials for technical quality evaluations, they too seem not only completely satisfactory but actually superior to many two-track 7 $\frac{1}{2}$ -ips tapes in their more reasonable modulation levels and complete freedom from any suggestion of overload distortion: "Lena Home at the Waldorf-Astoria" (KPS 3005, \$6.95); "The New Glenn Miller Orchestra in Hi-Fi" (KPS 3007, \$6.95); and the Ames Brothers' "Sweet Seventeen" (KPS 2000, \$4.95—a striking example of the shorter "tapettes'" economy, for it runs only a couple of minutes less than the \$8.95 7 $\frac{1}{2}$ -ips version).

Several other pops I shall deal with at a later date, when I hope also to report on the efficiency of the "plug-in" tape playback techniques. Of the three symphonic examples I have received so far,

only two, which haven't been reviewed earlier in stereo tapes, warrant special attention. The other, the Rubinstein-Krips Beethoven *Emperor* Concerto (KCS 4009 at \$8.95—as contrasted with the original \$16.95 price, since reduced to \$13.95, of the 7 $\frac{1}{2}$ -ips edition of nearly a year ago) was not an outstandingly good recording, from a technical point of view; but it surely seems no worse here, where it still sounds (as R. C. Marsh noted of the earlier edition) "as if it were made in a place as big as all creation" and still just as dramatically effective.

In short, then, prejudiced in advance as most listeners may be, and difficult as it is currently to play the new slow-speed multiple-track tapes at all, once heard they prove to be their own best advocates. If I don't yet dare to claim them unreservedly as peers of the very best two-track 7 $\frac{1}{2}$ -ips tapes, they surely have irresistible economic advantages. In any case, they clearly give stereo discs some direct competition which even the most obstinate discophiles will not long be permitted to ignore.

Copland: *Billy the Kid*; Suite; *Rodeo*: Suite. Orchestra, Morton Gould, cond. RCA Victor KCS 6000, \$9.95.

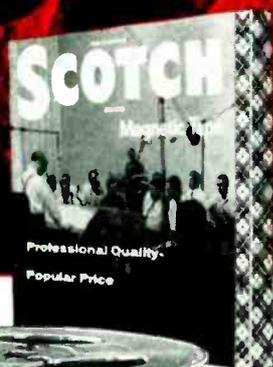
Although I haven't yet been able to A/B this *Billy* with the 7 $\frac{1}{2}$ -ips version reviewed below, the immediate echoes of the latter in my mind seem to be almost identical with what my ears report of the "tapette" edition. Possibly this, which is of course slightly lower in modulation level, doesn't quite match the other's extremely wide dynamic range, but differences are likely to be noticeable only under rigorous test conditions—and only by technical fanatics, since the present version provides, for only a dollar more, some twenty-one additional minutes of relishable entertainment in the form of Gould's jaunty and brilliant performance of the four familiar dance episodes from *Rodeo*, plus that ballet's "Honky-Tonk Interlude."

Tchaikovsky: Concerto for Violin and Orchestra, in D, Op. 35. Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victor KCS 3002, \$6.95.

Originally issued in LP over a year and a half ago, this concerto was so long delayed in its 7 $\frac{1}{2}$ -ips stereo tape release (DCS 64, \$9.95) that the latter never was generally reviewed. But, as I remember it, the recording was only reasonably good, at least in comparison with the out-

*Continued on page 100*

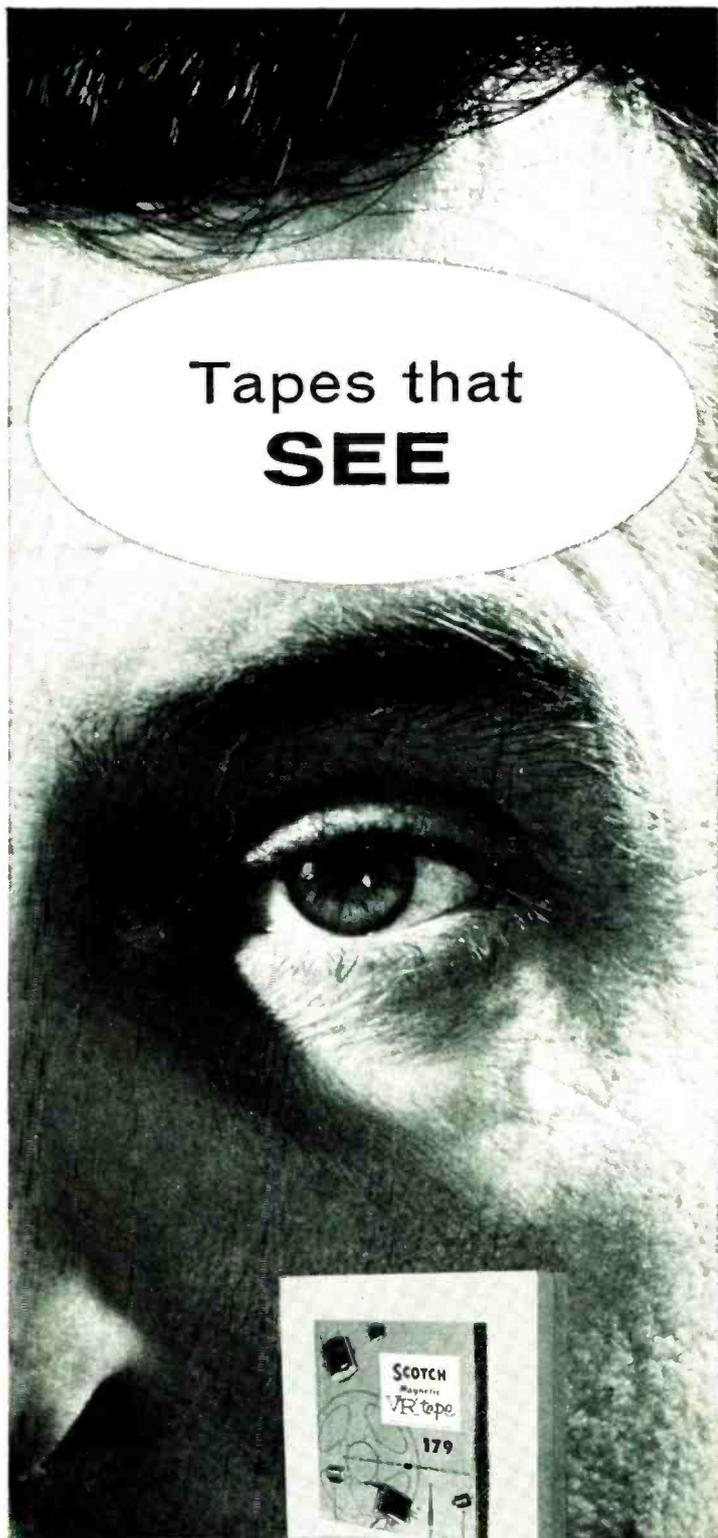
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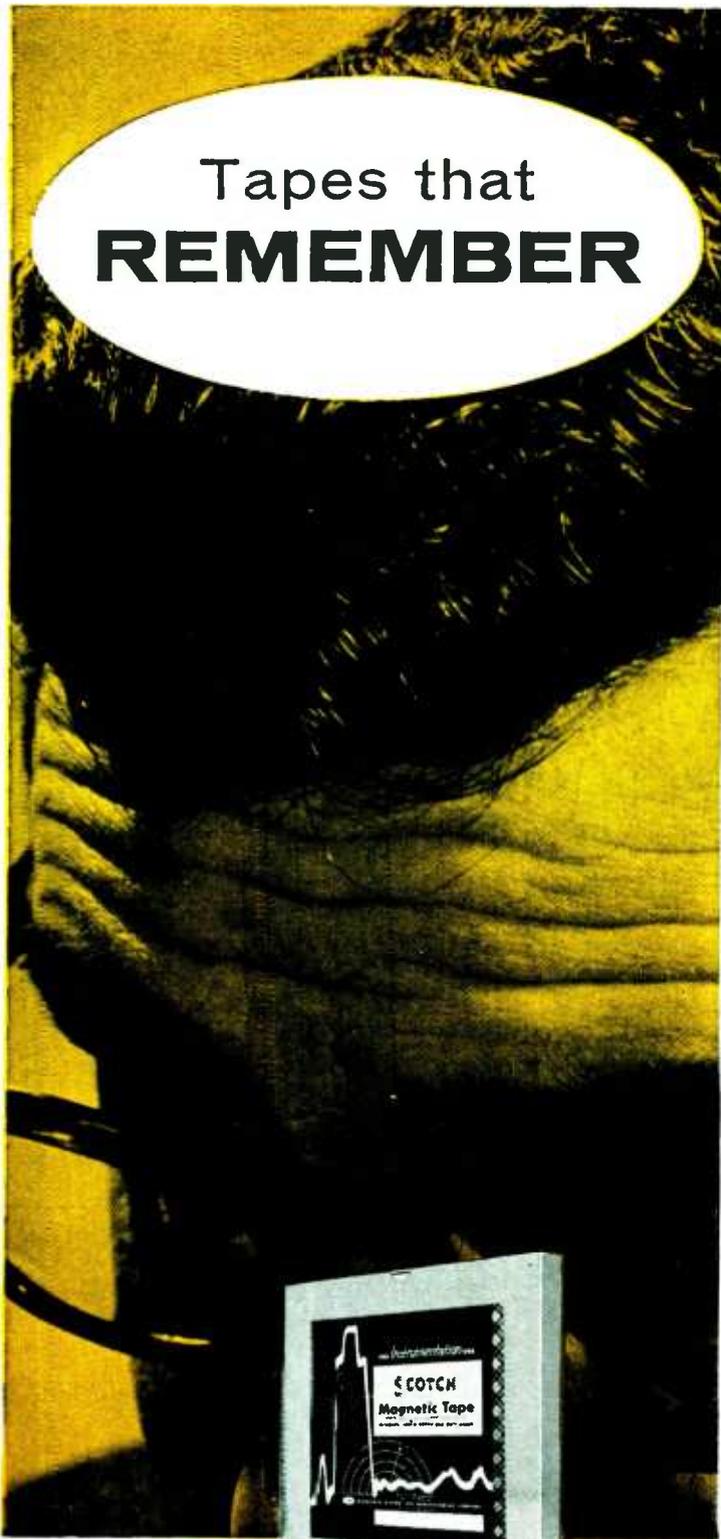
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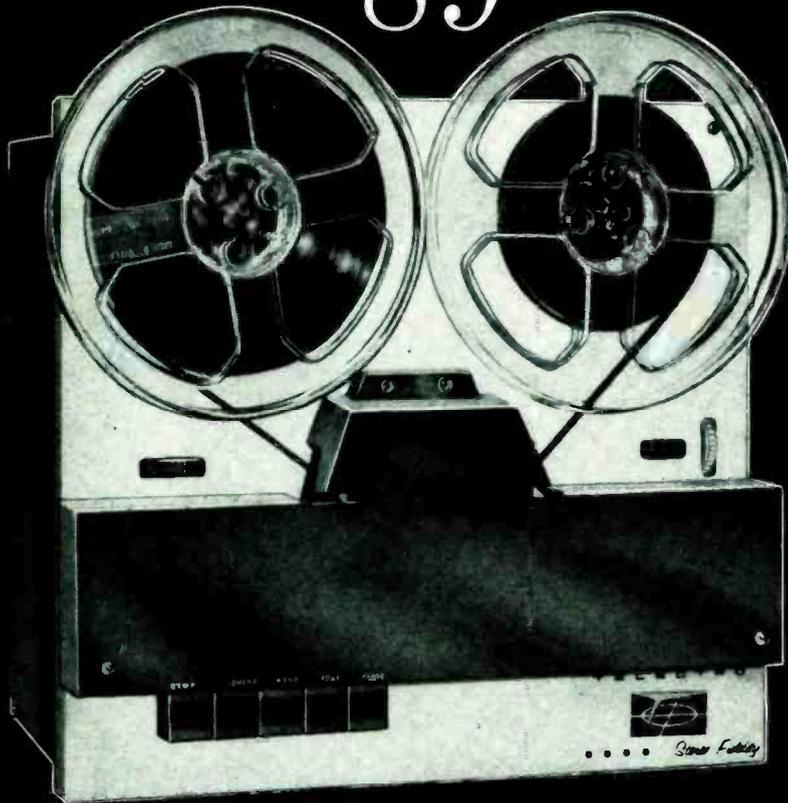
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Continued from page 97

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standing merits of the Heifetz-Reiner performance—a fact made even more obvious in the recent stereo disc edition (LSC 2129, \$5.98). Perhaps the lack of ultra-brilliant highs is a significant reason why I could not detect by ear any technical quality differences, in a direct laboratory A/B comparison, between the 7½- and 3¾-ips tapings. Yet hearing the latter by itself under familiar home conditions and at leisure reveals even better than in the laboratory its substantial, however non-sensational, sonic attractions. Even more effectively, it concentrates one's attention on the music itself, which surely never was played with fresher vitality, more grace, or more bravura. R.D.D.

Following are reviews of conventional two-track 7½-ips stereophonic tapes.

**BERLIOZ: *La Damnation de Faust: Marche hongroise*—See Strauss, Richard: *Der Rosenkavalier: Waltzes*.**

**BIZET: *Carmen: Suite***

Mannheim National Symphony Orchestra, Joseph Rosenstock, cond.  
● ● LIVINGSTON 2019 C. 15 min. \$6.95.

Hearing the Mannheim Symphony for the first time under a conductor more authoritative than Herbert Albert, I'm pleasantly disconcerted to find that what I had previously considered a relative inferiority of its string choirs should not have been attributed to the orchestra itself. Under Rosenstock's more spirited and precise direction, the famous Mannheimer wood winds not only sound better than ever, but for once are well matched by the strings, brass, and percussion. Familiar as the music here may be, it is played with vivacity and lyric warmth in richly broad-spread and reverberant stereo recording. If scarcely a peer of Paray's higher-tensioned, more authentically Gallie reading of a shorter suite in Mercury's more glittering—but acoustically dryer—recording (coupled with *L'Arlésienne* No. 1 in MDS 5-3), this is highly enjoyable in its own right as well as one of the most appealing releases in the "Livingstonette" low-price series. R.D.D.

**BORODIN: *Prince Igor: Poloutsian Dances***

{Glinka: *Ruslan and Ludmilla: Overture*  
Musical Arts Symphony Orchestra, Leonard Sorkin, cond.

● ● CONCERTAPES 514. 5-in. 17 min. \$7.95.

Despite the lack of a chorus and the handicap of orchestral forces much too small to provide the barbaric sonic opulence and frenzied drive demanded here, Sorkin's Borodin performance has, in miniature, all the other essential requirements of color and zest; and in the lighter dances, at least, it is probably the brightest and most graceful of the some five stereo tapings released to date. About the sparkling Glinka overture there can be no

reservation at all. Originally conceived for an orchestra little if any larger than that employed here (and too often over-inflated in concert performances), this work has seldom if ever been recorded as piquantly as the Concertapes stereo engineers have captured it here. R.D.D.

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

Reginald Kell, clarinet; Fine Arts Quartet.  
 ● ● CONCERTAPES 25-4. 35 min. \$11.95.

Perhaps more than any other of its kind, this work should ideally reveal its haunting atmospheric magic in stereo. Here, it does not. As usual, the most obvious faults are too close miking and too high a modulation level, both of which result in a too literally realistic reproduction of every score detail at the expense of the romantic shadowing and introspective spirit of the music itself. Furthermore, matters are not helped by the present performers. Although Kell now seems to have renounced the excessive vibrato which marred his previous version with the Fine Arts Quartet (in a Decca LP of 1951-2 vintage), he also seems to have lost some of his fluency and unflinching command of tonal-coloring subtleties. The occasional edginess of the upper strings also is exposed in the too candid recording, and the performance tends to break up into overmannered episodes. Even the best stereo enticements here, particularly in the enriched clarity of the inner parts and the more just balance of the lower and higher strings, cannot persuade me to abandon my still-cherished Wlach-Vienna Konzerthaus Quartet monophonic LP edition. R.D.D.

**COPLAND: Billy the Kid: Suite**

Orchestra, Morton Gould, cond.  
 ● ● RCA Victor CCS 160. 24 min. \$8.95.

It would be a pity if the choice of conductor (usually associated with pops and novelties) should deter any listener from discovering how much fresher, more vital and idiomatic, Gould's exposition of this homespun ballet score is than, say, an Ormandy's. *Billy the Kid* certainly takes a hip youngster to extract its characteristic savor without verging on mawkishness in the cowboy tunes or grandiosity in the dynamic gun-fight section. Gould is rather more romantic and intense at times than Bernstein (whose memorable but now aged first edition was recently reissued as a Camden LP), but he also is jauntier and captures even better the work's drawing humor. And for good measure he adds to the concert suite itself the perhaps anticlimactic but mightily ingratiating Waltz from the ballet's dream sequence.

Sonically, the present recording, with its extremely wide dynamic range and well-spread but not exaggerated stereoisim, is of course by far the most dramatically effective to date, although its technical advantages are unfortunately counterbalanced to some extent by the

too frank exposure of the limitations of the otherwise excellent orchestra's string choir, which is forced into stridence in attempting to compensate for its lack of natural sonority in the fortissimos.

R.D.D.

**GLINKA: Ruslan and Ludmilla: Overture**  
 —See Borodin: *Prince Igor: Polotskian Dances.*

**MOZART: Quintet for Clarinet and Strings, in A, K. 581**

Reginald Kell, clarinet; Fine Arts Quartet.  
 ● ● CONCERTAPES 25-3. 30 min. \$11.95.

By aural evidence, the present performance of this incomparable Mozart quintet surely cannot have been recorded at the same time (or at least with the same microphone placements) as the simultaneously released Brahms quintet: the clarinet seems farther back and more naturally integrated with the strings; the modulation level is much more reasonable for chamber reproduction; and while the recording itself is less crystal-clear and the stereoism less marked, the over-all blend of luminous tone floats and glows far more magically.

Not unexpectedly, however, the present performance, like most others, reminds us that human artistry never can be wholly heavenly, and it is only the sonics here which efface the still fragrant memory of the exquisitely refined and subtle De Bavier-Quartetto Italiano London LP (now out-of-print). But this Kell-Fine Arts second essay is notably superior to their first (in a Decca LP of 1953) in its freedom from mannerisms, excessive vibrato, and concertolike spotlighting of the wood-wind soloist. Kell's tonal qualities do not lapse into the uncertainties which flaw his Brahms tape; and while he is a shade too careful in the last movement (the Adagio section of which verges on preciousness), elsewhere both he and the Fine Arts four fall only understandably short of the wholly impossible Mozartean ideal of perfectly contrasted and combined vivacity and poetic eloquence. In any case the vital consideration is less the minor imperfections of interpreters and engineers than it is these same men's ability to convey the essence of Mozart's own genius. R.D.D.

**STRAUSS, RICHARD: Der Rosenkavalier: Waltzes**

†Berlioz: *La Damnation de Faust: Marche hongroise*

Graz Philharmonic Orchestra, Gustav Cerny, cond.  
 ● ● LIVINGSTON 2018 C. 13 min. \$6.95.

Inasmuch as the Austrians are noted for the peculiarly idiomatic lift with which they perform the waltzes of any Strauss, it comes as quite a surprise to hear Gustav Cerny and his colleagues from Graz lumbering slowly and ponderously through this concert arrangement of *Der Rosenkavalier's* infectious music. They fare somewhat better in Berlioz's rousing showpiece, but even here Cerny's treat-



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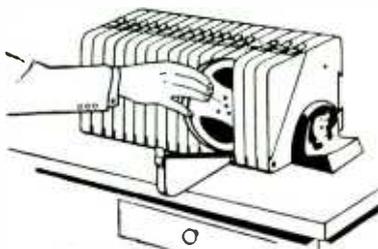
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ment could have had a good deal more tension and finer shading.

