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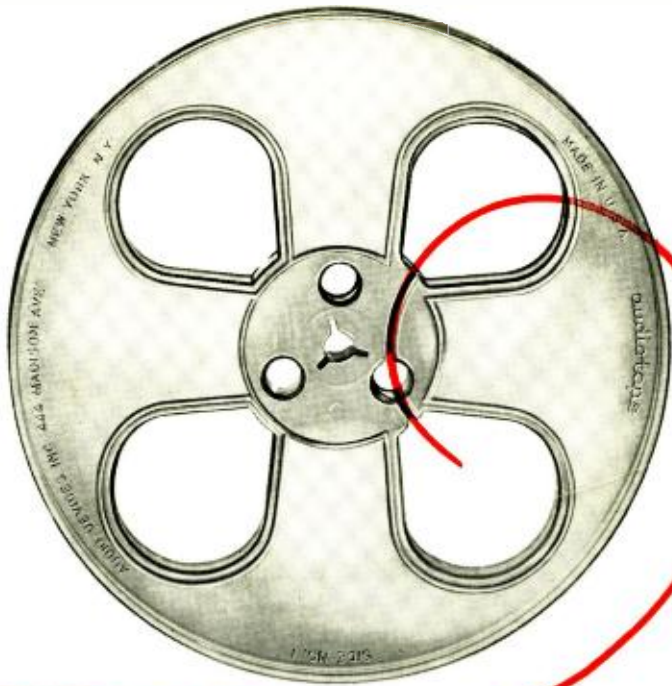
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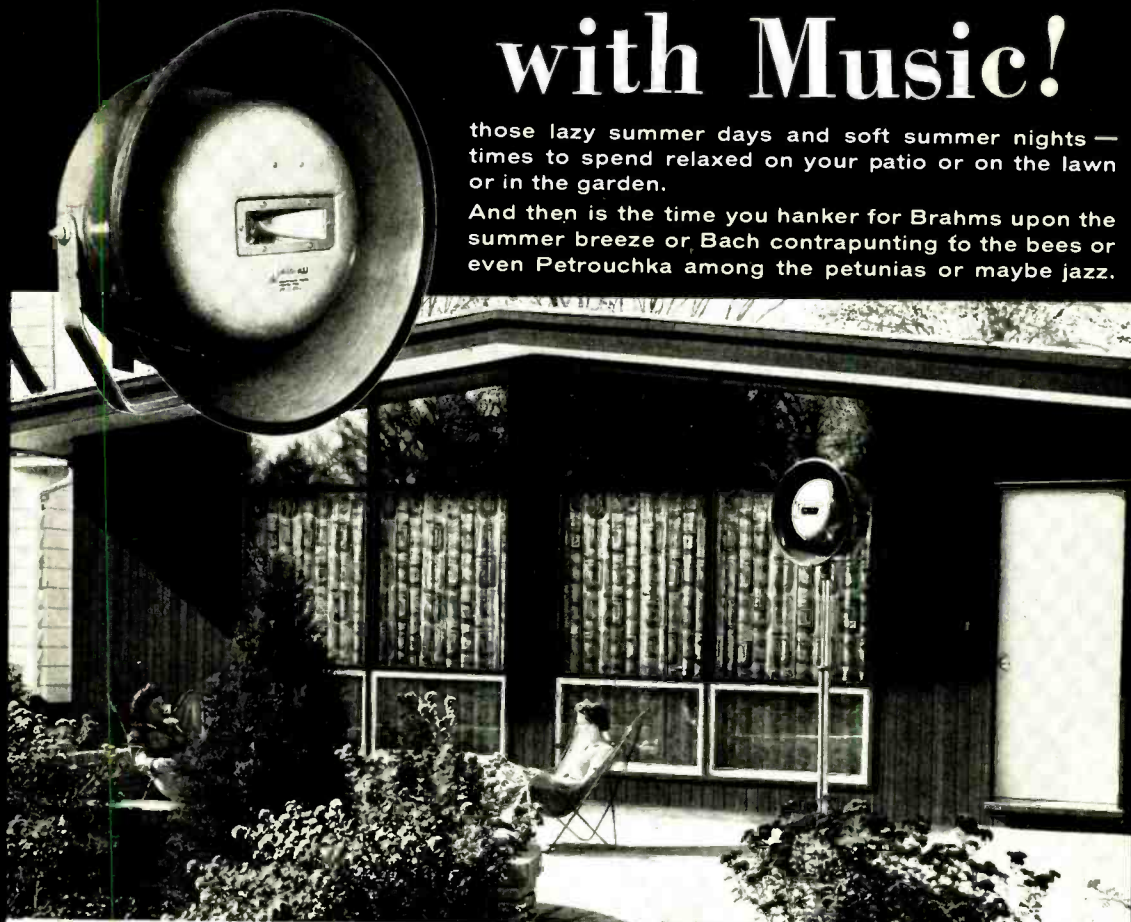
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This month's cover, in estival festival mood, is by Richard M. Powers.