The orchestral playing in both works is adequate, though the wood-wind solos would have benefited from more refinement. In the quieter passages, Livingston's sound is first-rate; in the heavier ones, there is an over-all cloudiness and lack of focus in which the strings become lost. The stereo effect is highly satisfactory, and there is absolutely no tape noise. P.A.

**TCHAIKOVSKY:** *Romeo and Juliet, Fantasy Overture*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA IMB 38. 19 min. \$12.95.

Drama, sensibility, and tonal breadth mark Leonard Bernstein's very commendable reading of this popular work; and pleasantly absent is the nervous tension that has marked some of his earlier recordings with this orchestra. Commendable, too, is Columbia's sound, highly directional yet well integrated. The strings—particularly the cellos—have a true stringy quality that never becomes wiry. The only fault with this recording is a slight overemphasis of artificial room resonance; without it, the effect would be more natural. P.A.

The following brief reviews are also of two-track 7½-ips stereophonic tapes.

**Francis Bay:** "Big Bay Band." Omega-tapes ST 7039/41 and 7044. 28 to 36 min., \$11.95 each.

Here is a second batch of "salute" dance programs featured at the recent Brussels World's Fair—this time to Perez Prado, Artie Shaw, Harry James, and Les Brown—played with immense gusto, if not always with wholly American accents, by leader-arranger-soloist Francis Bay's prize-winning Belgian broadcasting ensemble. With the exception of the "Les Brown" reel (ST 7044), the least distinctive in the whole series, the present ten- or eleven-item programs also are notable throughout for the infectious verve and danceability of their performances, as well as definitely outstanding for the brilliant clarity and strongly marked stereoism of their recording.

**Percy Faith:** "Victor Herbert Album." Columbia GCB 31, 24 min., \$10.95.

An abbreviated taping (eight only of originally some twenty-three items) of a two-disc album of Victor Herbert favorites which still strike me as overblown in arrangements and excessively mannered in performance; but the startling superiority in the stereo sound itself (especially in the *March of the Toys*, *Every Day Is Ladies' Day*, and *Dagger Dance*) now persuades me that the recording engineers were done a gross injustice by both the monophonic and stereo disc editions. R.D.D.

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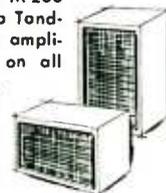
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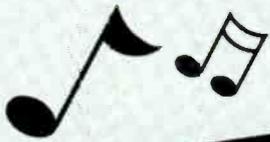
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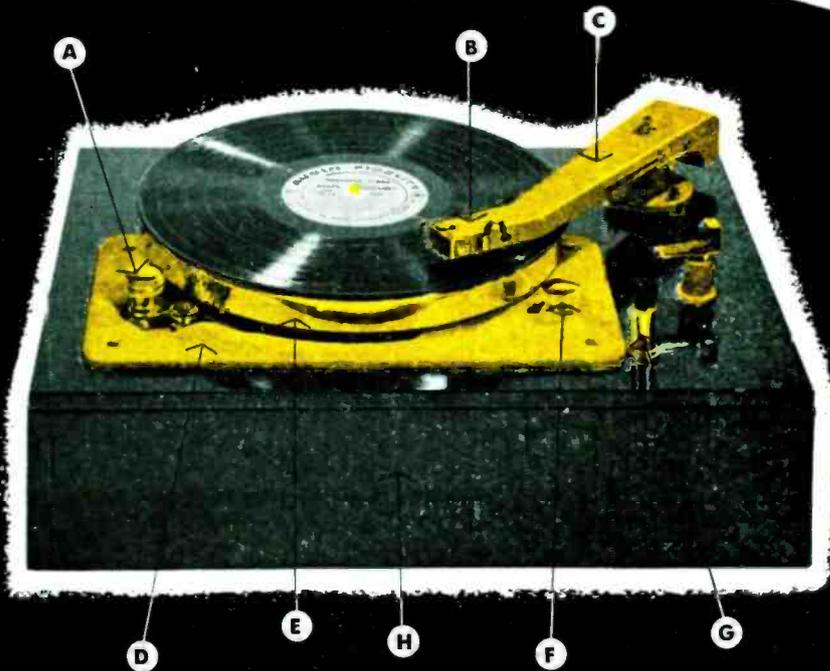
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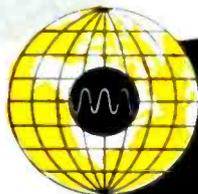
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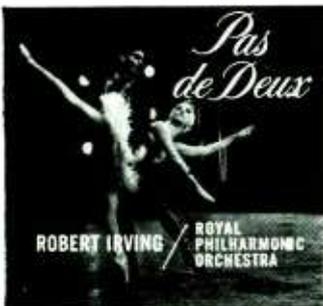


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## PART ONE

# Tenors of the Past

by Philip L. Miller

AT ROUGHLY ABOUT THE TURN of the present century a change came over the art of singing. Whether, as some contend, this was a beneficent (or malignant) result of the vocal writing of Wagner and Verdi, or whether it simply indicated that young vocalists (especially the more personable of them) were no longer willing to spend the years in study formerly considered essential, voices have tended to become larger and less flexible. To some listeners this change was a sign that singing had taken on a new lease of life; to others it meant that the art had been decimated. The market has been flooded ever since with quick and easy vocal methods, and at the same time with books on the lost art of *bel canto*. The case for the "modern" school was well put by Dr. P. Mario Marafioti, discussing "True Canto, not *Bel Canto*" in his book *The New Vocal Art* (1925):

"*Bel Canto*, in the singing of the past, and for the music of its epoch, was irrefutably of inestimable value, for it created, with beauty and style, all the effects demanded by that music. And we grant that, although the taste of the public today is changing to some extent, such effects are still a source of delight to many when well carried out in the operas of the romantic period. But, when this method is discussed at the level of a high form of art, in its relation to modern music, we maintain that its value is misjudged and overestimated."

Dr. Marafioti, who as Caruso's physician had become an authority on singing, lived until 1951, and he may well have been astonished to observe the turn of events in the years after these words were written. We have seen a revival of interest in the older *bel canto* operas, especially those of Mozart, while the novelties of the Teens and Twenties have for the most part been forgotten. And so in our time the need has steadily grown for the type of singing Marafioti declared outmoded. Nor should we forget that in the beginning Caruso himself was of the old school; his unparalleled success as a modern dramatic singer may well be accounted for by his early grounding in the old Italian methods.

In no other category of singers is the change in

vocalism and style so apparent as among operatic tenors. When works of Bellini and Donizetti are revived, the chief weaknesses of casting are usually in the heroes' roles; and tenors who can satisfactorily sing the two arias of Don Ottavio are almost nonexistent. But in the heyday of *verismo*, when the operas of Mascagni, Leoncavallo, Cilea, and Giordano were in the news, the older tenors were not intimidated by the novel musical styles. De Lucia was a famous Canio; Anselmi and Bonci appeared triumphantly in contemporary operas. Perhaps they did not sweep their audiences off their feet in the manner of Zenatello, Slezak, Martinelli, and Pertile, but they needed no apology.

In the listings below there will be found examples of both the "old" and the "new" types of tenor. To the *bel canto* artist beautiful tone was the ideal; the voice was played upon as an instrument, often with highly expressive results. Musical values counted for less than vocal graces; any phrase might be reshaped to suit the singer's whim or to demonstrate his masterly breath control. The "modern" made more of dramatic delivery; he relied upon sheer volume of tone and declamatory diction to convince his hearers. When emotion was called for, he only too often resorted to what has facetiously been dubbed *bel pianto*. Neither elegance nor musical taste was a primary object.

Whatever our personal predilections may be, we should not judge a singer of one school by the standards of the other; for within each group the artists are highly individual. Every generation produces far more forgotten men than immortals. What makes the difference is the ability to sing with authority and conviction; only a convinced singer can be a convincing singer. Every strong personality has its own means of self-expression.

The body of this discography is comprised of tenors from whose recordings recitals have been made. But first is appended a list of miscellaneous vocal collections, far too numerous to discuss in detail, but to which reference is occasionally made. Unless otherwise specified, all discs are 12-inch.

Boito: *Nerone* (excerpts). ETERNA ET 704. \$5.95.  
 Donizetti: *La Favorita* (excerpts). ETERNA ET 0-489. \$5.95.  
 Famous French Tenors. ETERNA ET 708. \$5.95.  
 Famous Italian Tenors. ETERNA ET 492. \$5.95.  
 Famous Records of the Past; Nos. 1-8. \$3.98 each (Jack Caidin, 2060 First Ave., New York, N. Y.).  
 ✓ Famous Spanish Tenors. ETERNA ET 714. \$5.95.  
 ✓ Famous Tenors Sing the High C. ETERNA ET 722. \$5.95.  
 Famous Voices of the Past, Ser. 1. Roccoco 1. 10-in. \$4.50 (Ross, Court & Co., P.O. Box 175, Station K, Toronto, Ont., Canada).  
 Famous Voices of the Past, Ser. 4. Roccoco 4. \$5.95.  
 ✓ Fifty Years of Great Operatic Singing. RCA Victor LCT 6701. Five LP. \$24.90.  
 Golden Age Singers of the Metropolitan Opera Company, 1883-1903. TAP T 305. \$3.98.  
 Goldmark: *Die Königin von Saba* (excerpts). ETERNA ET 0-473. \$5.95.  
 Great Artists at Their Best, Vol. 3. RCA Camden CAL 346. \$1.98.  
 Great Tenors in Viennese Operettas. ETERNA ET 723. \$5.95.  
 Halévy: *La Juive* (excerpts). ETERNA ET 0-475. \$5.95.  
 Leoncavallo and Mascagni: *Vocal Highlights from Rarely Recorded Operas*. ETERNA ET 490. \$5.95.

Meyerbeer: *L'Africaine* (excerpts). ETERNA ET 485. \$5.95.  
 Meyerbeer: *Les Huguenots* (excerpts). ETERNA ET 458. \$5.95.  
 Meyerbeer: *Le Prophète* (excerpts). ETERNA ET 0-476. \$5.95.  
 Mozart: *Opera Recital*. ETERNA ELP 479. \$5.95.  
 Ponchielli: *La Gioconda* (excerpts). ETERNA ET 483. \$5.95.  
 Puccini: *Foremost Puccini Singers of the 20th Century*. TAP T 308. \$3.98.  
 Puccini: *Tenor Arias*. ETERNA ET 724. \$5.95.  
 Rossini: *Opera Recital*. ETERNA ET 707. \$5.95.  
 Souvenirs of Opera, Ser. 1. International Record Collectors Club IRCC L 7011. 10-in. \$3.98 plus postage (318 Reservoir Ave., Bridgeport 6, Conn.).  
 ✓ Souvenirs of Opera, Ser. 2. IRCC L 7012. 10-in. \$3.98 plus postage.  
 Souvenirs of Opera, Ser. 3. IRCC L 7013. 10-in. \$3.98 plus postage.  
 Souvenirs of Opera, Ser. 4. IRCC L 7014. \$5.95 plus postage.  
 ✓ Ten Tenors; Ten Arias. RCA Victor LM 1909. \$4.98.  
 ✓ Twenty Great Tenors in Recording History. TAP T 303. \$3.98.  
 Verdi: *Tenor Arias*. ETERNA ET 703. \$5.95.

#### ANSELMU, GIUSEPPE (1876-1929)

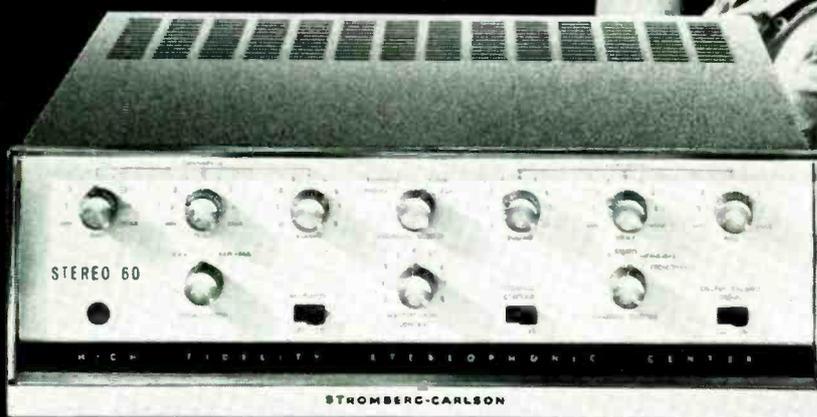
Never known in this country except through his recordings, Anselmi was one of the most distinguished of the old-

school tenors in the early years of this century, highly listenable even for those whose sympathies lie with the more "modern" singers. His tone as reproduced is richer than Bonci's, and he makes less of a specialty of vibrato than De Lucia. Furthermore, he would be accepted today as a better musician than either of these gentlemen; like Sembrich, he is said to have been an accomplished violinist and pianist, and among his numerous recordings may be found several of his own compositions. His recorded repertory shows considerably more imagination than was common in his day. Aside from such forgotten operas as Giordano's *Marcella* (Scala) and Paderewski's *Manru* (Eterna, Scala)—the latter not without musical interest—he has left us, too, an unfamiliar air from Handel's *Serse*—"Va godendo vezzoso e bello" (Eterna), perhaps not the last word in Handelian style but vocally admirable.

At his best—as in the *Luisa Miller* recitative and aria (Eterna, Scala)—Anselmi is an artist of towering stature. Here, for once, is a tenor who appreciates the dramatic value of the dotted notes Verdi wrote into this melody. He was not, however, above some of the exaggeration characteristic of his school, as witness the stretching to which he submits "*Una vergine*" (Eterna, Scala) and "*Amor ti vieta*" (Eterna, Scala). And occasionally he is hampered in recording by the piano accompanist, as in "*Cielo e mar*" (Scala) with its too jaunty rhythm.

With a definitely lyric voice (though he could swell it to ample size) Ansel-

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mi's approach to dramatic numbers was more lyrical than is usual; yet by purely vocal means he was able to make them telling. A contrast between his treatment of "Ah Manon, mi tradisce" (Scala) and Zenatello's is very revealing. In his throat *messa di voce*—swelling and diminishing upon a sustained tone—is an effective expressive device. The two LP recitals are characteristic. Eterna includes ten selections, Scala fourteen (counting recitatives with arias and continued scenes as units). Of these, six numbers are duplications. The masterpiece of both is the *Luisa Miller* cited above. The final scene from *Lucia* is the finest thing exclusive to the Scala disc. Technically, Eterna seems to have the advantage, for the voice is fuller in sound and more forward. A very polished "O paradiso" is included in Souvenirs, Ser. 2.

—Giuseppe Anselmi Sings. SCALA 816. \$5.95.

—Operatic Recital. ETERNA ET 711. \$5.95.

*Love & Romance*

#### BONCI, ALESSANDRO (1870-1940)

Bonci won his place in American operatic history as the great rival of Caruso. In the early days of the century he was a formidable competitor precisely because he differed in so many essential ways. Today he is also remembered as perhaps the last in the long line of old-school *bel canto* tenors, certainly one of the greatest of them. Small in stature and not noted for dramatic gifts, he was content to don the costumes of the characters he

portrayed, then let his lyric voice do the rest by means of the most polished vocalism. There was said to be no such stylist among the singers of his early prime, with the exception of Madame Sembrich. In this respect his records are enormously revealing. Such changes have come over the conventions of musical style (aside from the purely vocal) that what was accepted with rapture in 1910 would hardly pass today. I am thinking especially of Bonci's Gluck and Mozart singing. One example, "O del mio dolce ardor," has been twice offered on LP (Scala: *Famous Italian Tenors*). The conception of a steady rhythmic pulse seems not to have occurred to Bonci's generation.

Vocally, I think most of his records must leave something to be imagined. The tone quality is inclined to whiteness and is subjected to a little more calculated vibrato than the situation warrants. His recording career began in 1905 (when he was thirty-five) and extended into the electrical period; the best examples are his early Fonotopias. The best of all, I should say, is "A te, o cara," with its high D flat (Scala; FRP 6). Also excellent are the three parts of the last scene from *Lucia* (Scala) and the two *Favorita* arias (Scala; Donizetti). A good example of Bonci's "modern" style is an aria from *Zaza* (Leoncavallo-Mascagni). Of unusual interest, too, is the only one of his electric recordings so far available on LP: "Torna ai felici di" from *Le Villi* (Puccini Singers), a little-known selection sung with both elegance and eloquence. Though the singer was in his

midfifties and obviously past his vocal prime when he made his last records, his voice took kindly to the new method of reproduction. An immensely valuable souvenir, not as yet reissued, is the *Ballo in maschera* quintet, in which Bonci's light-hearted musical chuckle may be compared with Caruso's well-known (but at present unavailable) performance.

—Alessandro Bonci Sings. SCALA 811. \$5.95.

#### CARUSO, ENRICO (1873-1921)

In discussing the recordings of Caruso it is possible—indeed it is all that's necessary—simply to touch lightly on the high spots. Surely, as masters of ceremonies say, he needs no introduction. Not only does he remain by popular acclaim, and with plentiful documentation, the greatest singer of our century; more than any other person, with the exception of Edison himself, Caruso is responsible for the fact that today the manufacture and sale of records is a major industry—and that this magazine exists. The phenomenal success of the Caruso records was not simply a matter of personal popularity, nor indeed solely of good management. There were a few singers in the acoustic period whose voices had precisely the quality that recorded well; of these, Caruso was the greatest. It would be too much to say that he never made a poor record, yet among the 265 titles listed in John Secrist's definitive discography there are remarkably few failures, fewer still technically poor jobs. Caruso's first rec-

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ords were the Pathé cylinders made about 1901. His next session was with Zonophone in Milan, early in 1902. Very shortly thereafter he made his first G & Ts, also in Milan; in February 1904, shortly after his Metropolitan debut, he began the association that was to last the rest of his life, with the American Victor Company. No singing career is better documented than his is by the stream of recordings that followed. We can actually hear the deepening of the tone quality from year to year, the change from a lyric to a dramatic organ; we can trace the development of the Caruso style. Some of us will hold that the early *bel canto* singing is the great Caruso, for surely the tenor never made a recording to surpass the two-part "Una furtiva lagrima" of 1904 (RCA Victor: first part only); to others the magnificent outpouring of his voice in "Deh ch'io ritorno" from *L'Africaine*, made at one of his last sessions in 1920, sets his all-time high (*Fifty Years*). (It is a fact that the latter remained unpublished until 1933; such was its uncanny brilliance that it was virtually impossible to play on acoustic equipment.) Other outstanding performances include the incomparable "Ah si, ben mio" (1908) (*Opera and Song*); his unapproachable "Vesti la giubba" (1907) (*Anthology; Operatic Arias*); the various versions of "Celeste Aida" (1911 in *Anthology; Operatic Arias*; 1902, with the soft ending, in *Eterna*; Tap; Rococo 7); and the amazing "Sei morta nella vita mia" (1918) (*Anthology*).

A large and representative selection from the Caruso repertory has been transferred to LP. Scala, Eterna, Rococo, and Tap have concerned themselves with the early examples, Scala offering all seven of the Zonophone titles as well as the three Pathés; Eterna nine of the ten selections recorded at the first G & T session and five from the second; Rococo spreads seventeen Zonophone and G & T recordings over three LP sides; Tap gives us twenty selections, mostly G & T with a few Zonophones. Most of the operatic numbers were done again in later years, so the interest in these programs is in the purely lyrical singing. Technically the best job of the four is Eterna's. The originals from which the dubbings were made must have been in unusually good condition; for the most part the voice is well forward and very vital. In a couple of instances the pitch is a half-tone high, in which respect the Scala disc is better. But in all four cases the work has been generally well done.

For a comprehensive survey of Caruso's art we have RCA Victor's *Anthology*, including most of the most famous takes, and the abridgment of this, titled *The Best of Caruso*. Not all the performances I have singled out for mention above are included in these discs, but among the high lights are the great *Otello* duet with Rullo, the sincere and moving "Handel's Largo," the noble singing of Rodrigo's prayer from *Le Cid*, the *Juice* aria, and many more. Caruso has been accused, as have most Italians, of overemotionalizing, but as an Italian he is comparatively in-

nocent. What saves him when he does indulge is a natural dignity, a genuineness that has not been equaled in our time. That his records can still be sold in such numbers is proof enough that the appeal of these qualities is universal.

—*The Best of Caruso*. RCA VICTOR LM 6065. \$4.98.

✓—*Caruso: An Anthology of His Art on Records*. RCA VICTOR LM 6127. Three LP. \$14.94.

✓—*Caruso before His American Conquest*. ETERNA ET 725. \$5.95.

✓—*Caruso in Opera and Song*. RCA VICTOR LCT 1034. \$4.98.

✓—*Caruso in Operatic Arias*. RCA VICTOR LCT 1007. \$4.98.

✓—*Enrico Caruso: The First Recordings, 1901-1903*. TAP T 307. \$3.98.

✓—*Enrico Caruso Sings*. SCALA 825. \$5.95.

✓—*Famous Voices of the Past: Enrico Caruso*. ROCOCO R 2. \$5.95.

✓—*Famous Voices of the Past: Enrico Caruso and Francesco Tamagno*. ROCOCO R 7. \$5.95.

#### CLEMENT, EDMOND (1867-1928)

Clement was one of the finest artists ever to record, and in his old Victor series one of the most satisfactorily reproduced. His was a voice limited in volume (though surprisingly full and dramatic when occasion arose, as in the big *Werther* aria). The quality may perhaps be described as silken; the tone was always rich, smooth, and even. He was capable of astonishing feats of bravura, as in the French "Ecco ridente" (Scala), was a

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superbly subtle interpreter of French songs, and a singing actor noted for his Don José, his Des Grieux, his Roméo. By all odds his most famous recording is "Le Rêve" from *Manon*, made for Victor in 1912, which set a standard for this aria no other artist has met (*Fifty Years*). Neither the superb *Werther* aria already mentioned nor his distinguished "Berceuse" from *Jocelyn*, nor yet the great *Pêcheurs de perles* duet with Journet or the several duets he made with Farrar, has so far been rediscovered.

Several of the chansons he recorded for Victor may be had in other versions in the Scala recital—*Il neige*, *Bergère légère*, *L'Adieu du Matin*—if not quite so excellently recorded. Also included are two arias from *La Dame blanche*, one of which—"Viens, gentille dame"—is a piece of superbly controlled singing, the other a dashing tour de force. "Le Rêve" as offered here is only less satisfactory than the Victor version. Martini's *Plaisir d'amour*, Hahn's *Mai*, and the traditional *Filles de la Rochelle* are very welcome new material. I have a misgiving or two about the pitches of some of the dubbings, however.

—Edmond Clement Sings. SCMLA 819. \$5.95.

CROOKS, RICHARD (1900- )

If John McCormack could ever be said to have had a successor, that heir was surely an American named Crooks. Gifted with an unusually pleasing voice, with a touch of what one might suspect was Irish sun playing on it, at his best he had

something of his great predecessor's talent for making the most of slight material. The "recital" remaining in the active lists (several others have come and gone by way of RCA Camden) conveys this quality. Even so hackneyed a song as *Because* is given a certain distinction: one can almost accept it as a serious piece of music. Again, in Bartlett's *Dream*, Crooks avoids the obvious all-out approach and maintains his dignity. *Mother o' mine*, too, is certainly a dangerous song, and the affirmation of Crooks's final high tone comes near the edge; yet the total effect is convincing. Here the way the tenor gives just enough suggestion on the word "tears" is particularly worth noting.

I am less impressed by *The Merry Widow Waltz*, with its self-conscious English text, or the rather obvious Victor Herbert numbers. The *Jocelyn* lullaby, sung to John McCormack's English text and with a violinist playing Kreisler's obbligato, is pleasant enough but hardly a match for the great performance it recalls. Tosti's *Goodbye*, sung in a rather straightforward manner, is hampered by a continuous violin obbligato which I do not recall hearing before. Two French numbers, the Massenet *Élégie* and the Song of *India*, are more or less routine; but the final number of the recital, *The Lost Chord*, complete with organ in the accompanying orchestra, is done in impressively clean and persuasive style. The Crooks Foster program contains most of the favorites, some given with not inappropriate male quartet and banjo, others—like *Jeanie*, *Beautiful Dreamer*, *Come*

*Where My Love Lies Dreaming*, and *Ah! May the Red Rose Live Always*—sung tastefully with piano. An example of Crooks as an operatic singer may be found in *Great Artists at Their Best*, Vol. 3—"Salut, demeure," from *Faust*.

—Souvenirs. RCA CAMDEN CAL 128. \$1.98.

—Songs of Stephen Foster. RCA CAMDEN CAL 124. \$1.98.

ESCOLAIS, LEON (1859-1940)

The American fame of this tenor, who recorded for Fonotipia in 1905 and 1906, is chiefly due to his recent discovery by collectors. As a member of the New Orleans Opera Company he toured the country, though he seems never to have reached New York. It is reported that at a performance of *Trovatore* he was forced to encore "Di quella pira" five times, which, as the critic calculated, brought the evening's score up to twenty high Cs. Escolais recorded brilliantly, and we can easily believe what we read of his voice. Unquestionably it was a powerful one, superbly trained and used with taste. The tone was notably clear and pointed, his style compellingly vital, both in the music of the old and of the modern schools. His diction in both French and Italian was beautifully forward. Once in a while in his recordings a tone will sag a bit, but this may well have been due to mechanical shortcomings of the old discs. His repertory as listed in the Bauer catalogue is unusual, including standard arias from *Aida*, *Otello*, *Trovatore*, *Africaine*,

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and *Juive* (sung interchangeably in French and Italian) together with others from *Polyeucte*, *Le Mage*, *Sigurd*, and *Pierre l'Hermitte* and a number of little-known songs.

Thirteen selections have been excellently dubbed by French Odéon. Perhaps the most interesting of the lot is an air from Verdi's *Jérusalem*, the French version of *I Lombardi*, rewritten by the composer for Paris. The tenor also recorded this air in Italian (*Souvenirs of Opera, Ser. 2*). He sings a good "Ah si, ben mio" and hurls out "Di quella pira" excitingly in French; later he gives us a sample of what must have been a terrific Otello ("Dio mi potevi") again in translation. The "Sicilienne" from *Robert le Diable* is probably his most famous record: it appears not only in the Odéon recital but in *Famous Tenors Sing the High C*. The grand trio from *William Tell* (sung in Italian with Magini-Coletti and Luppi) appears both on Odéon and Eterna's Rossini recital. *Souvenirs of Opera, Ser. 2* also contains a dramatic "Ora e per sempre addio" in French.

—*Le Livre d'Or du Chant: Escolais*. ODEON ODX 145 (available from The Record Album, 208 West 80th St., New York 24, N. Y.). \$5.95.

#### GIGLI, BENIAMINO (1890-1957)

From my first seasons of operagoing I remember Gigli as a rising young tenor in whose voice some *aficionados* could detect certain tones reminiscent of Caruso

himself. Great things were, of course, expected. The young man did not cut much of a figure on the stage, and sometimes his singing also was a bit gauche. But Caruso had gone a long way from the time of his New York debut, and the story might be repeated. In fact, Gigli's stay at the Metropolitan lasted twelve seasons, and I suspect that during this period his singing reached its peak. For myself I can say that on the basis of sheer sensuous beauty his voice was the finest tenor I have heard.

He excelled in the standard Italian lyric roles, took part in such revivals as *Mefistofele*, *Gioconda*, *Falstaff* and in the first Metropolitan productions of *Andrea Chénier* and *Le Roi d'Ys*. Like most Italians he never really mastered the French language, but sang often as Faust, Roméo, and Wilhelm Meister in *Mignon*. His limitations in another direction were demonstrated when he appeared as Don Ottavio in the famous revival of *Don Giovanni* with Ponselle, Rethberg, Fleischer, and Pinza. After his departure from New York he appears to have taken the dramatic side of his art more seriously, and his voice seems to have grown in power and depth. He did not, however, develop in the way Caruso did, though his career, lasting almost to the moment of his death, was some years longer.

While we have had quite recent recordings, including one of the last Carnegie Hall recital, made when Gigli was sixty-five, this artist has received very little attention from the producers of vocal reissues. Rococo thus fills an important

gap with its recent disc, made up, if I am not mistaken, entirely of European recordings dating from about the time of Gigli's Metropolitan debut in 1920. The voice, therefore, is consistently young and fresh, and the style has not yet acquired all the mannerisms that were to become familiar. If anything, this singing is a little restrained. There are duets from *Favorita* and *Gioconda* with the vibrant Italian mezzo Elvira Casazza (the blend is excellent in the *Gioconda*); others with the baritones Zani and Pacini and the sopranos Baldisseri and Zamboni. And there is some beautiful singing in a little-known aria from *Lodoletta*, which Gigli created in 1917.

Gigli's performances in the complete recordings of *Bohème*, *Madama Butterfly*, *Tosca*, *Pagliacci*, *Andrea Chénier*, and *Ballo in maschera* are justly famous; they are unfortunately no longer available through RCA Victor (*Bohème*, in imported pressings, is in stock at Lambert & Mycroft, Haverford, Pa., at \$12.95 plus 75¢ postage; also a program of *Italian Classic Songs*, ALP 1174, at \$4.98). The tenor appears in *Fifty Years*, singing the "Improviso" from *Andrea Chénier*. This 1922 acoustic is a splendid memento of the first Metropolitan production given the previous year. In the same anthology Gigli sings "Ai nostri monti" with cloe Elmo. —*Famous Voices of the Past: Beniamino Gigli*. Rococo R 15. \$5.95.

#### JADLOWKER, HERMANN (1879-1953)

A frustrating fatality seems to have

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dogged the career of this richly endowed tenor. In his three Metropolitan seasons (1910-12) he established himself as a useful, dependable, and popular singer; in the course of his varied activities he shared acclaim with Gerakline Farrar in the premieres of Humperdinck's *Königskinder* and Wolf-Ferrari's *Le Donne curiose*. But he had a great admirer in Kaiser Wilhelm, who lured him back to Berlin with an offer he could hardly turn down. With the first World War, the tenor's position at the Royal Opera became precarious, for having been born in Riga he was a Russian subject and therefore an enemy alien. The patronage of the Kaiser kept Jadowlker singing, but only until the end of the war. In another decade he was back in Riga as cantor in the Synagogue and professor in the Conservatory. His next and final move, in 1934, was to Israel, where he taught singing until his death.

Jadowlker had a unique voice, rich and dark in color, powerful enough for dramatic climaxes, yet used with restraint, and flexible enough to meet the demands of the old school. The Scala recital contains several demonstrations of his excellent trill. I suspect that some of the overtones of his voice managed to get lost in recording, which would account for what at times sounds like a hard, driven quality, also for some vacillating intonation.

Scala's dubbings are far and away the best I have heard of this tenor, though some of his old Victor originals (not yet transferred to LP) still sound wonder-

fully well. One is especially struck in this program by his reserve, the quiet and reflective approach to a number of the arias. The first one, from *Eugen Onegin*, is a good case in point; the death scene from *Otello* also is kept on a low dynamic level, though it is by no means lacking in drama. These and several other Italian arias are sung in German—perhaps for this reason "*Il mio tesoro*" is on the heavy side. "*E lucevan le stelle*" and "*Ah si, ben mio*" are done in Italian, the latter certainly rating as one of the best on records, and the *Huguenots* air, with its brilliant but unforced cadenza, shows that the French language also was kind to his voice. His "*Magische Töne*" from Goldmark's *Queen of Sheba* is gracefully sung, if not with all the finish of Slezak's. A tour de force is "*Fuor del mar*" from *Idomeneo*, sung in German. This dazzling performance has appeared twice before on LP, but not with the good effect of this dubbing. With all the impressiveness of the roulades and trills, one must report, however, that there are several notes that sag in pitch. Jadowlker's discography is a long one. From among the duets, several with Frieda Hempel are included in her two recitals (Rococo R 8; Scala 832).

—Hermann Jadowlker Sings. SCALA 839. \$5.95.

LAURI-VOLPI, GIACOMO (1894- )

Lauri-Volpi made his Metropolitan debut in 1923 and remained with the company for a decade. He is still singing in Italy.

His voice was big and penetrating, though his repertoire embraced most of the lyric roles. In his first New York season he was heard in *Rigoletto*, *Traviata*, *Bohème*, *Tosca*, and *Il Barbiere*. In 1926 he was very much in his element as the Met's first Calaf in *Turandot*, and later as Pollione to Ponselle's Norma. He was never noted for really subtle artistry, yet he was not without taste. He had acquired certain artistic devices, such as a sustained diminuendo, and rapid vibrato, by no means displeasing even if not always managed smoothly.

Perhaps his best recordings were from the Nile Scene from *Aida*, sung with Rethberg and De Luca, but unhappily these are not on the current lists. His Scala recital, however, shows pretty well both his talents and his limitations. Strangely, a couple of the arias—"A te, o cara" and "*Una vergine*"—are a half-tone below their original keys. I understand he in fact sang the first of them so (*Twenty Great Tenors* corroborates this), but it is hard to believe he actually made this transposition in the second. "*Spirto gentil*" is quite effective, and "*O paradiso*" more so. *Manon* and *Werther* arias sung in Italian, however, are rather heavy, I should say the least effective of his efforts. Oddly, the recital ends with "*Ah si, ben mio*," following its stretto, "*Di quella pira*." These are only mildly interesting. A later electrical recording of "*Addio, fiorito asil*," with the baritone Borgonova (not named here) appears effectively among Eterna's Puccini arias, and "*Che gelida manina*" in *Famous Tenors Sing*

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—Giacomo Lauri-Volpi Sings. SCALA 830. \$5.95.

**LAZARO, HIPOLITO (1889- )**

Lazaro was another of those tenors whose fortunes are in their top notes. He came to the Metropolitan in 1918, later taking part in that season's revival of *Puritani* with his fellow-Spaniard Barrientos. Though he had previously done some recording for Victor in South America, he now became a featured Columbia artist, running through the usual tenor repertoire. Perhaps with old associations in mind Scala has coupled a side of Lazaro's Columbia records with a side of Barrientos, including one duet for the two artists.

The contrast in their styles is rather striking: Barrientos worked with a diminutive instrument and an apparently placid temperament, but always showed herself the precise and finished artist; Lazaro, to put matters plainly, was powerful, gifted, and crude—perhaps to be explained by the fact that he is said to have been largely self-taught. His "Di quella pira" (an electrical recording) shows a couple of ringing high Cs, but also reveals some choppy phrasing. "Vieni fra queste braccia" has the celebrated high D, but here Lazaro falters a bit. His tendency to slide into his sustained tones is shown up in "A te, o cara" (here a half-tone low by the printed score, which for Lazaro of all singers seems an unlikely accommodation).

There is too much portamento in "Vesti la giubba," and in "E lucevan le stelle" there are a couple of sobs to end all sobs. The latter emerges otherwise a weak and distant recording. "Questa o quella" is much better. Several electrically recorded Spanish pieces that close the recital show the tenor to his best advantage. "Di quella pira" and "A te, o cara" (with the pitch corrected) come again in *Famous Spanish Tenors*, along with another electrical take, "Corriam, corriamo" from *William Tell*.

—Hipolito Lazaro Sings. SCALA 806 (with Maria Barrientos Sings). \$5.95.

**LUCIA, FERNANDO DE (1860-1925)**

De Lucia is probably the most controversial of all the tenors considered in this discography; mere mention of his name in a group of vocal enthusiasts is often enough to start an argument. He can, with equal justice, be cited as an exponent of the vocal perfection and of the musical excesses of the old Italian school. His coloratura, as so magnificently demonstrated in his celebrated "Ecco ridente" (Classic: Eterna I; Scala), is certainly beyond anything else of the kind ever recorded by a tenor; at the same time his "Il mio tesoro" (Eterna II) just as surely would not be tolerated in the opera house today. So perfect was his vocal control that it could only too easily become an end in itself; the meaning of a musical phrase might be obscured, or even destroyed, by his exquisite shading. This very exquisiteness is, of course, a charge

against him on the part of those who regard virility as the supreme virtue. To these his admirers may well reply by pointing to his powerfully dramatic, if musically very free "Vesti la giubba" (Classic; Scala) from one of his most successful roles (it is interesting to recall that De Lucia was the Metropolitan's first Canio, in 1893) and to arias from other operas modern at the time, such as *Adriana Lecouvreur* (Classic), *Andrea Chénier* (Eterna II), and *Fedora* (Classic). Indeed "Mia madre" from the last-named may serve as a lesson in legato singing.

We cannot escape mention of De Lucia's vibrato, or tremolo as it is variously called (on this point some clarification is needed, inasmuch as authorities do not agree in their definitions of these terms). Whichever word is used, however, there can be no question that in De Lucia's case this device was a studied and controlled effect, not a physical weakness or a vocal shortcoming. Indeed, it was regarded as part of the equipment of the true *bel canto* singer. Perhaps De Lucia overdid it, as many violinists do; perhaps it was no better than a trick. But as the records prove, it was a part and parcel of his conscious artistry.

De Lucia's G & T recordings were made between 1903 and 1906, when he was in his forties. The list is long and varied, ranging from the standard Italian opera arias (including some very Italianate French arias and duets in translation) through Neapolitan songs (sung as only a patriotic native can sing them), Tosti, Costa and Denza favorites, to several ap-

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plications of pure *bel canto* to *Lohengrin*. Many of these were sold in this country by Victor. An engagement with Fonotopia, 1910-12, seems to have produced nothing but more light songs. Then from 1915 to 1920 (as the artist approached sixty) he seems to have set out to record his entire repertoire for Phonotype, a company built around him. Among other things the project embraced a complete *Barber of Seville* and *Rigoletto*. His partners in concerted numbers during the G & T days included such artists as Boninsegna, Galvany, Huguét, Badini, and the Pini-Corsis—all famous in their own right; those appearing with him on Phonotype were pretty routine at best, like the shrill sopranos Angela de Angelis and Maria del Piano.

Our most generous representation of this tenor's art is the two-disc Classic Editions recital. This includes, along with selections noted above, such things as an irresistible duet from *L'Elisir d'amore* with Badini, a "*Che gelida manina*" with an altered melodic line (as Puccini himself alters it later in the opera), arias, duets, and Neapolitan songs. Obviously the producers of this re-recording have been concerned with correcting pitches, though with so independent an artist this must necessarily be done mostly by ear. The first Eterna recital is less satisfactory in this respect, although the voice is nicely forward in reproduction. If the pitch sometimes varies even in the course of a single aria, the dubbing engineers can hardly be blamed. Eterna's second recital gives evidence of greater

care, however. Among the best features are "*Parmi veder le lagrime*" from *Rigoletto* (here given complete with recitative—Classic Editions has only the aria) and scenes from *L'Elisir d'amore*, *Don Pasquale*, *Andrea Chénier*, and *Mefistofele*. There are also three duets with De Angelis and Del Piano.

Scala's sampling is a good cross section: "*Ah non credevi tu*," with fine legato but some choppy phrasing (also on *Golden Age Singers*); several Verdi, Puccini, Leoncavallo, Mascagni, and Massenet arias; duets from *Les Pêcheurs de perles* with Huguét and *Huguenots* with De Angelis (the latter duplicating Eterna I). An example of too much embroidery is the *Don Pasquale* serenade (one would hardly recognize the tune). On the other hand there is a nice effect in the *Luisa Miller* aria, a surprise understated climax after a fine crescendo. From all these recitals we miss De Lucia's fascinatingly unidiomatic *Lohengrin*.

✓—*Singers of the Golden Age, Vol. 2: Fernando de Lucia*. CLASSIC EDITIONS CE 7002. \$9.96.

—*Fernando de Lucia: Recital No. 1*. ETERNA ELP 0-464. \$5.95.