ARTICLES

<b>Manuel de Falla and the Spirit of Spain</b>	26	Walter Starkie
<i>Moslem, Ancient Christian, and gypsy all contributed to the musical blend.</i>		
<b>Tanglewood: A Sunday Afternoon</b>	30	Curt Leviant
<b>The Muse in Summer Dress</b>	30	Thomas J. N. Juko
<i>After all, Bach means brook and Beethoven means beet-field, so let's get out of doors.</i>		
<b>Sanity Fair</b>	34	Irving M. Fried
<i>London's second audio show yields interest and some lessons.</i>		
<b>Geraldine the Great</b>	36	Edward Wagenknecht
<i>America's first prima donna is still alive, but many of today's listeners have not heard her voice.</i>		
<b>Over Hill and Dale</b>	81	John Hoke
<i>Adapting a pickup to play old cylinders.</i>		

REPORTS

<b>Music Makers</b>	43	Roland Gelatt
<b>Record Section</b>	45	
<i>Records in Review; Discography of Manuel de Falla, by Robert Charles Marsh</i>		
<b>The Tape Deck</b>	68	R. D. Darrell
<b>Books in Review</b>	75	
<b>Tested in the Home</b>	77	
<i>Audax KT tone arm kit Radio Craftsmen Xaphonic Heathkit FM-3A FM tuner Fisher CA-40 amplifier</i>		

AUTHORitatively Speaking 4 Notes from Abroad 9

Noted with Interest 12 Letters 19 As the Editors See It 25

Trader's Marketplace 86 Professional Directory 90 Audio Forum 94

Advertising Index 96

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## AUTHORitatively Speaking

Walter Starkie, whose commemorative essay on Manuel de Falla leads this issue's contents, probably can be best described as a peripatetic professor. In getting from Dublin, where he was born in 1894, to Austin, Texas, where he now lives and teaches, he has managed to cover southern Europe and North America pretty thoroughly. There has been nothing staid about his travels, either. Through the Balkans and Spain he went on foot, living mostly with gypsies and earning his living by violin playing. These two junkets resulted in the most popular of his many books, *Raggle-Taggle* and *Spanish Raggle-Taggle*. He had studied the violin seriously; he won many prizes and at one time was considered the most promising of young Irish violinists. Writing and teaching gradually won him from music making, however. His field as a teacher has been Spanish and Italian literature. His books have encompassed subjects ranging from religious law to primitive folkways. He has been granted high honors by at least four national governments. How he became acquainted with Falla he himself relates on page 26.

Curt Leviant, whose verse in praise of Tanglewood appears on page 30, was born in Vienna and lives in Brooklyn, where he is studying for his M. A. degree at Brooklyn University. He has sold poetry to various publications, including *The New Yorker*. Of interest may be the assignment he managed to get when called to the Army: he became a classical disc jockey. Did you know the Army had 'em? We didn't.

Thomas J. N. Juko, whose roundup of summer music in America (page 30) is launched by Mr. Leviant's poem, is himself a poet, having been awarded the Forbes Rickard Prize for Poetry at Bowdoin, where he studied under Robert P. Tristram Coffin. He also won a graduate scholarship for study at Oxford, of which he never has taken advantage. (The money, he says, will keep, and Oxford obviously will too.) The last six years he has spent teaching English and doing promotional work for various musical organizations. He is now principal of a public school in Dudley, Massachusetts.