—*Fernando de Lucia: Recital No. 2*. ETERNA ET 715. \$5.95.

✓—*Fernando de Lucia Sings*. SCALA 814. \$5.95.

MCCORMACK, JOHN (1884-1945)

Like Caruso, Emilio de Gogorza, Alma Gluck, and Marcel Journet, McCormack was an artist whose voice and style nat-

urally "took" in acoustic recording. The number of his discs is legion; his career in the studios lasted almost to the end of his life. As with Caruso, therefore, we can note the development in style over the years, the deepening of vocal quality. McCormack was in no sense a rival of Caruso (the friendship that existed between the great tenors is proverbial); he never made the transition from a lyric to a dramatic tenor, nor did he particularly thrive in opera. He preferred the more refined art of the concert hall, possibly partly because he knew his limitations as an actor.

In a sense there were two John McCormacks. There was the very serious artist whose greatest pleasure lay in singing Wolf, Schubert, and Bach; and there was the superb encoresist, who kept his delighted compatriots coming back to hear him lavish his art on the drawing-room ballads he had done so much to popularize. Of course in the strictest sense these two McCormacks were one, for it was the same human understanding, the same serious musicianship and attention to details both of music and of text that the tenor applied to "*Il mio tesoro*," to *Anacreons Grab*, and to *I Hear You Calling Me*.

McCormack obviously sang naturally; it is doubtful that he ever had any grave faults to overcome. And his early training in Dublin under Vincent O'Brien must have been good. He was about twenty when he went to Italy to work with Sabbatini, who trained him in the art of *bel canto*. His vocalism was always distinguished by the most consummate ease.

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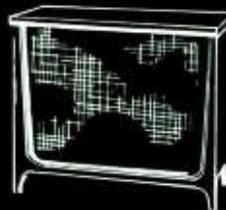
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His diction was clarity itself in the several languages he sang, though perhaps not untouched by the brogue. He was a stylist unsurpassable in Mozart. But his greatest gift was his ability to convince every individual in his vast audiences that the message was for him. This too was the gift that made him a great recording artist.

The most considerable and the most representative McCormack recital on LP, including arias and songs, even a very lyrical and surprisingly convincing excerpt from *Tristan* (recorded for his own pleasure), is no longer available. The Camden recital is devoted to Irish songs made between 1911 and 1930, happily arranged so that the electric recordings come at the end. The voice is in good estate throughout; and although it exploits only one facet of the singer's art, the program is well chosen. The inevitable *Mother Machree* and *I Hear You Calling Me* are here along with a few less obvious titles. The two Jay discs are less impressive recordings. However, the first of them has a fine performance of *Avenging and Bright*, full of patriotic fervor, and the lovely *Has Sorrow Thy Young Days Shaded* in poorish reproduction. The best thing in the second recital (a program of songs listed without their composers' names) is the superbly sung *Take, Oh Take Those Lips Away* of Sterndale Bennett.

The two Eterna recitals and the Scala are devoted to the earlier Odéon recordings of 1908-9. The Scala is the most generous of the three, including everything in the first Eterna except an admirable "*Spirto gentil*." A number of operatic arias are sung in English. There are signs of immaturity in some of the performances, notably the not particularly dashing "*La donna è mobile*." The second Eterna has songs by Tosti, Pinsuti, and Squire, and an Italian "Flower Song" from *Carmen* (an English version appears both on the first Eterna and the Scala). Outstanding on Scala is a *Mignon* air in English—"In her simplicity"—sung with melting lyricism. All in all the dubbings seem to me better on the Eterna discs, but for repertoire the Scala has the edge. Incidentally, the song *Parted*, attributed to Tosti, is actually by Alicia Florence Scott.

McCormack has been well represented in the various RCA Victor anthologies, most of which have been withdrawn. *Fifty Years* includes a fine air from Méhul's *Joseph* as well as the *Carmen* duet with Lucy Marsh. "*Il mio tesoro*," justly one of the most celebrated recordings of all time, has turned up in various selections and may still be had in *Ten Tenors*. Tap's Puccini program has a rather immature "*Che gelida manina*," and *Twenty Tenors* includes "*E lucevan le stelle*."—*Irish Songs*. RCA CAMDEN CAL 407. \$1.98.

—*Irish Songs*. JAY 3002. 10-in. \$4.00.

—*Love Songs*. JAY 3007. 10-in. \$4.00.

—*John McCormack Sings*. SCALA 820. \$5.95.

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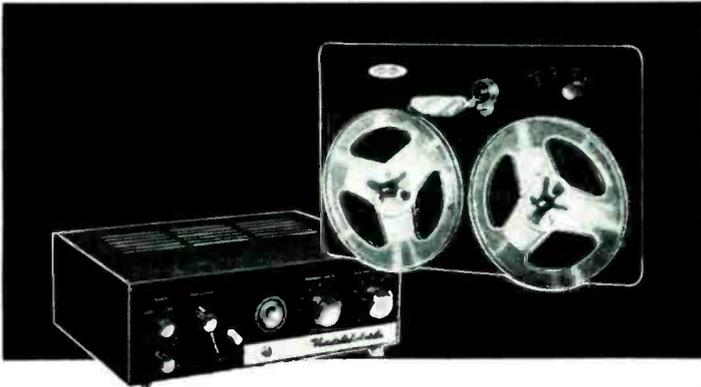
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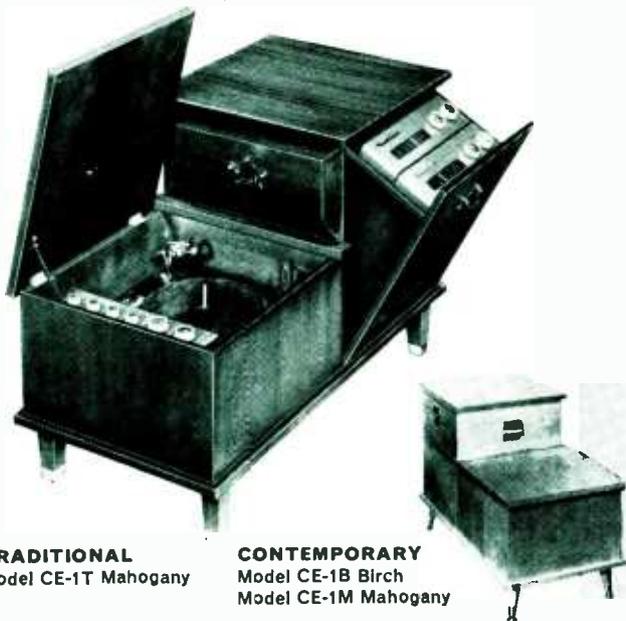


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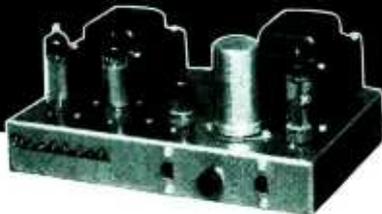
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**CHAIRSIDE ENCLOSURE KIT**

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Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9½" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



**"BOOKSHELF" HI-FI 12 WATT  
AMPLIFIER KIT**

MODEL EA-2 \$28<sup>95</sup>

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



**"EXTRA PERFORMANCE" 55 WATT HI-FI  
AMPLIFIER KIT**

MODEL W7-M \$54<sup>95</sup>

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

**"MASTER CONTROL" PREAMPLIFIER KIT**

MODEL WA-P2 \$19<sup>75</sup>

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12" W. L. x 3½" H. x 5½" D. Shpg. Wt. 7 lbs.



**"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT**  
**MODEL W6-M \$109<sup>95</sup>**

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

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

**GENERAL-PURPOSE 20 WATT AMPLIFIER KIT**  
**MODEL A9-C \$35<sup>50</sup>**

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

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

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

**"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT**  
**MODEL W5-M \$59<sup>75</sup>**

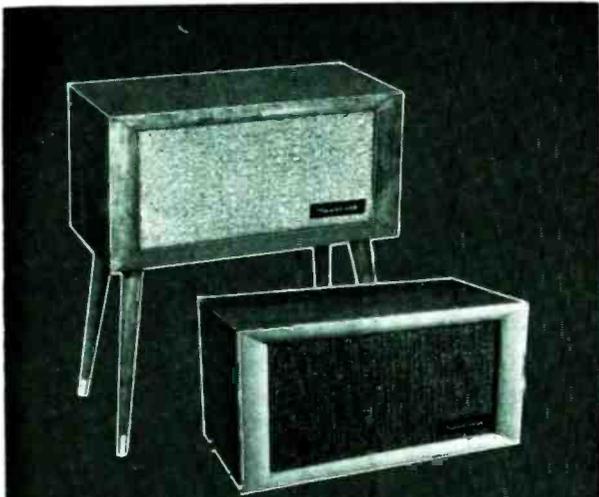
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow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



**20 WATT HI-FI AMPLIFIER KIT**  
**MODEL W4-AM \$39<sup>75</sup>**

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





**"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT**

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

Legs optional extra. **\$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 30 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



**"LEGATO" HI-FI SPEAKER SYSTEM KIT**

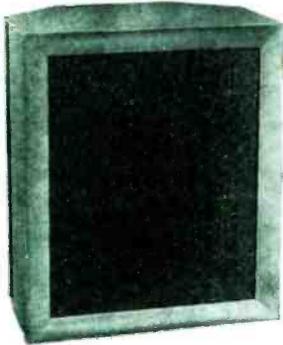
MODEL HH-1 **\$299<sup>95</sup>**

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

**"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT**

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

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



**DIAMOND STYLUS HI-FI PICKUP CARTRIDGE**

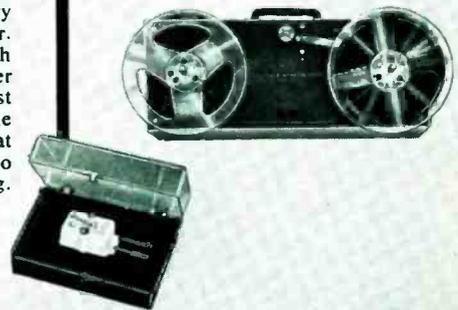
MODEL MF-1 **\$26<sup>95</sup>**

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

**SPEEDWINDER KIT**

MODEL SW-1 **\$24<sup>95</sup>**

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



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

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

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QUANTITY	ITEM	MODEL NO.	PRICE

## YESTERDAY MEETS TOMORROW on Hermon Hosmer Scott's Desk . . .

In this picture, the amplifier on the right was the first complete H. H. Scott amplifier made for the consumer market. It was manufactured 11 years ago. The styling may be old fashioned, but its features are still current . . . in fact hundreds of these amplifiers are still in use across the country.

This picture demonstrates how easily this amplifier can be converted to Stereo. Here it is shown with the new 209 plugged into the H. H. Scott Stereo-Daptor Model 135.

H. H. Scott components have always been built for the future . . . as this picture shows, you never have to worry about obsolescence.



Ideal for Stereo Conversion...

# New H. H. Scott 36 Watt Amplifier

\$139.95



H. H. SCOTT, INC. 111 POWDERMILL RD., MAYNARD, MASS.  
EXPORT: TELESCO INTERNATIONAL CORP. 36 W. 40TH ST., N. Y. C.

The 36 watt output stage and many versatile features make the new 209 outstanding for a new monaural system, or as a second amplifier to add to your present system for stereo sound.

Use the 209 for monaural now . . . convert later — This new H. H. Scott amplifier has a convenient front panel switch to make conversion instantaneous. Simply add a second amplifier and the H. H. Scott Stereo-daptor whenever you wish.

Use the 209 for converting your present system to stereo now. The 209 and the H. H. Scott stereo-daptor make a perfect stereo conversion kit for use with your present amplifier.

### Important Features of the New 209

- Rugged output stage, using 6CA7 output tubes and heavy-duty transformers insures long trouble free operating life. Special air-flow cooling principle.
- Dual phono cartridge inputs let you select between a turntable and record changer or tape deck.
- Separate three-position scratch and rumble filters operate with all inputs.
- Front-panel speaker selector switch allows easy control of remote speakers.
- New Acoustic Level Control assures proper amplifier operation with all types of loudspeakers.
- Extremely low noise and hum levels (80 db below full power output) is made possible by D-C operation of preamplifier tube heaters.
- Amplifier absolutely stable under all operating conditions, even with capacitive loads.
- Technical specifications include: Frequency response 19 CPS to 35,000 CPS  $\pm 1/2$  db; Harmonic distortion less than 0.5% at full power output; IM distortion less than 0.1% (first order difference tone).
- Easily panel mounted. Matches all other H. H. Scott components; Size in accessory case 15 1/2" x 5" x 12 1/2". Price: \$139.95 (West of Rockies \$143.95)



Write for full technical specifications and new catalog HF-3

## Blended - Bass

## Stereo Speaker Systems

Blended-bass stereo systems have advantages other than lower cost, as well as some important limitations.

**B**INAURAL perception—that function of the hearing mechanism which enables us to perceive the direction of sounds—depends upon the brain's ability to detect and interpret slight differences between the sound patterns at each ear.

It has been demonstrated, however, that binaural acuity drops sharply for frequencies below about 350 cps. Our ability to locate by ear the direction of such instruments as bass fiddles is dependent on their generation of transients and higher-frequency overtones, many of which fall above 350 cps. The fundamental bass tones are actually too deep for aural localization. This, together with the equally demonstrable fact that many budgets and living rooms won't accommodate *two* huge speaker systems, is what prompted the development of blended-bass stereo systems. There isn't any space problem when two small full-range speaker systems are used. But many prefer the sound or high efficiency of a very big system, or are now using one for mono reproduction. It is the prospect of duplicating one of these that gives pause to the hardiest.

In a blended-bass system, the bass components of both channels are combined and reproduced through a single woofer. Middles and highs are carried by a conventional stereo pair, which may be two identical small systems of limited bass range, or may be the upper half of the woofer system in conjunction with a second, small, bassless system. Either arrangement gives an essentially complete stereophonic illusion, even to the aural localization of some bass instruments in their proper places at or near a speaker that isn't reproducing any bass. This is possible because, as explained before, the harmonics and transient sounds (which determine localization) are reproduced by the small speaker.

The blended-bass system is a perfectly valid way of reproducing stereo, in our opinion, and its cost and space advantages are obvious when the main speaker system happens to be a large one. But this arrangement does not duplicate exactly the acoustic

performance of a pair of identical full-range speaker systems.

Doubling the radiating area of a woofer, by adding a second identical woofer, increases its total bass output and can extend its effective bass range by as much as half an octave. Because the woofers in a full-range stereo speaker setup are not closely spaced, some of this bass-boost effect is diminished. Obviously, though, a *single-woofer* stereo system will not exhibit any bass increase at all—which may or not be a good thing. If the full-range systems are equipped with tweeter level controls, the initial balance can be reestablished; the net result will be excellent stereo as well as an extra half-octave or so of bass range. If the speaker systems lack balance controls, their use as a pair may cause bass heaviness of a kind that is not properly remediable with the amplifiers' bass controls.

There is also a tendency for stereo, reproduced through two separate woofers, to create an apparent extension of bass range *in excess of* that obtained when the same two woofers are used on monophonic material. No good explanation has been given for the effect, although it has been mentioned frequently. But this advantage is lost when stereo bass is reproduced through a single woofer, and so is the tendency for bass emanated from two different places to smooth out response peaks from so-called standing-wave resonances in the room.

On the other hand, blended-bass systems do away with one of the major causes of excessive turntable rumble from stereo discs—the pickup's vertical sensitivity to low frequencies. A good monophonic cartridge is insensitive to vertical stylus motion; while the turntable may be vibrating in all directions, the pickup will produce rumble from the lateral vibrations only. A stereo cartridge must, however, be sensitive to both lateral *and* vertical vibration, because the vertical modulations in a stereo groove represent the difference between the two signal channels and are responsible for the entire stereo effect. Obviously, the increased rumble stem-

ming from vertical response can be eliminated by short-circuiting the two channels, but the entire stereo effect would be lost in the process. On the other hand, blending *only* the bass range will leave unaffected the upper spectrum where the stereo effect is most significant, yet will neatly cancel out much of the excess rumble without affecting the total signal bass. This is a major advantage of blended-bass stereo systems. Its importance diminishes, of course, as the inherent quality of the turntable assembly increases.

In addition to several ready-made complete stereo speaker systems which make use of the blended-bass principle, there are available a few add-on units for conversion of mono speaker systems. Typical of the manufacturers actively promoting such units are Electro-Voice, Stephens Trusonic, and University. The basic unit in E-V's system is a compact, bassless speaker dubbed a "Stereon." This contains a compression-type supertweeter and a horn-loaded middle-range driver, both of which are identical to the units used in E-V's corner speaker systems. The Stereon operates in conjunction with any efficient multi-range system. A special dividing network provides the necessary blending of bass below about 300 cps, and feeds this composite signal to the main system's woofer. The upper range of the first channel is fed to the upper-range reproducers of the main system, and the upper range of the second channel goes to the Stereon.

Stephens' "Stereodot" arrangement requires a full-range speaker system placed midway between a pair of the small "Stereodots" whose lower range is limited to about 200 cps. The widely-spaced Stereodots carry the upper ranges of the left- and right-hand channels, while the full-range system gets the combined bass components of both channels below 400 cps.

In such a method of operation, the Stereodot system is a conventional blended-bass setup with a center

*Continued on page 140*

The HF Shopper, No. 3B: Stereo Pickup Cartridges

Manufacturer or Importer	Model		Type <sup>1</sup>	Tip Rad., Mills	Tip Rep. by User?	Vert. Comp. <sup>2</sup>	Lat. Comp. <sup>2</sup>	Eff. Tip Mass, Mg	Rec. Min. Force	Rec. Load, Per Chan.	Output, Per Chan. <sup>3</sup>	Response <sup>1</sup>	Chan. Sep., db	Output Terms.	How Sold <sup>5</sup>	Basic Price		Stylus Rep. Cost		
	Dia.	Sapp.														Dia.	Sapp.	Dia.	Sapp.	
Astetic	130-TS and 132-TS <sup>6</sup>		crys	0.7 & 3	Yes	—	—	18	9 gm	—	2 v	30-11,000	15	3	sep	—	—	—	—	
Ercona (Connoisseur)	C-103S	—7	cer	0.5-0.6	Yes	3.5	3.5	2	3-4 gm	50 K	20 mv	20-20,000 <sup>8</sup>	25	3	wa	\$32.50 <sup>9</sup>	—7	—	—	
London-Scott	1000	none	VR	0.5	No	3.5	3.5	1	3½ gm	47 K	7 mv	20-20,000	20+	4	wa	89.95 <sup>1</sup>	—	—	none	
Pickering	196	none	VR	0.7 <sup>10</sup>	Yes	4-6	4-6	—	2 gm	27 K	10 mv	20-15,000 <sup>8</sup>	24	3	wa	59.85 <sup>9</sup>	—	—	none	
Ronette	BF-40/D	BF-40	crys	0.75	Yes	3.5	3.5	—	2-5 gm	1 Meg	0.35 v	30-15,000	24	3	sep	18.30	12.00	6.70	\$18.00	
Shure	M21	none	mm	0.7	Yes	7	7	1.4	1½ gm	47 K	5 mv	20-20,000 <sup>11</sup>	24	3	wa	89.50 <sup>9</sup>	—	—	24.75	1.10
Volpar	SL300	none	VR	0.5	No	20	25	0.5	¾ gm	50 K	1 mv	10-30,000 <sup>8</sup>	25	4	wa	75.00 <sup>9</sup>	—	—	—	10.00

# The HF Shopper

## THIS ISSUE: Stereo Pickups

Tabulated data on stereo high-fidelity components, prepared from information supplied by manufacturers.

BECAUSE of the great number of stereo arms, cartridges, and complete pickups now available, it is necessary, in order to give complete information on as many of them as possible, to publish this third shopping guide in two issues. "Shopper" Table No. 3A (at the right) gives data on all stereo tone arms, including those arms sold only with accompanying cartridges. Data on the cartridge sections of these combination units are given in Table 3B, at the left, Table 3C, covering all other stereo cartridges, will appear in the following issue.

Even so, it is impossible to note the many variations and special features found in the many types of arms and cartridges. Some arms are a lot easier to install than others, for example, and their ease of adjustment varies considerably. The "HF Shopper" is intended only to help you narrow your field of investigation to a few items which appear to meet your needs better than others. Beyond that, personal shopping is in order; or, if that is impossible, you should rely on more detailed reports such as appear in our "High Fidelity Reports" section. You'll find that advertisements often are exceedingly helpful, too.

Most arms are of the standard TYPE with which we all are familiar: hinged at the back, with the entire front part of the arm free to swing over the record. With proper design such arms can be made to have low TRACKING ERROR over all the playing surface of a record; that is, the cartridge can be kept in reasonably good alignment with the record groove at any point on the record. Tracking error causes distortion of the reproduced wave form regardless of cartridge quality, and it is important to minimize it.

Tracking error is measured either in the maximum number of degrees of misalignment or in the maximum num-

ber of degrees of misalignment per inch from the center spindle; the latter is a truer indication of how serious the error is in causing distortion. Assuming proper design again, it is possible to reduce tracking error by increasing the distance from the turntable spindle to the horizontal arm pivot. Since this pivot generally is located above the arm base, the MOUNTING DISTANCE may give some clue also to the arm's performance in this respect. Make certain, however, that this dimension and the LENGTH of the arm are compatible with the space you have available in which to mount it. It can be embarrassing to discover, after you've mounted the arm, that the back end hits the cabinet side.

Two models listed in Table 3A are of the radial type. Such an arm doesn't move at all while a record is being played. It holds the cartridge in a carriage free to move in a straight line across the record from outer edge to spindle; consequently, there is no tracking error at all. Radial arms have disadvantages, however; among them is the necessity for keeping the carriage track absolutely level and free of grit. Another is that, in practical circumstances, it is much more difficult to obtain low TRACKING FORCE than it is with a standard arm. If the cartridge you plan to use will operate satisfactorily at a very low tracking force ("stylus force" or "stylus pressure"), be certain that the arm will operate at a force just as low.

WIRING may be for a three-, four-, or five-wire system. In a three-wire hookup one wire is used as a common or ground connection for both sections of the cartridge, and often as a ground lead for the arm; the other two wires are the "hot" connections for the stereo outputs. In a four-wire hookup there are separate ground wires for the two halves of a stereo cartridge, so that the

Notes: Dash indicates information not supplied. 1—"crys" indicates crystal; "cer" indicates ceramic; "VR" indicates variable reluctance; "mm" indicates moving magnet. 2—Expressed in microcentimeters per dyne. 3—Expressed as mv at 1 kc at 5 cm/second stylus velocity. 4—Range specification. If decibel limits are specified, this is indicated by a note in

each case. 5—"wa" indicates sold only with arm; "sep" indicates sold either with or without arm. 6—Sold with K-132T arm. Lateral-vertical models for matrix-type amplifiers. Unusable with standard stereo amplifiers. 7—Sapphire available on special order. 8—±2 db. 9—Price includes arm. 10—Other sizes on request. 11—±2.5 db.

two circuits can be kept separated. A fifth wire, or a braided shield covering four inner conductors, is used as still a separate ground for the cartridge shell and/or the arm.

A three-wire hookup can, of course, be used with a four- or five-terminal cartridge by strapping the appropriate terminals together, but this will negate the occasional advantages such cartridges may have in flexibility of amplifying equipment. Conversely, it is possible to use a three-terminal cartridge in a four- or five-wire arm by

connecting the proper wires together. If you are going to use a three-terminal cartridge, then, any arm will be suitable; if you must have isolated outputs, both arm and cartridge must have four or more connections.

DAMPING in a pickup arm for stereo use is a controversial subject on which we have no general opinion except that, when provided, damping should be adjustable by the user or, if fixed, should be light—especially for vertical motion of the arm. The most common method of damping is by viscous fluid

in bearings. Some arms have a carefully calculated amount of bearing friction for damping purposes, and at least two listed models have damped counterweight systems.

WEIGHT is important only because it may give you some idea of the dynamic mass which, with the cartridge compliance, determines the low-frequency resonance point. Dynamic mass should be fairly high. Even a light arm can be made with sufficiently high dynamic mass if the weight is concentrated at the ends.

## The HF Shopper, No. 3A: Stereo Pickups and Arms

Manufacturer or Importer	Model	Type <sup>1</sup>	Min. Track Force	Cart. Hldr. <sup>1</sup>	Wiring	Damping <sup>2</sup>	Max. Track Error	How Sold <sup>4</sup>	Mtg Dist, Inches	Over-all Length, Inches	Weight Oz.	Price
Astatic	K132-T	std	9 gm	—	3	none	1.6°/in.	wc <sup>5</sup>	7	8½	—	—
Brit. Ind. (Garrard)	TPA-12	std	2 gm	rh	3	fr	1.5°	sep	9¼	12	12½	\$19.50
Electro-Sonic	S-1000	std	1 gm	rh	4	none	1.5°	sep	8¾	12¾	13½	34.95
Ercona (Connoisseur)	C-101S	std	3 gm	rh	3	none	2°	wc	7¾	10¼	16	59.50 <sup>6</sup>
Fairchild	282	std	2 gm	sl	5	none	0.5°/in.	sep	8¾	14	24	42.50
General Electric	TM-2G	std	2 gm	rh	5	none	2°	sep <sup>7</sup>	8¾	12¾	10	29.95
Gotham Audio Dev. (Neumann)	TA-1	std	3½ gm	rh	5	none	—	sep	8	10½	40	73.50
	TA-2	std	2 gm	rh	5	none	—	sep	12	14½	48	88.00
Grado	—	std	— <sup>8</sup>	scr	5	fr	0.8°	sep	7¾	14	8	29.95
Gray	212-SP	std	3 gm	sl	5	v	1.9°	sep	8¾	12¾	24	34.00
	216-Sp	std	3 gm	sl	5	v	1.75°	sep	10½	15¾	26	36.50
Lafayette	PK-270	std	2 gm	rh	4	none	3.25°	sep	9¾	12¾	6	17.50
	PK-280	std	2 gm	rh	4	none	2.1°	sep	11¾	14¾	8	19.50
London-Scott	1000	std	3½ gm	rh	4	v	—	wc	8¾	12½	9	89.95 <sup>6</sup>
Metzner	07	std	—	scr	—	—	—	sep	—	12	—	22.50
Ortho-Sonic	100	rad	3 gm	sl	4	none	zero	sep	7¾	8	24	35.95
	200	rad	3 gm	sl	4	none	zero	sep	9¾	10	28	44.50
Pickering	196	std	2 gm	int	3	none	4.5°	wc	8½	11¾	7	59.85 <sup>6</sup>
Radio Shack	SA16	std	— <sup>9</sup>	rh	5	v	2°	sep	10¾	15	—	15.90
Rek-O-Kut	S120	std	2 gm	rh	5	none	3½°	sep	8¼	12¼	26	27.95
	S160	std	2 gm	rh	5	none	2½°	sep	11	15¾	30	30.95
	Audax KT-12	std	3 gm	rh	4	none	3½°	sep	8¾	12	18	15.50
	Audax KT-16	std	3 gm	rh	4	none	2°	sep	11¾	15	21	18.50
Ronette	FF-2BF	std	1 gm	scr	3	none	—	wc <sup>10</sup>	7¾	10¾	3¾	— <sup>10</sup>
	FF-6BF	std	1 gm	scr	3	none	—	wc <sup>10</sup>	9½	11¾	4¼	— <sup>10</sup>
Shure	M212	std	1½ gm	rh	3 <sup>11</sup>	v <sup>12</sup>	4.8°	wc	8¼	11¾	10½	89.50 <sup>6</sup>
	M216	std	1½ gm	rh	3 <sup>11</sup>	v <sup>12</sup>	3.6°	wc	10¾	14¾	11	89.50 <sup>6</sup>
Stromberg-Carlson	RA-498	std	½ gm	sl	5	vo	—	sep	8¼	15	13	24.95
Volpar	SL300	std	¼ gm	scr	4	fr	0.2°/in.	wc	12–14	18–21	—	75.00 <sup>6</sup>
Weathers	MT-5	std	½ gm	sl	4	v	3°	sep <sup>13</sup>	9¼	13	—	38.50

**Notes:** Dash indicates information not supplied. 1—"std" indicates standard type, arm hinged at rear to swing over record; "rad" indicates radial type, with cartridge in carrier traveling in straight line across record. 2—"rh" indicates removable head; "sl" indicates cartridge slide or clip-in bracket; "scr" indicates cartridge bracket is held in nonremovable head by screws; "int" indicates cartridge is integral part of arm. 3—"v" indicates viscous damping; "vo" indicates optional viscous damping; "f" indicates friction damping. 4—"sep" indicates sold separately; "wc" indicates sold only with cartridge. 5—Sold with 130-T5 or 132-T5

cartridge, lateral-vertical types for matrix-type stereo amplifiers. Not usable with standard stereo amplifiers. 6—Price includes cartridge. 7—Sold separately, but designed for use only with GE stereo and VR-11 cartridges. 8—Force adjustable down to zero; minimum usable force depends on cartridge. 9—Minimum force depends on cartridge. 10—Sold only with BF-40 cartridge. 11—For both mono and stereo "Studio" cartridges; 3-contact plugs make proper connections automatically. 12—Damped antiresonant counterweight. 13—Sold separately, but designed for use only with Weathers cartridges.



## *Buying the Right Recorder: Part 2*

**L**AST MONTH we considered several of the aspects of tape recorders which help to determine their suitability for use in a given application. This time I hope to be able to round out that discussion and get on to performance specifications, before space runs out on me.

**Recording Level Indicators.** Every tape recorder must have some visual means for ascertaining that the recording level is high enough to override background noise, and low enough to avoid overload.

The simplest and least accurate level indicator is a single neon bulb, which flashes slightly once in a while to indicate normal recording level, and emits frequent or brilliant flashes to indicate overload. A step above this is the double-bulb arrangement, in which one neon bulb is supposed to flicker occasionally and the other not at all. Far above the neon-bulb systems are the so-called magic eye and exclamation point indicators, in which a brilliant pattern of luminescence varies in width or in length according to the signal strength. These devices have the advantage of providing readings over a wide range of volume levels, and they share with neon bulbs an almost complete lack of operating inertia. But they do not give the absolute db indications that are registered by more expensive VU meters.

VU meters, calibrated in per cent modulation as well as in db above and below maximum recording level, are standard equipment in all professional and semiprofessional recorders. Because this type of indicator utilizes a swinging pointer (with inertia), it does not respond to instantaneous peaks as readily as do the all-electronic indicators. It is likely to be more accurate, though, and it lends itself very nicely to adjustment and

performance testing of the recorder, particularly if it can be switched to read ultrasonic bias current.

Each type of volume indicator needs its own special electronic circuitry, so it isn't a simple matter to replace one type of indicator with another. An improperly connected VU meter can introduce appreciable distortion as well as simply fail to function properly.

**Editing Facilities.** If you will ever wish to edit any of your tapes, your recorder must permit you to listen to its playback while you shuttle the tape back and forth past the heads by hand. Some recorders have an automatic cutout system which deactivates the playback head as soon as the unit is switched out of the PLAY mode, making it almost impossible to locate the exact spot at which a tape is to be cut for editing. It will be difficult to edit with a "piano-key" recorder unless it is equipped with a special key to select an EDITING mode.

**Drive Motors.** Two basic types of capstan drive motors are used in available tape recorders: synchronous and nonsynchronous (induction) motors.

The speed of a synchronous motor is determined by the frequency of its AC supply; it locks in step with the supply alternations and maintains the same speed despite large changes in supply voltage or loads imposed on the motor. An induction motor is somewhat voltage-sensitive, so its speed will depend upon the voltage supplied to it, as well as its load.

Synchronous motors are costly, but they do away with the tendency for the tape to slow down as it reaches the end of the supply reel (where drag tension is markedly increased unless special provisions are made to compensate for this change). On the other hand, some types of synchro-

nous motors do not have very good *instantaneous* speed regulation because, in attempting to stay locked in step with the AC supply alterations, they are constantly speeding up and slowing down many times per second. This usually is smoothed out adequately at some point in the drive system between the motor and capstan, but the simple fact that a recorder uses a synchronous drive motor does not necessarily guarantee perfect speed regulation.

Nonsynchronous motors have excellent instantaneous speed characteristics, but they may introduce more wow than synchronous types because of their tendency to vary in speed with fluctuations in takeup and holdback tensions. The end result is, as before, a matter of the individual design. There is very little that can be learned about a recorder's tape-handling ability by reading its specifications. This is one thing a recorder must be hand-tested for.

The use of two or three motors (as opposed to a single motor) *can* improve tape handling, but this alone is no guarantee that the recorder will be superior to competing single-motor units. A recorder's mechanical section should be evaluated on the basis of its speed regulation and tape-handling ability alone.

**Tape Lifters.** High-speed forward shuttling or rewinding of tape past the head surfaces may cause rapid head wear and the formation of notches at the edges of the heads. There should be some provision for lifting the tape away from the head surfaces during high-speed functions, although the use of very low tape tensions during shuttle modes helps to keep the excess wear at a minimum. A good arrangement is retractable pressure pads or lifter arms which pull the tape very slightly away from the head surfaces.

Some recorders are so designed that it is possible to lift the tape from the head assembly and run it directly from one reel to the other. Before adopting this ploy, however, check to make sure it doesn't result in inadequate winding tensions.

That about covers the qualitative features of the recorder; now to the quantitative performance data.

**Frequency Response.** A response specification requires a statement of decibel limits as well as frequencies before it is of any value to anybody, and if a manufacturer's own specification sheet omits these db figures, it's safe to assume that he is not very proud of them.

A 2-db variation in response may be enough to cause a noticeable coloration in the sound, because a specification of  $\pm 2$  db leaves room for up to 4 db of variation within the stated frequency range. For example, a unit rated at  $\pm 2$  db from 40 to 15,000 cps may be 4 db down at the stated limits and within a half db over the rest of its range, or its response may just as well deviate back and forth by as much as 4 db throughout its entire range. The only safe thing to do here is to get a look at a response curve of the recorder in question, buy by reputation or from reputable test reports in magazines, or actually copy a disc record on the unit and A-B this copy against the original recording.

For noncritical applications a recorder need not meet any definite response specifications. For noncritical music recording, speed regulation is more important than frequency response, although a response of  $\pm 4$  db from 60 to 7,000 cps is a sensible minimum specification. When an external high-fidelity system is involved, the recorder should span the range of 50 to 10,000 cps within  $\pm 2$  db, while professional quality demands something capable of reaching at least 40 to

14,000 cps within the same decibel limits, as well as an available running speed of 15 ips.

It pays to be suspicious of recorders claiming fantastic high-frequency response at 7.5 ips operating speed. Few of them will meet their specifications, and of those that will, many do so at the expense of higher distortion and noise. A few extra kilocycles at the high end will be barely audible and will make far less difference in a recorder's sound than will a 3-db variation in the range below 10,000 cps. Even a top-caliber professional recorder at 7.5 ips will rarely exceed 10,000 cps before its output drops 2 db.

**Speed Regulation.** This is the most important single rating for a recorder that is to reproduce music, because it is the weakest point of most tape recorders whose other specifications may be quite acceptable.

For noncritical recording, speed variations of up to 0.5% can be tolerated, but a recorder intended for more attentive music listening should have less than 0.3% wow and flutter. For high-fidelity music applications, 0.2% is a good maximum tolerable figure, whereas 0.1% may be considered top professional performance.

**Timing Accuracy.** As a measure of performance, this is of importance only to radio broadcasters (who must have 1,125 feet play for precisely 30 minutes) or music listeners with perfect pitch (who might notice the slight change in pitch between the beginning and end of a tape that was recorded on another, better machine).

Timing accuracy is expressed as a percentage of the nominal tape speed, or as a certain number of seconds deviation for a certain playing time. If timing accuracy is important to you, then you should get a recorder having a synchronous drive motor.

**Signal-to-Noise Ratio.** The hum and hiss produced by a recorder are speci-

fied in decibels below maximum recording level, but noise specifications can be misleading because of the many ways of testing and rating signal-to-noise ratio. If signal-to-noise ratios are specified as being according to NARTB standards, then they are directly comparable.

A signal-to-noise ratio of 45 db is considered the minimum acceptable for high-fidelity applications. A figure of 50 db is very good; 55 db or more is getting up into the professional bracket, and will cost accordingly.

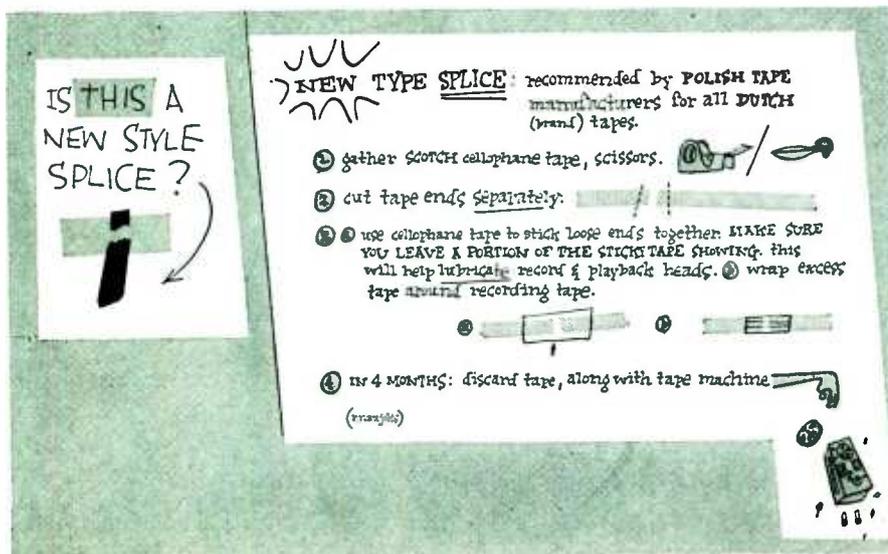
**Bias Frequency.** A high bias frequency will improve the quality of reproduced sound, but it may also reduce the effectiveness of the recorder's erase system unless compensated for. If the bias frequency is high (as it should be), check the recorder's ability to erase completely a loud recording.

**Adjustments.** Adjustable controls for recording and playback equalization, bias current, hum balance, and mechanical functions can enable a recorder to be adjusted to the point of near-perfection; and (if they are carefully set), the more internal adjustments, the better may be the recorder's quality potential.

**Price.** This isn't exactly a performance specification, but it often reflects the quality of the product in ways that performance specs do not.

For instance, a marked price difference between two American-made tape recorders of comparable specifications usually means that one is more durable and dependable than the other, and may also mean that the more costly one excels in those technical aspects which are not revealed by specifications (*smoothness* of frequency response, for instance).

Imported products cannot be compared on a price basis, either against each other or against American products, because of hidden factors such as import tariffs and foreign labor costs.



## HOW TO MAKE SIMPLE AND DEFECTIVE TAPE SPLICES

Even professionals can mess up a simple job—anyway, that's what Bob Naujoks, a staff announcer for WFAH (Alliance, Ohio), tells us.

One of the station's engineers, upon discovering a thoroughly miserable splice in a reel of tape, cut it out and put it on the bulletin board with the sarcastic note shown at the left. The announcers, understandably incensed by this slur, prepared the rejoinder shown here to prove that they did know a little (if only a little) about tape splicing. Very neat, too.

# HF reports

combining:  
**Audiolab Test Reports**  
**Tested in the Home**

prepared by **Hirsch-Houck Laboratories**  
and the technical staff of  
**High Fidelity**

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(Note: some reports in this issue were prepared before the new policy went into effect.)