Edward Wagenknecht, whose tribute to Geraldine Farrar you may read on page 36, is a professor of English at Boston University. He has written innumerable books, best known of which probably are *Cavalcade of the English Novel*, *Cavalcade of the American Novel*, and *Longfellow: A Full-Length Portrait*. As anthologist, he has produced *The Fireside Book of Christmas Stories*. At present he is working on a biography of Theodore Roosevelt.

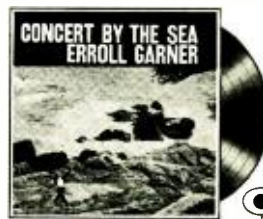
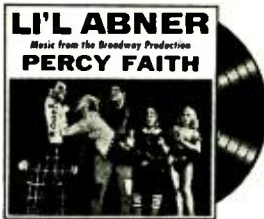
John Hoke, benefactor of people who want to play old hill-and-dale cylinder records with a G.E. pickup cartridge (see page 81), is a motion picture photographer. At the time he wrote, he was employed making safety films and the like for the AAA. Now he is in Chile, making films of equally meritorious aim for the International Cooperation Administration. He had to leave his Edison cylinders and G.E. gadget at home. Tough.

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## High Fidelity is for your home



Because of its early cultist trappings, high fidelity remains a mystery to many people. Some see it as complex, cumbersome machinery; some think a knowledge of higher electronics is required to operate it; and some believe a large and somehow special room is needed for it to perform as it should. These are all fables.

Today's high fidelity by Harman-Kardon is uniquely good looking. The operating controls are so wisely organized that each instrument performs at its maximum in the hands of an intelligent layman. The very essence of their value is that they reproduce music IN YOUR HOME — large or small — the way the composer wanted you to hear it.

Don't consider high fidelity a substitute for the concert hall and its very special aura: the orchestra filing onstage, the burst of applause as the conductor appears, the solemn hush as he raises his baton and the presence of many sharing the experience with you.

High fidelity, in its proper setting — the home — has its own special and exciting values. The music you listen to this new way is created from perfect program material, broadcast or recorded under ideal conditions, and then retold with flawless authenticity. Where many seats in a concert hall provide a compromised performance, high fidelity in your home can be perfect every time.

Genuine high fidelity can be purchased in two basic forms: component high fidelity and integrated high fidelity.

**Component High Fidelity:** This form presents a system including (a) a *record player*, (b) a *tuner* for picking up AM and FM radio programs, (c) an *amplifier* to enlarge these sources of sound sufficiently to excite (d) the *speaker*.

Because Harman-Kardon component high fidelity is strikingly attractive, because it is as simple to connect as a lamp, because it is all performance with nothing spent on non-performing cabinetry, it is your best high fidelity buy.

**Integrated High Fidelity Consoles:** Until recently this form was only obtainable from a limited number of high fidelity specialists on a "built-to-order" basis. Today, Harman-Kardon high fidelity systems are available, fully integrated and factory assembled in fine furniture cabinets. These are not mass-produced products. They are the custom-built product of years of research by Harman-Kardon engineers.

When you buy custom console high fidelity you are buying three things: performance, furniture and the cost of assembly. In our models, as in anyone's, you pay for all three. The same number of dollars spent on components would buy more performance; but for those who desire the extra convenience of a fine system in a fine furniture cabinet, Harman-Kardon consoles are unexcelled.

### Illustrated Harman-Kardon High Fidelity Models:

The Trend amplifier (Model A-1040) easily delivers 40 watts of hum-free, distortion-free power from the new "Controlled H" circuit and generates less heat than a conventional 20 watt instrument. A speaker selector switch permits you to add an additional speaker system elsewhere in the house. It also features: three position rumble filter; six position loudness contour selector to provide precise balance for your own hearing characteristics; Variable Speaker Damping to insure ideal matching of the amplifier and speaker; separate record and tape equalization and enormously effective bass and treble controls to adjust for the acoustics of your room. The Trend is enclosed in a brushed copper cage only 13 $\frac{3}{4}$ " wide x 9 $\frac{3}{4}$ " deep x 4-1/16" high.

**The Trend price is \$125.00**

The Theme tuner (Model T-1040) is the ideal companion for the Trend amplifier. It features: FM with sensitivity at the theoretical maximum; Variable Interstation Noise Gate to eliminate noise between stations; illuminated tuning meter; FM Rumble Filter; dual cathode follower outputs with adjustable level controls. Finish and dimensions are the same as the Trend.

**The Theme price is \$140.00**

The Harman-Kardon Ballad console provides truly remarkable performance in a compact, functional design which is equally at home in a modern or traditional setting. The cabinet is constructed of five ply, bonded, fine hardwoods and is available in mahogany, walnut or blonde finish. It incorporates a 12 watt amplifier (1.8 watt peak), sensitive AM-FM with Automatic Frequency Control; Garrard record changer with GE reluctance cartridge and diamond needle; ported triple speaker system with horn loaded dual tweeters; selector switch for extra speaker; record equalization; loudness contour selector; bass and treble tone controls and rumble filter.

**The Ballad price is \$400.00**

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# Notes

FROM

## Abroad

LONDON—What sort of music draws overflow audiences to London's ultramodern Festival Hall (seating capacity 2,714 for orchestral concerts, 3,172 for recitals when they put people behind and on the platform)? Beethoven and Tchaikovsky, of course. American visitors all agree that our programs are deadly, with the same old symphonies turning in week after week. But there are surprises. A Scherchen concert, billed as "Strange Orchestras," packed out to a wildly enthusiastic audience. Program? Joliver's Piano Concerto, Antheil's *Ballet Mécanique*, Varèse's *Ionisation*, Lambert's *Rio Grande*—with only the *Firebird* and *Boléro* to lend familiar flavour. The only comparable phenomenon I know of is the popularity of that exotic double bill, Walton's *Façade* and Schoenberg's *Pierrot Lunaire*—a kind of highbrow's *Car* and *Pag!*—which draws full houses in London and Edinburgh.

But normally, by billing one unfamiliar work you can empty a hundred or two of seats. So the young American Thomas Schippers found when, making his London debut as orchestral conductor, he spiced two otherwise popular menus with Menotti's *Island God* Interlude and Barber's latest concert recension of *Medea*. Even the *Semiramide* Overture and Tchaikovsky's Fourth Symphony could not stay the public flight, though Schippers induced for them orchestral tone of glossy brilliance from the Royal Philharmonic (who can be sticky under any conductor not Beecham). An engaging young man who plainly knew his business, he was liked, and asked back. He also landed an EMI/Angel recording contract, and is scheduled to direct the Philharmonia Orchestra for discs of Bizet's Symphony and Prokofiev's Fifth Symphony in May.

*Continued on next page*

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Here's incomparable Hi-Fi speaker value—the new 3-way type Knight "Tri-Fi" combining a 12" cone for bass reproduction, a special conical radiator for mid-frequencies and a built-in compression-type tweeter for highest frequencies. Includes L-pad tweeter level control with calibrated dial and control knob. Full 1½-pound woofer magnet for solid bass response; heavy rattle-proof frame. Overall range is ± 5 db, 35-15,000 cps. First crossover at 2,000 cps; automatic crossover from mid-range to tweeter at 4,000 cps. Cone resonance: 50 cps; power capacity, 25 watts program material; impedance, 16 ohms. Diameter, 12-1/16"; depth, 8". Unconditionally guaranteed for one full year. 12 lbs. 81 DX 839. Knight "Tri-Fi" Speaker. Only \$4950