### General Electric GC-5 Stereo Cartridge and TM-2G Stereo Tone Arm

The GC-5 "Golden Classic" is a stereo version of the well-known GE variable-reluctance cartridge. It has a 0.5-mil diamond stylus, and is recommended only for use in high-quality tone arms. Similar except for the stylus assembly are the "Stereo Classic" Model CL-7, with a 0.7-mil sapphire stylus, and the "Golden Classic" Model GC-7, with a 0.7-mil diamond stylus. These two cartridges have slightly less compliance than the GC-5, and slightly lower high-frequency cutoff (between 17 and 20 kc), according to the manufacturer's specifications.

The TM-2G tone arm is designed to accept only GE stereo cartridges and the VR-II series of monophonic cartridges. It is statically balanced and has an adjustment for stylus force from



General Electric's TM-2G tone arm has calibrated stylus force adjustment for GE VR-II and all GE stereo cartridges.

0 to 6 grams. A shell holding the cartridge slides onto the arm and is held by a knurled thumbscrew. Spring contacts make the electrical connections; no soldering is necessary when installing a cartridge. The arm is wired for a 4-wire stereo cartridge, with a fifth wire for grounding the arm. It is supplied complete with two low-capacity shielded cables (equipped with phono plugs) and a terminal board for making connections to the cartridge leads.

We tested the GC-5 cartridge and TM-2G arm as an integral pickup system.

Stereo models of the GE cartridges are designed in much the same way as the monophonic types which have been on the high-fidelity scene for so many years. A cylindrical Alnico V magnet is mounted upright in the middle of the cartridge. Its flux passes through the stylus armature and through the pole pieces, extensions of which are surrounded by the two coils. The stereo cartridge pole pieces make an angle of 45° with the record surface and 90° with each other. Depending on the direction of motion of the stylus, a voltage is induced in either or both of the coils.

The stylus armature is mounted in special damping cushions which provide a high compliance in both lateral

and vertical planes. Unlike many stereo cartridges, the General Electric GC-5 has a higher lateral compliance (4 x 10<sup>-8</sup> cm/dyne) than vertical (2.5 x 10<sup>-8</sup> cm/dyne). The GC-7 and CL-7 models have slightly lower compliance. Recommended tracking forces are 2 to 4 grams for the GC-5 and 3.5 to 7 grams for the GC-7 and CL-7. As was true of earlier GE cartridges, the styli are replaceable by the user.

### Test Results

Our tests were conducted with a 3-gram tracking force. This was adequate for all stereo and practically all mono records. The extremely high re-



GC-5 stereo cartridge with 0.5-mil diamond stylus. Other models can be had with 0.7-mil diamond or sapphire stylus.

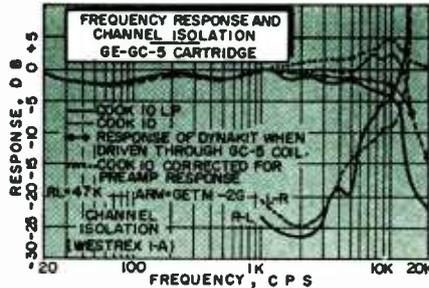
corded velocities on the Cook Series 60 Chromatic Scale Test Record required a 4½- to 5-gram force for reasonably good tracking. At this force, the stylus did not leave the groove, though some buzzing was audible.

Frequency-response measurements were made in two ways. The cartridge was terminated in the rated 100-K resistance and the output voltage was measured directly on a VTVM. Each channel output was measured individually on the Cook 10, Cook 10LP, and Westrex 1A test records. A second set of measurements was made with a preamplifier which equalized the low frequencies for the RIAA characteristic and had no high-frequency de-emphasis. In this case the two cartridge channels were parallel-connected as they would normally be used when playing monophonic records. In this test we also played the Components 1109 and Elektra 35 sweep records.

As is usually the case, there was considerable variation between the responses to the different test records. The 78-rpm records (Cook 10 and Westrex 1A) had good response out to 20 kc, with a resonant peak of 6 to 8 db in the 10-12 kc region. The 33-rpm Cook 10LP had a slightly smaller resonant peak and fell off sharply above about 14 kc.

We found a decided difference in high-frequency response when playing through the preamplifier. The response cut off very sharply above about 13 kc with the Cook 10 and above 10 kc with the Cook 10LP. Investigation of the effect revealed that the input capacitance of the preamplifier was resonating with the unusually high cartridge inductance (0.5 henry). This type of behavior may be encountered frequently in preamplifiers with triode input stages, and is notably less troublesome when the preamplifier employs a pentode input stage.

The Elektra 35 sweep record was played through the preamplifier and



*Frequency response of the GC-5 cartridge on Cook 10 and 10LP test records, with and without preamp termination. Channel separation (Westrex 1-A) is shown.*

the scope photo indicates the rapid rolloff of highs.

Channel isolation was measured with the Westrex 1A test record. It is plotted on the same graph as the frequency response curves. In the important range from 1 to 4 kc, the separation exceeds 20 db; but at higher frequencies it becomes appreciably less and eventually "crosses over." When this happens, left-channel information actually produces more output in the right channel of the cartridge than in the left channel, and vice versa. The effect occurs at frequencies above 13 kc, where the cartridge no longer has a useful output level, so it is unlikely that it can affect the stereo effect for listeners.

The output voltage of the Model GC-5 is fairly high for a stereo cartridge. It was between 6 and 9 millivolts per channel at a stylus velocity of 5 cm/sec and a frequency of 1,000 cps. The Components No. 58-45/45 test record was used for this measurement. There was a slight difference in the two channel outputs as measured.

The TM-2G arm was easy to handle, and because of its good lateral balance was stable under conditions of jarring. The tracking angle error was less than 2° for record radii from 2½ to 5 in., rising to 3° at radii of 2 and 6 in. At the more usually encountered inner-groove radii of 2½ to 3 in., the tracking angle error was zero. This insures a minimum of distortion when playing the inner grooves of records, which are usually the most heavily modulated.

#### Listening Tests

A number of stereo discs were played with the GE GC-5/TM-2G combination. The quality was generally good, most likely being limited by the discs themselves. Stereo separation was very adequate. Mono records were also reproduced with entirely satisfactory results.

Our chief criticism of the pickup was its rather large amount of needle talk. One would expect a cartridge with good vertical compliance to have little needle talk, but the acoustic out-

put of the GE pickup was high enough to make advisable the enclosing of the record player if moderate listening volumes are used.

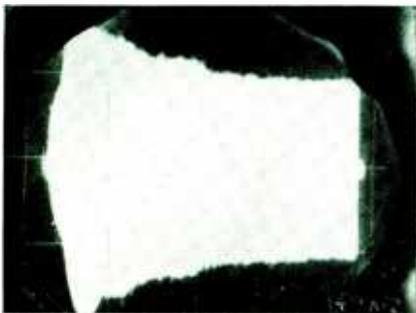
#### Summary

The General Electric GC-5 stereo cartridge and TM-2G tone arm comprise a moderate-priced pickup system whose performance is adequate for realizing the full potential of present-day stereo discs. The channel separation of the GC-5 is greater than that of many other stereo cartridges we have tested, and exceeds 25 db in the important 1- to 3-kc region.

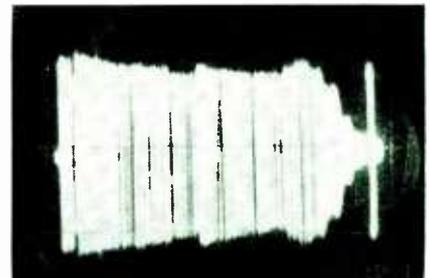
Apart from the matter of needle talk, the chief deficiency (if it can be so termed) of the GC-5 is its rather high inductance. If proper high-frequency performance is to be obtained, it is important that the preamplifier input have low capacitance. Many, if not most, preamplifiers will cause some loss of response in the uppermost octave. We understand that General Electric preamplifiers have been designed with this problem in mind, and should give proper equalization when used with GE cartridges.

The TM-2G is a gracefully designed, easy-to-handle tone arm. It is regrettable that it can be used readily only with GE cartridges, but it will extract the maximum performance from any cartridge installed in it.

**MANUFACTURER'S COMMENT:** This report focuses attention on the normal, expected minor differences in test techniques and results between two competent technical groups, such as Hirsch-Houck Laboratories and the GE Audio Components Section. The 11-kc peaks measured by Hirsch-Houck still seem to GE to indicate excess capacity. GE measurements indicate some plus or minus 2 db points in the 10- to 15-kc range, but no distinct peak followed by a roll-off condition. On preamps: GE has for some time designed these with minimum input capacity to avoid peaks followed by rolloff. This seems to be true of many competitive preamps checked, in which feedback is used not only for equalization but for reduction of the Miller effect. On inductance: the initial GE stereo cartridge tested at about 0.5 henry, essentially the same as the highly popular VR-II monophonic cartridge. Refinements in manufacturing techniques have yielded a by-product for current production models in the form of inductance measuring about 0.4 henry.



*Sweep from 10 to 100 cps, Components 1109 record. Combination of GC-5 and TM-2G arm resonates at a low 13 cps. Note exceptionally smooth response over the audible part of low-frequency range.*



*Sweep from 200 cps to 20 kc on Elektra 35 record. The GC-5 was connected to a preamplifier input for this oscillogram, which accounts for the evident peaking and rolloff at very high frequencies.*



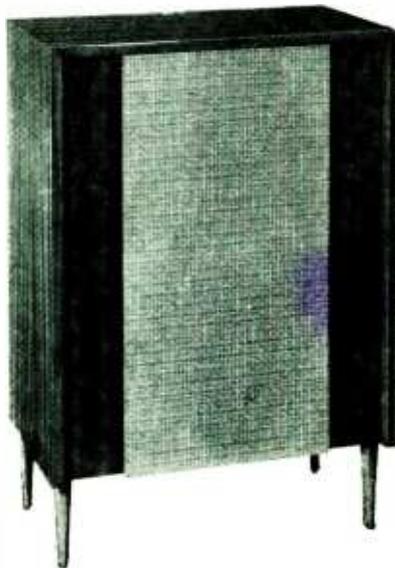
## Hartley-Luth 217 Speaker and Holton System

**SPECIFICATIONS** (furnished by manufacturer): Model 217—a full-range 10-in. single-cone loudspeaker with polymerized paper cone. **Frequency range:** 1 to 18,000 cps, without audible resonance. **Maximum cone excursion:** ½ in. **Impedance:** 4 to 8 ohms. **Power capacity:** 20 watts peak. **Magnet:** 5 lb. Alcomax II. **Flux density:** 11,500 lines/cm<sup>2</sup>. **Price:** \$65. **Holton System**—a full-range 10-in. single-cone loudspeaker with polymerized fabric cone and molded plastic frame, installed in a specially-designed damped bass-reflex enclosure. **Frequency range:** 1 to 20,000 cps, without audible resonance. **Maximum cone excursion:** ½ in. **Impedance:** 6 to 8 ohms. **Power capacity:** 20 watts peak. **Magnet:** 5 lb. Alcomax II. **Flux density:** 11,500 lines/cm<sup>2</sup>. **Dimensions:** 30 in. high by 24 wide by 13 deep. **Price:** \$245. **MANUFACTURER:** Hartley Products Co., 521 E. 162nd St., New York 51, N. Y.

The Hartley-Luth 217 loudspeaker is a 10-in. single-cone unit of fairly low efficiency and wide frequency range, designed for use in a true infinite baffle or in a smaller enclosure of reflex design. Our sample unit was submitted installed in one of Hartley-Luth Products' "Stereo Twin" enclosures, which is close to the minimum size recommended by the manufacturer.

In that enclosure, the 217's over-all balance was good; and while its bass was tight and well defined, it wasn't what could be called plump or unusually extended. Corner placement helped to remedy this, but the small size of the enclosure was probably the main reason for this mild deficiency at the low end. High-frequency response was moderately smooth, and had little tendency to emphasize record surface noise despite some evidence of a slight middle-range response discontinuity which gave it a coloration re-

sembling the vowel "o" sound as in "cot." In one moderate-size, acoustically live listening room, this quality caused a noticeable projection of voices and brass instruments. Yet in another padded room, that normally tends to swallow up sound, the system produced very realistic sound. As is often the case, the



Hartley-Luth "Holton" speaker system incorporates special Model 220 speaker.

effectiveness of this speaker is largely a matter of its environment, although the 217's broad high-frequency distribution makes it very well suited for stereo pairing in any room. It is also likely that pairing of these speakers would make the difference between barely adequate bottom and excellent low-frequency performance, monophonically or stereophonically.

The Model 220 speaker is available only as part of the complete "Holton" speaker system. It is probably unfair to compare the "Holton" system with

the 217 in its minimal-sized enclosure, but the fact remains that the "Holton" easily outperformed the 217—"Stereo Twin" system in practically every respect. Its bass was full and excellently defined, with subjectively linear response to around 50 cps and usable response to a little below 40 cps. There was no trace of boominess in either of the rooms in which the system was tested. It was quite smooth—almost sweet, as a matter of fact—throughout its high-frequency range, and its high end extended to well beyond my 16,000-cps hearing limit, with good contribution to around 13,000 cps. Its high-frequency distribution was, if anything, even better than that of the 217, and it gave every indication of being an excellent system for stereo use in pairs.

The vowel-like quality observed in the 217 was slightly more evident from our sample "Holton" system. As before, the subjective effect of this depended largely upon the characteristics of the listening room, which should ideally be of the type that "eats up" middles and some highs.—J.G.H.

**MANUFACTURER'S COMMENT:** The "Stereo Twin" enclosure has been superseded by an improved model called the "Cameo." The major difference between the two is that while the "Stereo Twin" was completely open at the back, the "Cameo" is almost totally enclosed, bringing about that fuller, plump sound that Mr. Holt found rather lacking. The larger Hartley-Luth cabinets add considerably to the speaker's ability to perform at the bass end. The effect that Mr. Holt could foresee in excellent low-frequency performance monophonically or stereophonically with the use of two "Cameos" is fully borne out in our new "Duo" stereo enclosure which uses two 217s. This was evidenced by the consumer response at the recent New York and other shows. Since our speakers are meant to be played in living-room conditions, the very realistic sound that was noticed in the padded testing room would just about be duplicated in the home.



## Lafayette PK-240 Turntable

**SPECIFICATIONS** (furnished by manufacturer): a four-speed transcription turntable with vernier speed control. **Speeds:** 16½, 33½, 45, 78 rpm. **Vernier control range:** ±10% of nominal speed. **Rumble:** 50 db below average recorded levels. **Wow and flutter:** less than 0.2%. **Turntable:** 3 lb., machined aluminum, 12-in. diam. **Mat:** ribbed rubber. **Drive motor:** 4-pole induction. **Dimensions:** requires base at least 12½ in. wide by 13 long; 4 in. required below top of motor board. **Turntable height:** 1½ in. above top of motor board. **Price:** \$37.50. **DISTRIBUTOR:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

This is one of the very few transcription turntables I've seen that could, when coupled with a short pickup

arm, fit into the average record changer compartment.

The PK-240 is another of the Japanese products being imported by Lafayette Radio. It consists of a 12-inch lathe-turned aluminum turntable, mounted on an ultra-compact triangular base plate and driven by a four-pole induction motor. Its speed selec-



Lafayette's low-cost PK-240 turntable.

tor switch has four speed settings and three intermediate OFF positions, each of which disengages the idler from the motor drive turret. Its vernier speed control is a so-called eddy-current brake, wherein a permanent magnet imposes variable amounts of drag on an aluminum disc attached to the motor shaft. The motor is suspended from three rubber grommets to minimize vibration transmission to the motor board, and the entire unit appears to be well designed and very well made. The motor runs quite cool even over long periods of use.

My sample PK-240 arrived carefully packed, and was extremely easy to assemble and install. Its speed regulation was excellent: no wow or flutter was audible on any type of musical program material. Only a slight

amount of wow was detected with the most stringent test of all, a 3,000-cycle test tone. Once the unit's speed was set accurately by means of its vernier control, the correct speed was obtained at each selector setting.

Rumble from the PK-240 turntable

that I tested was acceptably low in monophonic use, but was quite audible at moderate volume settings when playing stereo discs. The four-pole drive motor could be used without audible hum from one of the most hum-sensitive cartridges on hand.

Considering this on an absolute basis, there are valid reasons why the PK-240 costs \$27 less than Lafayette's PK-225 table (TITHed in July 1958). Taking into account its cost, however, this is an unusually good buy.

J.G.H.



**Bell 3030 Stereo Amplifier**



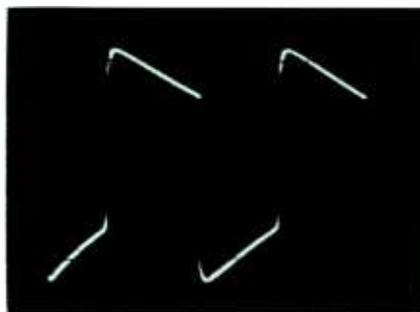
Bell 3030 stereo amplifier.

Most early stereo installations had separate amplifying systems for the two channels. Sometimes they were identical, but more often they were not. In either case, the duplication of components and cables made it difficult to assemble a neat and simple-to-operate stereo system.

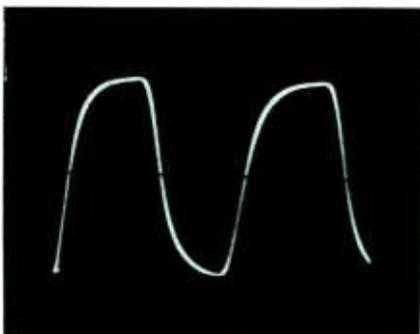
It was inevitable that manufacturers would develop combined stereo amplifiers which would overcome these objections. The Bell 3030 is a typical example of the two-channel stereo amplifier in a single compact package.

The 3030 is an amplifier of the flat style, 16 in. wide, 11 in. deep, and 4 1/2 in. high. It contains two amplifiers rated at 15 watts each, together with their preamplifier sections and a common power supply. Tone controls for the two channels are ganged. Separate level-set and loudness controls are provided on the front panel. When the level has been set properly, the loudness control is used to control the volume. It boosts both low and high frequencies as volume is lowered.

The level control is unique, having



60-cps square waves.



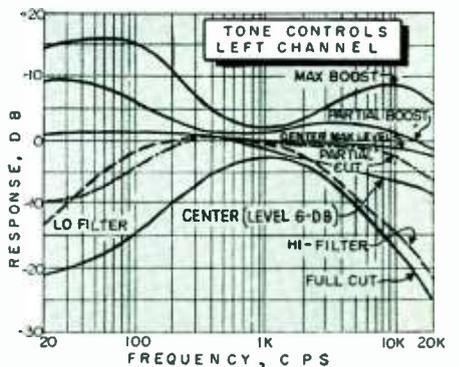
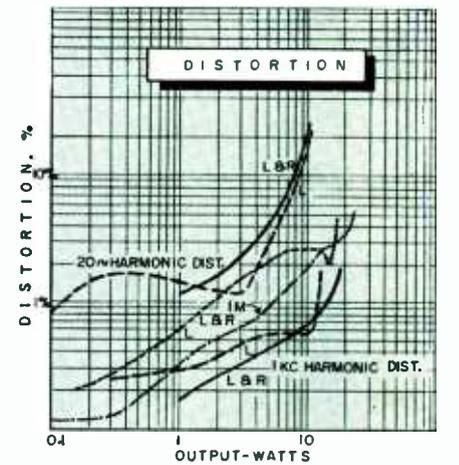
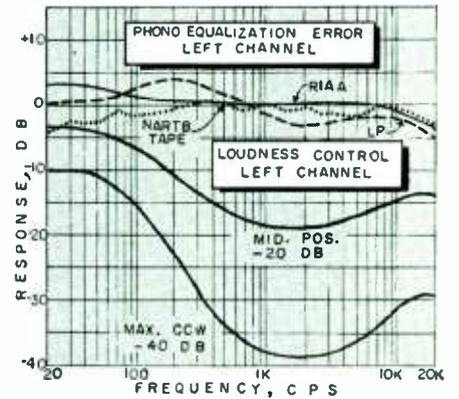
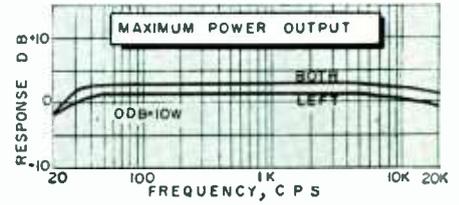
10-kc square waves.

the zero-output point in the center of the control's rotation. Clockwise rotation of the control increases the volume in the usual manner. Counterclockwise rotation from the center position also increases the output, but with the stereo channels reversed. A balance control is provided to adjust the relative levels of the two channels. Rotating the balance control to its counterclockwise limit connects the two selected input signals in parallel for mono operation.