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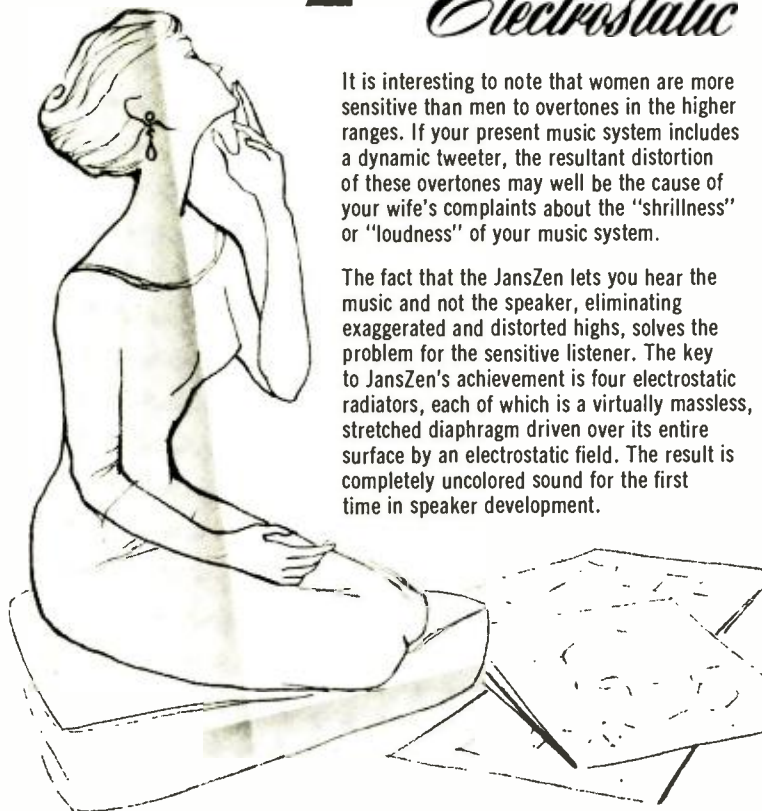
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hear the music  
not the speaker . . .



## JansZen *Electrostatic*



It is interesting to note that women are more sensitive than men to overtones in the higher ranges. If your present music system includes a dynamic tweeter, the resultant distortion of these overtones may well be the cause of your wife's complaints about the "shrillness" or "loudness" of your music system.

The fact that the JansZen lets you hear the music and not the speaker, eliminating exaggerated and distorted highs, solves the problem for the sensitive listener. The key to JansZen's achievement is four electrostatic radiators, each of which is a virtually massless, stretched diaphragm driven over its entire surface by an electrostatic field. The result is completely uncolored sound for the first time in speaker development.

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## NOTES FROM ABROAD

*Continued from preceding page*

WILLIAM WALTON's new Cello Concerto, in its European première on February 13, with Piatigorsky and the BBC Symphony under Sargent, drew a full house, pleased the public, and set critics by the ears. Donald Mitchell in a preliminary *Listener* article applied a theory of T. W. Adorno's to the work and pronounced it inferior in that it failed to reflect the anxiety of our age. Desmond Shawe-Taylor, quixotic as ever, charged up to give Messrs. Adorno and Mitchell a sprightly trouncing in a lively *New Statesman* piece called "O.K. for Angst?". Meanwhile *The Observer*, which runs a two-critic knockabout team, offered its readers the two of them engaged in polite but public sneers and reproofs on consecutive Sundays. My own view? The concerto is a shapely, thoroughly attractive work, filled with warm feeling and beautiful craft.

A few days later, Londoners had the chance of hearing the American — actually, the world — première of the concerto, with the Boston Symphony under Munch. This was in the twice-weekly series of recorded concerts which the U.S. Information Service presents in the American Embassy Cinema. These are given on tapes borrowed from the Library of the Voice of America. They offer orchestral performances on Wednesdays and operas from the Metropolitan on Saturday afternoons. It's a valuable service, which keeps us in touch with much contemporary American music and with new performers. The Louisville and Oklahoma Orchestras have been featured in most of the new compositions.

WE LIKE to think (and sometimes say) that the Covent Garden Orchestra under the right man is possibly the finest orchestra in Europe — more versatile than the one in Vienna, where *Wozzeck* is not played nearly so well! There are no recordings yet which show it at its best. But it is murmured that RCA Victor, now linked with English Decca, liked their performance of Britten's *Prince of the Pagodas* so well as to want to work with them. Prokofiev's *Cinderella* is the Orchestra's recording assignment. Conductor will be Hugo Rignold, who returned in May as musical director of the ballet company. — ANDREW PORTER

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A WORD  
FROM  
**AVERY FISHER**  
Founder and President,  
Fisher Radio Corporation

### ARE HI-FI ENTHUSIASTS PEOPLE, OR PATIENTS?

■ A nationally-known psychiatrist cornered me at a concert and asked, "Do you know why men go in for hi-fi?" "Of course I know, Doctor," I replied. "It's because they like music!" "Young man," he retorted, "you are quite wrong. They really do it to isolate themselves from their wives."

In a recent address at a meeting of the Eastern Psychiatric Research Association, Dr. H. Angus Davies of Quebec told the audience that he had found high fidelity addiction "an interesting maladjustment to the stress of our times."

It is not for me to take scientific issue with these good gentlemen. But I think I am quite near a fundamental truth in stating what follows.

It has long been my belief that the human animal was never designed to withstand the stresses of modern life—particularly those on our nervous system. If a hobby can be considered an escape from those stresses, then fortunate are those who possess a hobby. I feel moreover that the most fortunate of all are those who have turned to music, and that musical Aladdin's Lamp, high fidelity, for their release from the tensions of the day. But does that make them patients, rather than people? I think not. It is entirely conceivable that there are millions of us enjoying excellent mental health even though we are possessed by an almost overwhelming love of music, not only in concert form, but created for us at our command whenever we want it through the magic of high fidelity.

*There is no truer truth obtainable  
By man than comes of music.*  
—ROBERT BROWNING

P.S. Both doctors mentioned above are avid high fidelity enthusiasts. God bless them.

*Avery Fisher*

# THE FISHER "500"

THE FISHER "500" is the most concise form in which you can acquire world-renowned FISHER quality and versatility. This high fidelity unit features an extreme-sensitivity FM-AM tuner, a Master Audio Control and a powerful 30-watt amplifier — *all on one compact chassis!* Simply add a record player and loudspeaker and you have a *complete* high fidelity system for your home. Its quality — in the finest FISHER tradition. Its appearance — the timeless beauty of classic simplicity.

### OUTSTANDING FEATURES OF THE "500"

- Extreme sensitivity on FM and AM. ■ Meter for micro-accurate tuning.
- Full wide-band FM detector for maximum capture ratio. ■ Powerful, 30-watt amplifier; handles 60-watt peaks. ■ Uniform response, 16 to 32,000 cycles. ■ 4 inputs, including separate tape playback preamp-equalizer. ■ 4, 8 and 16-ohm outputs match all existing speakers. ■ Recorder output ahead of volume and tone controls. ■ 7 Controls, including 9-position Channel Selector (AM, FM, AES, RIAA, LP, NAB, TAPE, AUX 1 and AUX 2), Loudness Contour (4-position), Volume, Bass, Treble, AC-Power, Station Selector. ■ Beautiful, die-cast, brushed brass escutcheon and control panel.
- Pin-point, channel indicator lights. ■ Smooth, flywheel tuning. ■ Largest, easy-to-read, slide-rule dial, with logging scale. ■ High efficiency FM and AM antennas supplied. ■ 18 tuned circuits. ■ 14 tubes plus 2 matched germanium diodes. ■ SIZE: 13¼" w. x 13¼" d. x 6¼" high. ■ WEIGHT: 26 lbs.

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From the desk of  
**ROBERT D.  
 NEWCOMB**



Dear Mr. Newcomb:

I cannot afford to purchase at one time the quality of system I really want. In talking over my problem, some people advise me to spend my money mostly on the speaker or pickup now, rather than on the amplifier. Their line of thinking seems to be that, since speakers are poorest, I will get more results by investing more heavily in the best speaker rather than in the amplifier. It sounds logical but others tell me differently so I'm in a quandary. Can you help straighten me out?.....

Dear Mr. Johnson:

There is no doubt but that this line of thinking is frequently encountered and at first seems logical. Whether it is the right view depends on you and perhaps how long it will be before you complete your goal.

If you look at each item as an investment, then you will agree that those items currently at their lowest comparative state of perfection will no doubt become obsolete more quickly. Those items most closely approaching theoretical perfection now stand the best chance of remaining so until you buy the last and weakest link in the chain, which by then may have undergone much improvement. I would therefore advise you to buy those items which are currently at the highest state of theoretical perfection first if you ever hope to have a well balanced top quality system, and to safeguard your earliest investments. Perhaps the following thought will be of some additional help:

The best amplifier can never be harmful to the performance of a bad speaker; on the contrary, it will usually help it. A bad amplifier can ruin your enjoyment of the finest loudspeaker; yet when connected to a poor speaker, its defects may often pass unnoticed.

Working toward your ultimate system as you propose can bring you much pleasure during and after attainment of your goal and is one of the many advantages offered only by Hi-Fi Components.