A function selector switch has positions for tuner and high-level auxiliary inputs, tape head equalization, and phono equalization for RIAA, LP, and EUR(opean) records. The left channel, which is the one normally used in mono operation of the amplifier, has all these equalization characteristics, while the right channel has only the RIAA (and tape).

The front-panel control lineup is completed by a filter switch that introduces a low-frequency cutoff, a high-frequency cutoff, or both, into both channels. These filters are effective on all input channels. Another unique feature of this amplifier is the power switch, which is on the loudness control. It is operated by pulling the knob out slightly rather than by turning the control. In this way, the volume can be left at the desired level and the amplifier switched on or off without disturbing the control setting.

As would be expected, the rear of the amplifier contains dual inputs for all channels, and dual output terminals. In addition there is a pair of high-impedance outputs for connection to tape recorder inputs. These are ahead of loudness and level controls. A tuner level-set control, common to both channels, is also at the rear of the amplifier. A dual hum-balance control is on the chassis. Finally, a slide



Results of electrical measurements on the Bell 3030 stereo unit, which has two amplifiers and preamps in one case.

Continued on page 141



*An audiocraft kit report*

# Precise AMK

## Control Amplifier Kit

*This amplifier kit has many unusual features, including an output meter. A project for experienced kit-builders.*

**P**RECISE Development Corporation has been making test instruments, both as wired units and as kits, for many years; the company is well known and respected in this field. Their recent entry into the high-fidelity market was made with a group of components which displayed a lot of original thinking, and which merited more than cursory investigation. We arranged several months ago to build and report on the Precise Model AMK control amplifier kit, one of the two items available as kits. The AMK costs \$69.95; wired, it is priced at \$89.95, and is identified as Model AMW. There is a Precise AM-FM tuner in kit form, the Model TUMK (\$49.95), which is sold factory-wired as the Model TUMW (\$59.95). Other products in the line are available only as factory-wired units.

The AMK is a one-chassis combination of a power amplifier and a very elaborate and flexible preamp-control unit. There are five distinct input circuits, four of which—labeled M (for microphone), Tape, TV, and Rad—are for sources requiring no equalization. The fifth input circuit has two input sockets, either of which may be used, but not both. They are marked Mag (for any magnetic-type phono cartridge) and Xtal (for any ceramic, crystal, or other constant-amplitude

cartridge). These two sockets are connected internally via a network which reduces the voltage output of a ceramic cartridge, and converts it to a constant-velocity characteristic, so that it can be fed to the magnetic preamplifier stages with their variable equalization controls.

The input selector switch is combined with the equalization turnover control. In four of its positions (Rad, TV, Tape, and M) the selected signal bypasses the preamp stages; the remaining four switch positions (AES, RIAA, 800, LP) all route the phono signal through the preamp and provide the indicated bass equalization curves. Phono rolloff is determined by the setting of a separate switch marked LP, NAB, RIAA, AES, LON, and 78. Thus there is a total of 24 phono playback curves available for old and new records. Below the rolloff control is a rumble filter switch.

Next in line on the front panel are individual bass and treble tone controls. Below and to the right is a three-position slide switch which determines the operation of the panel meter at the extreme right. In the Output position the meter indicates the power output of the amplifier in watts; in the Tape position, the meter indicates the voltage being fed to the tape recording output socket; and in the Mute position, the meter indicates the tape output voltage but the signal is not fed to the power amplifier section. There are two controls just to the left of the meter. The lower is a level control for the signal at the tape recording output jack, and the upper is a three-position rotary switch that turns the AC power on and off. In one of its "on" positions it converts the volume control (just to the left) into a loudness control.

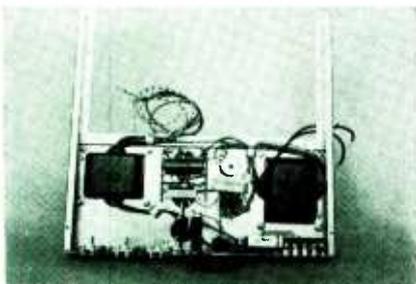
Directly below the meter is another three-position slide switch that selects either of two speaker systems, or both,

and provides proper impedance selection at the same time.

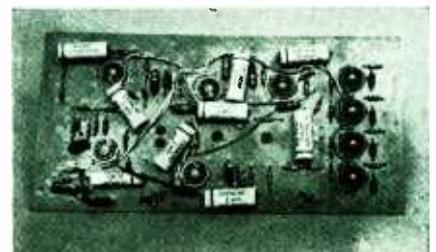
The six input jacks are located on the rear chassis apron, along with the AC fuse, a switched AC outlet, and the speaker connection terminals. On the large printed-circuit board which takes up most of the room on the chassis are the tape recorder output jack, a monitoring jack for headphones, a hum-null adjustment, and adjustments for bias and DC balance of the power amplifier section.

Rather than show a detailed schematic diagram of the complex AMK circuit, we have prepared the block diagram reproduced herewith. An ECC83 is used as a two-stage phono preamp. Equalization networks are between the two sections, as is the rumble filter. DC is obtained for the filament circuit of this tube by running the output-stage plate current through it. (The rest of the filaments are operated on AC but have a DC bias and a hum-null adjustment.)

The high-level section of the circuit begins with another ECC83 used as a tone-control amplifier. After that the signal takes two simultaneous paths. Its lower route (on the block diagram) is to the tape monitor amplifier via the tape output level control. This amplifier is the pentode section of a 6U8; the tape recorder output signal is taken from the cathode at



*Power supply section and output transformer are assembled on a metal chassis.*



*Most of the tube sockets and the small components go on printed-circuit board.*

low impedance, and the amplified signal for headphone monitoring is taken from the plate. The 6U8's triode section is used to drive the output meter. This meter indicates the tape output signal in volts, or the power amplifier output in watts, according to the setting of the meter switch.

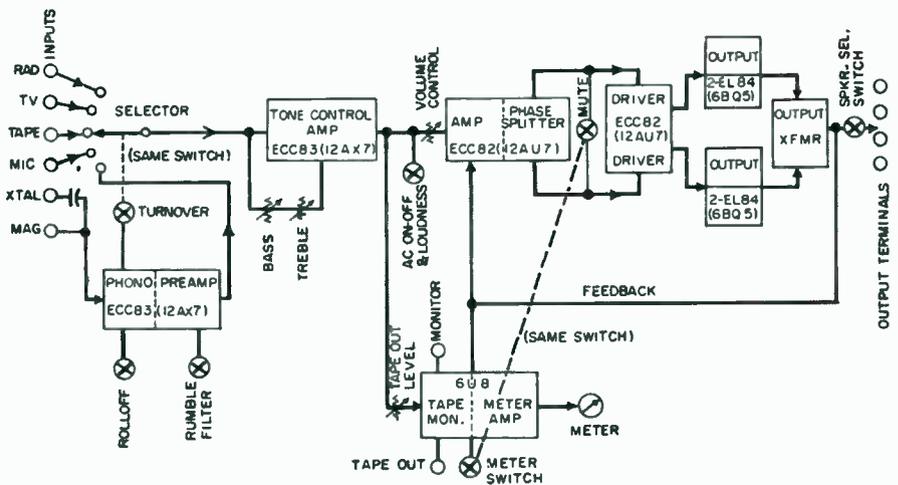
From the tone-control amplifier the signal goes also to the main volume control (convertible to a loudness control by the Loudness switch), and thence to an ECC82 connected as a split-load phase inverter fed by a direct-coupled amplifier stage. The outputs of this inverter are shorted in the Muting position of the Meter switch which, of course, kills the signal within the power amplifier. When not shorted the push-pull signals go to another ECC82 used as a driver stage, and then to four EL84s connected in tapped-screen push-pull parallel. The secondary of the output transformer is connected to the output terminals through the speaker selector switch.

A GZ34 serves as the power-supply rectifier. Filtering is entirely resistance-capacitance; no power-supply choke is used.

### Construction Notes

As the pictures show, most of the AMK circuit components are mounted on a large printed-circuit board. Hole numbers are not identified on the board, but only on a diagram in the instruction pamphlet. Since there are more than 200 holes to keep track of, we suggest marking the hole numbers on the board itself before you begin mounting the parts; it will save time in the long run.

A few more comments that may be helpful to other builders of the AMK: a pair of resistors in our kit had paint on part of the pigtail leads; if you find any like that, be sure to scrape off the paint before mounting them on the board.—Tighten nuts on the transformer mounting bolts before mounting.—Cut the body strap off the 20-40  $\mu$ fd electrolytic capacitor; it isn't used



Block diagram of the AMK amplifier, showing signal flow, switches, and controls. Note the extensive monitoring and metering facilities, unique in this price range.

and only gets in the way.—In the first instruction after the note, "See Diagrams #11 and #12 . . .", the asterisk indicating soldering should appear after "SIA #7" (not after "SID #7").—You'll have to drill or file larger mounting holes in the PC board for the dual phono jack.—Be sure to break off the side locating tabs from the 25-k potentiometer before trying to mount it in PC board hole 94.—Four 4.7-k resistors were supplied for R15, R22, R23, and R67 rather than the 47-k resistors specified in the parts list. They were exchanged promptly by the manufacturer.

We received two of the first AMK kits available, and it was inevitable that one or two errors should have been made in an enterprise as elaborate as this. By now, probably, they have been corrected. Still, we believe that this is not a kit for a beginner to cut his kit-construction teeth on, nor does it appear to be one that is a good investment strictly from a money-saving point of view. The factory-wired version costs only \$20 more than the kit, and it will take you about 25 hours to build. Moreover, it requires both a voltmeter and a milliammeter for calibration after you build it. In our judgment, this kit represents a challenge that the more advanced kit builder will savor and get real satisfaction from.

### Performance

Since the two kits we built checked out almost identically in instrument tests, we assume that both were operating properly.

Positions of the tone controls for flattest response on high-level inputs were 10:30 o'clock (bass) and 12:00 o'clock (treble). With the tone controls so adjusted and the volume control all the way up, response was

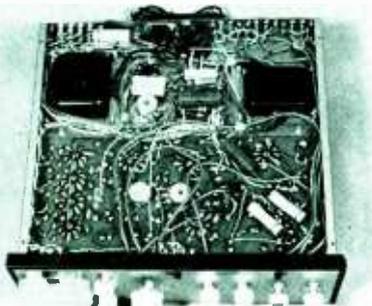
within  $\pm 0.5$  db from 20 to 10,000 cps, down 2 db at 15 kc and 4 db at 20 kc. With the volume control set for 6 db attenuation, the relative response was down 8 db at 20 kc; with the VC set for 12 db attenuation, relative response was down 6.7 db at 20 kc.

The bass control range was, at 50 cps, +15 to -20 db. The treble control range at 10 kc was +9 to -17 db. Maximum boost provided by loudness compensation was 11.5 db at 20 cps, and occurred between 30 and 50 db attenuation settings of the volume control. There was no high-frequency boost for loudness compensation.

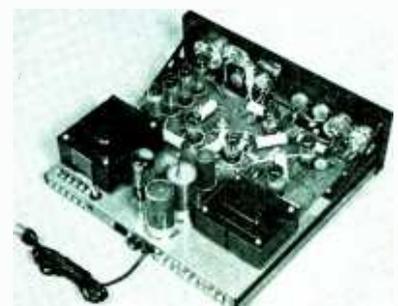
Phono compensation curves were accurate within 1 db down to about 50 cps. The Lon rolloff curve, however, was something of a mystery; it produced only 6 db rolloff at 10 kc, and obviously was not meant to be the London LP curve. The rumble filter produced response cuts of 1 db at 200 cps, 2.2 db at 100 cps, 5 db at 50 cps, and 6.4 db at 30 cps.

Sensitivity for 1 watt output was, at 1 kc, 12 mv on the Rad, TV, Tape, and Microphone inputs; 0.7 mv on the Mag input; and 27 mv on the Xtal in-

Continued on page 140



Bottom view after the amplifier's front panel and PC board have been attached.



Upper view of completed unit. The tubes have been installed, but not the cover.



# Audionews

## Budget Stereo Amplifiers

Two low-priced stereo amplifiers are now available from Continental Manufacturing, Inc. *Model SA-3* has 1½ watts output per channel, one high-level input circuit per channel (for ceramic or crystal phono cartridge, tuner, or tape machine), individual tone and volume controls on each channel, and 8 to 10 ohms output impedance. *Model SA-7* is the same except that output per channel is rated at 3½ watts. Both amplifiers are AC-DC operated. Price of the SA-3 is \$32.00; the SA-7 is \$42.65.

## Stereorama Speakers

International Electronics Corporation has developed two integrated stereo speaker systems, each consisting of a pair of full-range assemblies mounted at a diverging 30° angle within a single cabinet.

The *Stereorama I* combines two Frazier F-8-3X "Black Box" systems, making a total of two 8-inch woofers and two cone-type tweeters. Response is said to be 40 to 15,000 cps; power-handling capacity, 15 watts per channel; and dimensions, 45¾ in. wide by 30 in. high by 18 in. deep. Price: \$195.

The *Stereorama II* combines two Frazier Mark II systems, each with an 8-inch woofer and compression-type tweeter. Specified response is 30 to 17,000 cps; power-handling capacity, 20 watts per channel; and dimensions,



*Stereorama stereo system.*

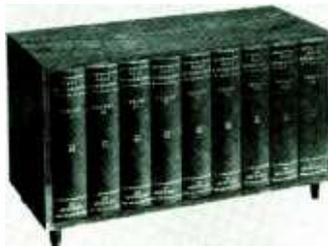
54 in. wide by 32 in. high by 23½ in. deep. The price is \$295.

Impedance of both systems is 8 ohms per channel. For further information ask for Bulletin ST98.

## Tape Cabinets

Kates Case Company has designed storage cabinets for recorded tapes in both 7- and 10½-inch reel sizes. The cabinet for standard (7-inch) reels holds 24 boxes; the original tape boxes can be used, or a set of 24 embossed simulated-leather boxes can be ordered with the cabinet.

Finish of the cabinets is extra-tough wood texture in mahogany, blond, or



*Novel tape storage cabinets.*

walnut. When closed, the bottom-hinged cabinet front resembles a shelf of books; colors available are brown, maroon, and green. Price of the standard cabinet alone is \$34.95. Special set of tape boxes is \$15.00 extra. A brochure describing the complete line will be sent free of charge to anyone requesting it.

## Changer Dust Cover

A rigid, tinted Plexiglas cover to fit GS-77 record changers has been marketed by the Glaser-Steers Corporation. The cover prevents dust and dirt accumulation while the changer isn't in use, and can be put in place during long periods of operation to protect records being played. Price: \$9.75.

## Fisher Multiplex Adapter

An adapter for stereo reception of Crosby-system experimental FM multiplex broadcasts has been announced by Fisher Radio Corporation. The

*Model MPX-10* adapter, for use with any FM or FM-AM tuner having a multiplex output jack, converts sum-and-difference FM multiplex broadcasts into two ordinary stereo signals. Controls are furnished for audio volume, channel separation, and switching. Straight-through operation is provided for standard FM and AM broadcasts. Distortion is said to be less than 0.5% at full signal deviation. Price of the MPX-10 is \$79.50; a cabinet in mahogany, blond, or walnut, \$12.95.



*Fisher's adapter for multiplex.*

## London-Scott Stereo Pickup

H. H. Scott, Inc. will distribute the new London-Scott *Type 1000* magnetic stereo cartridge and arm combination. Specifications include the following: response, ± 2 db from 20 to 20,000 cps; compliance, 3.5 μcm/dyne; effective mass, less than 1 mg; output, 4 mv at 5 cm/sec; diamond stylus radius, 0.5 mil; crosstalk, better than 20 db down; tracking force, 3.5 grams. Recommended load is 47 k per channel. Arm length is 12½ in. overall. The price is \$89.95 complete.

Scott also has a new 20-page high-fidelity guide and catalogue, available free on request.

## Tape Clips

Toycos Products sells small stainless-steel clips which fit over the edge of a tape reel and prevent tape from unwinding or spilling. They are sold in packages of five clips, at \$1.00 per package.

*For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.*

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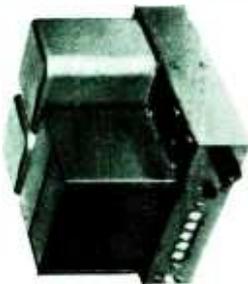
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## FIDDLER'S TREASURE

Continued from page 49

stringed instruments. In 1937 he was one of the judges for the appraisal of new instruments at the Stradivarius Bicentennial Exhibition in Cremona, and there was awarded a special gold medal for a complete quartet of instruments of his own make. Sacconi thinks that accidents and the ravages of time cannot do as much damage to rare instruments as does the ignorant vandalism of incompetent repairmen. A good deal of his work goes into undoing the damage caused by the latter, and once in a while he sees a great instrument that is ruined beyond salvage. On the last such occasion, the violin in question was a Stradivarius. Some arrogant fool had scratched off the master's irreplaceable varnish, even scraping into the wood surface to remove it entirely. Thus an instrument valued at \$50,000, and a beautiful work of art, was reduced to a near-worthless wooden box in the shape of a violin.

While about 50,000 new violins are sold in this country every year, a considerable number of them made by American craftsmen, even the finest modern examples have not sold for higher than \$1,500. Many well-made contemporary instruments are better in tone and in other respects than old masterpieces in poor condition or repair. But market values do not acknowledge this fact. The name, reputation, and romantic nimbus surrounding an old work of art exert too powerful an influence even in commercial competition.

This veneration for the past can be recognized, too, in the folklore that has grown up around the fiddle. For instance, it is sometimes said that if an old violin does not have a fine tone, it should be smashed to pieces and then repaired by a first-rate expert. This is of course utter nonsense, deriving only from the circumstance that a brilliant artisan, by knowledge and sheer hard work, may be able to restore the splendor of a fine instrument damaged by accident or poor repair work. There is also the fable that old violins "get tired" from too much playing; they need a "rest," after which they will regain their previous tonal volume and beauty. If no rest is allowed, they will "fall asleep." Again, there is not the slightest evidence to support this belief. But the most stubborn myth is that old-master instruments must be played regularly, or else they will "get mute"—by which is meant that they

Continued on next page

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## FIDDLER'S TREASURE

Continued from preceding page

will lose volume and brilliance. The perpetuation of this legend seems to be the work of those who would like an excuse to borrow precious instruments from collectors. Some phenomena, however, are difficult to explain rationally. On occasion it has been observed that if a fine instrument is played for any length of time by a bungler who scratches a lot and plays off pitch, it may become slightly "sick." Given back to an expert player, it will soon regain its original beauty and brilliance of tone. A violin is an inanimate object, made of wood, with strings of gut or metal; yet sometimes it seems to take on the qualities of the men who made it and who play it.

How many great instruments are there in existence? It is believed that Stradivarius alone made almost 1,500 instruments during his lifetime, of which some 670 have been found and identified—the last in 1926. At present there are 300 Stradivarius instruments in this country, and a comparable number made by other great masters of the craft. Most fine violins are now on this side of the Atlantic; Italy is the last place that you would go today in search of old masterpieces of the art.

You would pay, as an average price for a Strad in flawless condition, about \$40,000. That figure would mean, for 1,500 instruments, a total production amounting to sixty million dollars, a fantastic wealth to materialize from one small Cremona workshop. Today, this fortune could be made only by the adoption of assembly-line techniques. As it was, Antonius Stradivarius created these values with his own hands, assisted only by his two sons. The legacy he left is measurable in terms of the check which passes from wealthy customer to dealer; it is immeasurable in terms of dedication to what has been called the most spiritual of the arts.

## ANSERMET

Continued from page 43

of such concepts to music. No doubt they will be made clear in Ansermet's forthcoming study of music in the large frame of the humanities—a work which already has involved fifteen years of research. I, at least, had been privileged with a preview. I debated its dialectics over a coffee on the way back to my hotel, in "Le Tea-Room des Philosophes." I am still debating.

## Sound Talk



by *Dr. W. T. Fiala*  
Chief Physicist

### LOUDSPEAKER DISTORTION AT LOW FREQUENCIES

Lord Rayleigh, in his famous "Theory of Sound," had shown that the acoustic power generated by a cone in an infinite wall is proportional to the square of the frequency and to the square of the air volume displaced per second. This relation indicates that at low frequencies considerable amplitudes are required to produce acoustic power. A 15" cone speaker, for example, has to move approximately one-half inch, peak to peak, in order to generate one acoustic watt at 40 cps.

However, it is not sufficient to design a speaker which is only able to move with the required amplitude. In order to avoid distortion, it is also necessary that this movement follows exactly the driving current in the voice coil. To achieve this, the suspension system has to be linear for the required amplitude. This means that the displacement of the cone has to be proportional to the driving force produced by the voice coil or, more specifically, if the transfer characteristic is plotted in linear coordinates, it should be represented by a straight line so that each doubling of the force on the cone also doubles the displacement. This force, generated by interaction of the current in the voice coil and a magnetic field, must also be proportional to the voice coil current. Thus, each doubling of the voice coil current should double the driving force. When these two requirements are met, the displacement of the cone is proportional to the driving current in the voice coil. In other words, the transfer characteristic of the speaker, which relates cone displacement versus voice coil current, has to be linear.

Present day technology and carefully controlled assembly techniques make it practical to build linear suspension systems for large excursions. The use of sufficient magnet to produce a long enough uniform magnetic field so that the voice coil always remains in that field for the required amplitude will secure the necessary linear force-voice coil current relation.

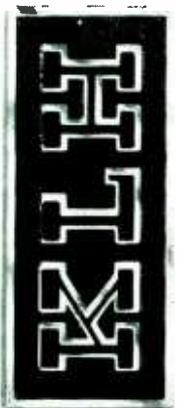
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## YOUNG IDEA

Continued from page 46

a number of opera-loving Bostonians, (box office receipts often cover less than forty per cent of production expenses), he is investigating the possibilities of a new and exciting line of defense: acoustics. If one has found a Violetta who has beauty, graceful stage presence, dramatic instinct, and a very decent set of vocal cords, but who nevertheless cannot toss off



"*Sempre libera*" with the brilliance and power of a Tetrizzini or Sembrich, why not arrange the theatre's acoustics to make her *sound* as brilliant and powerful? Unfortunately, we have few theatres in this country where opera can be properly performed. We did not build them in the past and today we spend our wealth on meeting halls for fraternal organizations or multipurpose community centers. But it is possible that many of the small legitimate playhouses, like the Wilbur, can be made suitable to the lyric theatre. Goldovsky has been experimenting with actual amplification of the singer's voice, but so far this has presented grave difficulties. There is a distortion in tone, which diminishes as the quality of the amplifying equipment improves, but is still evident with the best equipment. An even tougher problem is spatial distortion. Where is the sound to come from? Ideally, directly from its source, but immediately the deadly feedback effect is evoked. The microphone must not pick up the amplified sound. To scatter the loudspeakers around the theatre is highly unsatisfactory: an audience will not stand for the gross unreality of seeing a singer on the stage and hearing his voice emanate from the mezzanine. But Goldovsky has not given up the possibility of mechanical amplification as a lost cause. Most theatres do not have a pit (the Wilbur has only half of one), and Goldovsky thinks it would be a blessing if, without loss of acoustical values, the orchestra could be put in back of the stage. Since the singers in a Goldovsky-directed opera do not need to look at the conductor, this arrangement would at once get rid of the pit problem and enhance the stage illusion by transporting conductor and orchestra out of sight.

Goldovsky did not use amplification

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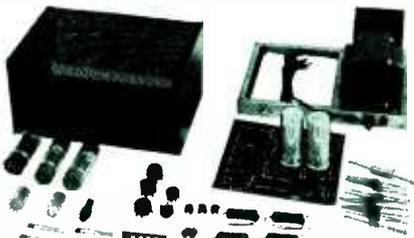
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during last fall's season, but he did use, and with exciting results, a circle of corrugated Fiberglas flats for three of the four productions. Fiberglas is a magnificent resonator; even modest voices went soaring over the orchestra and flooded the little auditorium with highly articulate sound. The audience rarely had to strain to catch the English words despite the elaborate *forature* of Donizetti and Rossini. Indeed the *Count Ory* set, which consisted of translucent Fiberglas shells completely enclosed on three sides and at the top, was acoustically and aesthetically the triumph of the series, each production of which experimented with a different aspect of the scenic problem. A dramatic contrast was unwittingly provided by the conventional open latticework sets of *La Rondine*. Some of the same opulent, exciting voices of the previous evenings's *Ory* suddenly assumed modest, frequently inaudible proportions.

Fiberglas and its like are, of course, most effective in small houses. But Goldovsky is only interested in small houses. His dream is to see a whole generous crop of them springing up around the country, in Augusta, Maine, and Wheeling, West Virginia, and Grand Rapids, Michigan, and Seattle, Washington. As to the big houses—why, they can go on caging their nightingales and letting them sing from their perches.

## STEREOPHONY

Continued from page 40

imaginary space of which we become aware within our mind.

In this short analysis of stereophonic audition I have tried to stress the subjective character of our musical perception. I found its explication not in the sonorous instrument that gives off the music, but in the perceiving listener himself, as subjective human being, not seen as individual. If this applies to sound perception in general, how much more must it apply to music. For music should as little be confused with sound as *elements of speech* with the *sound* of speech. This is why the science of physics cannot throw any light here for a physicist. We know what is a third, a fifth, etc., but no one has yet been able to tell us which meaning they have for the human soul, in the musical language.

As long as such elementary notions remain a mystery, all our ideas about music lack a sound foundation, and speculative theories dealing with music should remain subject to caution.

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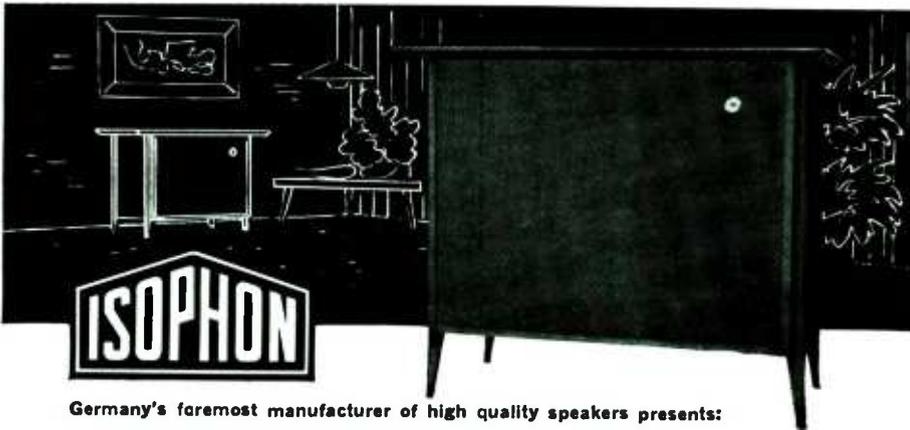
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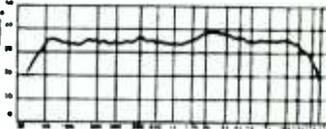


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## LOVELY GEMS

Continued from page 52

Translators of the day also cause the eyebrows to lift, as the English versions of popular titles are parenthesized after the original Italian, German, and French—the Quartet from *Faust*, for instance, being offered as "Saints Above, What Lovely Gems!" For those linguistically limited, other members are identified as "Priests, A Crime You Have Enacted!," "Thanks, My Trusty Swan," "Let the Cannakin Clink," "Mother, the Wine Cup Too Freely Passes," or the simpler and more emphatic "I Adore You!" compressed from "*L'amo come il fulgor del creato.*"

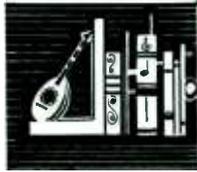
In supplying for listener guidance brief translations of random passages, lifted largely from the Schirmer scores, the "poets" outdid themselves: "Mid banks of roses, softly the light reposes./ On this fair fragrant bed rest, O Faust, rest thy head"; "Where'er thy pinion rusheth/Thy mourners' tears are dried;/My cheek that burns and flusheth/With love, O cool and hide!"; "In a deathly slumber falling,/Died my mother, no aid could save her/And to crown the woe appalling/They declare I poison gave her"; "While there the dancers sing and laugh/In giddy movements flying./Their mirthful tones shall blend with groans"; "Nearing the utmost limit of life's extremest goal/In a vision delightful did wander forth my soul."

After all this highfalutin nonsense, one has renewed respect for the present streamlined translations, however impossible to understand when sung, and however skeptical one may be of opera-in-English. Yet, as a marvel of synopsis, it would be hard to beat the much-quoted couplet: "From near and from far men Were wild about Carmen." Just try to say it better, or shorter—and it isn't from *Carmen Jones*, either.

The editors of *The Victor Book of the Opera* modestly claim that "this catalogue is the first of its kind" and that "this little book [it must weigh at least three pounds] is unique in many respects"—certainly a classic example of understatement. I would like to add that the pioneer efforts of the Victor Talking Machine Company were also "unique in many respects" and that without them, without the Red and the Black, today's musical landscape would present a colorless picture indeed.



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## BLENDED-BASS

Continued from page 121

woofer and two outrider upper-range speakers. A CENTER control on the associated dividing network, however, allows for controllable amounts of the upper ranges from both channels to be fed to the upper section of the center speaker. Stephens claims that this re-creates the center channel of the original master stereo recording, many of which are three-channel.

Both of these systems are designed for use with high-efficiency wide-range speakers; their use with less efficient ones is not recommended because of the resulting problems in establishing correct balance.

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## PRECISE AMK KIT

Continued from page 131

put. This is extremely high sensitivity for all but the Microphone input and, to avoid overloading those parts of the circuit before the volume control, the high-level input sources should be equipped with level or volume controls. The noise level of the AMK, fortunately, was low enough not to be troublesome in spite of the high gain.

IM distortion (60 and 7,000 cps, 4:1) depended on the volume-control setting, since there are at least two amplification stages preceding it. It varied according to the table below. Moral: keep the input source levels low enough to run the AMK's volume control above the half-way mark for loud playing.—R.A.

### IM Distortion, %

VC setting	1w	5w	10w	20w	25w
Full on	.08	0.52	1.2	3.8	10.1
-10 db	.06	0.52	1.3	3.7	10.2
-20 db	0.26	1.02	1.9	4.7	11.7
-30 db	1.3	3.4	5.4	9.4	17.5
-40 db	4.1	11.2	18.0	32.0	—

## HF REPORTS

Continued from page 129

switch is provided to connect both amplifiers in parallel to form a single 30-watt amplifier for mono use.

### Test Results

We found the maximum output of each channel to be slightly less than the rated 15 watts (about 12 to 13 watts at 1,000 cps). Paralleling the two channels did not double the output, since the maximum output in this connection was in the vicinity of 20 watts. The measured outputs are consistent with the use of push-pull 6V6GT tubes in each channel with slightly over 300 supply volts.

Except at 20 cps, the distortion at the usual output power levels up to several watts was low enough to be insignificant. The power response characteristic of the amplifier, which agrees closely with the manufacturer's ratings, indicates that the power-handling capability is good down to about 40 cps, below which it falls off. There usually is very little musical content below 40 cps, of course, but it is well to be aware of the limitations of one's equipment.

The tone controls are entirely conventional in their action. In the flat position there is a slight loss of high-frequency response (above 10 kc), which becomes more pronounced when the level control is reduced 6 db from its maximum setting. The Lo and Hi filters are effective, but too drastic in their removal of music together with the offending noise. The Hi filter in particular has a slope and cutoff frequency virtually identical to that of the treble tone control, and severely attenuates everything over 2 kc.

The loudness control is very effective and, because a separate level control is provided, it is completely flexible. Unlike many others, it boosts highs as well as lows, a feature we like.

Record and phono equalization is good; the RIAA and NARTB tape characteristics are reproduced within  $\pm 2$  db from 30 to 15,000 cps. The LP equalization, needed only for older LPs, is slightly less precise but perfectly satisfactory.

The gain of the amplifier on all inputs was exactly as specified, and should be adequate for any purpose. In particular, the phono gain is high enough for operation with even low-output cartridges. Further, the hum level of the Bell 3030 is very low, even on phono input, and is entirely inaudible in normal use. Hum level on the TAPE input is considerably higher, but is still comparable to hum levels en-

Continued on next page

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## HF REPORTS

Continued from preceding page

countered in the outputs of medium-priced tape recorders having their own preamplifiers.

Damping factor of the 3030 is relatively low, being 2.7 for one channel and 4.6 when operated in parallel. The amplifier is stable under capacitive loads, and has negligible line leakage. The output tubes and filter capacitors are operated very conservatively, which should contribute to long life.

### Summary

The Bell 3030 stereo amplifier shows many signs of ingenuity and thoughtfulness in its design. In an attractive package are two complete amplifiers with easy-to-operate controls which make a stereo system nearly as simple to use as a mono system.

It is obvious from the schematic furnished with the amplifier, and from our tests, that the 3030 consists of a pair of moderately low-priced amplifiers, with the addition of stereo control functions. Viewed in this light, the net price of about \$170 is perfectly reasonable; in terms of performance each channel can only be compared to a conventional \$85 amplifier, of nominal 15-watt rating. In such a comparison the Bell 3030 shows up very well. Paralleling two such channels, however, does not per se produce a 30-watt amplifier whose performance matches a single 30-watt unit selling for \$170—if for no other reason than the small output transformers used in the lower-priced units.

This criticism, of course, applies to any complete stereo amplifier package, and not only to the Bell 3030 which happens to be the first one we have tested. So long as the amplifier is used in a stereo system, with moderately efficient speakers, the user is getting a good value for his money. If it is intended to convert to stereo in the future, the Bell 3030 makes a fine low-power mono amplifier. But it should not be considered as a substitute for a single 30-watt (or 20-watt) amplifier of comparable cost in a mono system.

**MANUFACTURER'S COMMENT:** The first two-channel stereo amplifier was built by Bell five years ago. Known as the 3D, this was the standard of the industry for many years. As a result of our experience in this particular field, we at Bell have adopted certain uniform standards of measurement for stereo amplifiers. Discrepancies between this report and our specifications have occurred through the use of different standards of measurement.

Amplifier power output ratings normally are based on measurements using the entire secondary winding of the output transformer, which in most cases is 16 ohms. Measurements using any of the transformer taps where the full secondary winding is not used (such as 4 or 8 ohms) will result in slightly reduced output performance. This condition will be found

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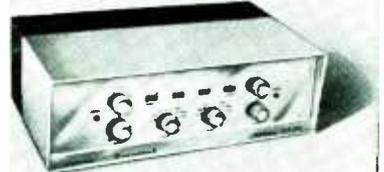
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It is obvious that the slightly reduced power output readings of 12 to 13 watts (2 db low) indicated in the report are the result of measuring at the 8-ohm instead of the 16-ohm tap. Measurements made on the 16-ohm tap are sure to indicate the full 15 watts output.

When any two identical power amplifiers are paralleled for monophonic operation into a single load, the correct matching impedance for maximum power output is always twice the value of the load. The 3030 therefore will deliver a full 30 watts when the 16-ohm taps are paralleled, and connected to a single 8-ohm load.

Cross-talk is another significant quality measurement for an integrated stereo amplifier. The Model 3030 must have cross-talk down at least 30 db at 10,000 cps, and 45 db at 1,000 cps, using the tape head inputs, before it will pass final inspection.

The test report is correct when it states that power-handling capabilities at 20 cps in an amplifier of this price range are relatively unimportant. Of more significance is the fact that power response in the 3030 is maintained down to 30 cps. This covers the entire useful musical range.

In all other respects, the test was quite complete and accurate—based on the standards of measurement used.

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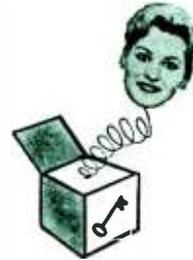
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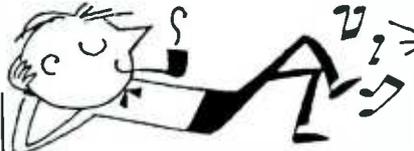
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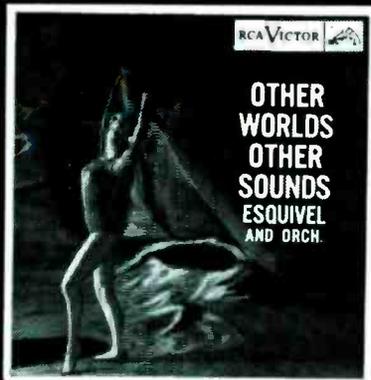
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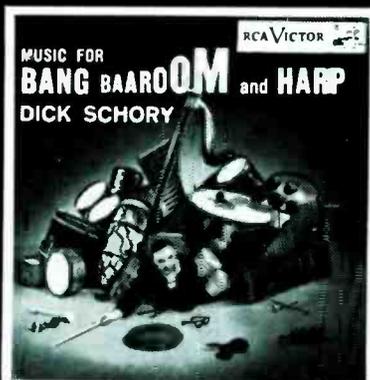
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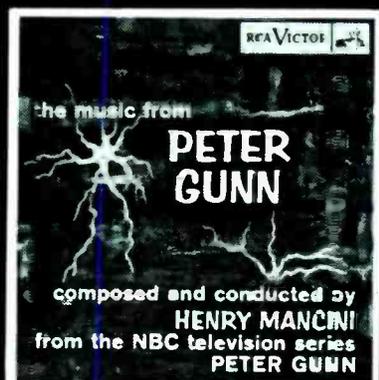
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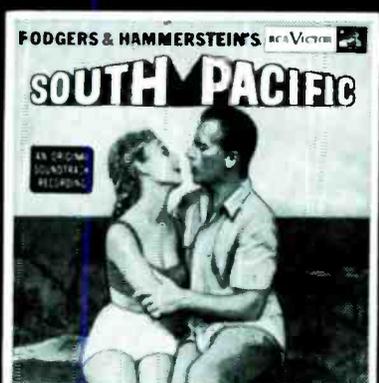
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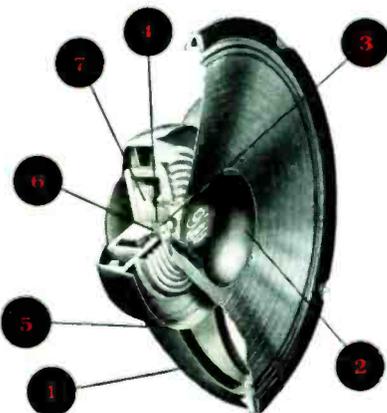
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<b>2</b> Radax Cone	Yes	No	No	Yes	No
<b>3</b> Edgewise-Wound Voice Coil	Yes	No	No	No	Yes
<b>4</b> Glass Coil Form	Yes	No	No	No	No
<b>5</b> Low-Silhouette Frame	Yes	No	No	No	Yes
<b>6</b> Long-Throw Voice Coil	Yes	Yes	Yes	Yes	No
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