Sincerely yours,

*Bob Newcomb*



The Newcomb Compact 1020 Power Amplifier and Pre-amplifier is a golden example of Concentrated Quality. Value, flexibility, dependability, low distortion, and beauty make the 1020 the finest unit made in the compact field. Don't regret later that you didn't hear the Compact 1020 before you made up your mind.

Mr. Newcomb is founder and President of NEWCOMB AUDIO PRODUCTS CO., Hollywood's leading manufacturer of precision products for the control and amplification of sound... since 1937! Mr. Newcomb will be happy to answer your questions about high fidelity amplifiers if you will write to him at

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 Hollywood 38, California



### Good Service

What to do about equipment which goes sour is a major problem for many people who do not live in the big metropolitan centers where service facilities are fairly readily available. We have often said do everything you can yourself, then write the factory. If you bought your equipment from a dealer, it is his responsibility first. But if he cannot effect a satisfactory repair, then write the manufacturer. The manufacturers are well aware that service facilities are too few and far between, and they are doing all they can to encourage opening of dealerships and service centers. But—the high-fidelity industry is still young. Sometimes it seems remarkable how much service is available, and how much interest most manufacturers take in the correct performance of their products.

For example, here's a letter from Dr. John Morris of Lynchburg, Va., which is indeed heart-warming: "I thought it may be of interest to your readers who live in small towns where expert repair work is not available to learn of my recent experience. I have a component part set with an Electro-Voice 15-inch speaker. The speaker was developing quite a distortion and our local repair man told me it would be impossible to repair the set locally. I wrote the distributor in Richmond who had no facilities and he suggested the factory. I had visions of having to buy a new speaker for want of proper repair facilities.

"Those wonderful Electro-Voice people wrote back stating that they would repair or replace it at no cost to me if I would but send it to the factory. They even paid the freight back to me. The only expense I had to pay was the express to the factory."

This is the way many things are done and all should be done. There are certainly times when they are not; there are manufacturers in the high-

*Continued on page 14*



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■ Renowned as the finest and most advanced FM-AM Tuner available, the 80-R justifies its reputation by performing where others fail. ■ *Two meters*, for micro-accurate tuning ■ FM sensitivity of 1½ microvolts for 20 db of quieting. ■ Better than 1 microvolt sensitivity for AM. ■ Separate front ends for FM and AM. ■ Adjustable selectivity for AM and variable AFC for FM. ■ Inputs for 72 ohm and 300 ohm balanced antenna. ■ Super-smooth flywheel tuning. ■ Shielded and shock-mounted ■ Multiplex and cathode follower outputs.

*Chassis, \$169.50*



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FM-AM Tuner · Model 80-T**

■ Unequaled, the 80-T is the most advanced FM-AM Tuner with *complete* professional audio control facilities. ■ Employs identical FM-AM circuits as the 80-R. ■ The *first* tuner-control chassis with a separate tape head playback preamplifier (with NARTB equalization.) ■ Preamplifier equalizer can be used with lowest level magnetic cartridges. ■ Six record equalization settings. ■ Separate Bass and Treble Tone Controls ■ Four inputs. ■ Cathode follower outputs to recorder and amplifier.

*Chassis, \$199.50*

## THE FISHER Gold Cascode FM Tuner **FM-90X**

**I**F EVER an instrument represented the finest efforts, and greatest success of radio design engineers — the FM-90X is it! In one overwhelming sweep, it has rendered all other FM tuners in its price range **OBSOLETE!** But performance is not all that the FM-90X offers. Its die-cast, three-dimensional, brass control-panel and its large, brilliantly illuminated dial — make it a magnificent addition to your high fidelity system, true to the FISHER tradition.

### AMERICA'S ONLY FM TUNER WITH

- **GOLD CASCODE RF AMPLIFIER**
- **FOUR IF STAGES**
- **DUAL DYNAMIC LIMITERS**
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- **PLUS: SILVER-PLATED RF SECTION**
- **PLUS: WIDEST-BAND DETECTOR**

SIZE: 13½" wide x 8¾" deep x 6¼" high, SHIPPING WEIGHT: 15 pounds.

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Planning to build your Hi-Fi to an eventual perfection? You'll be smart to standardize on the "Custom Four Hundred"® speaker and component line. We're confident each component from speaker to preamplifier will come out ahead in any comparison of performance and price. All are designed in the same laboratory, made under the same quality-control standards, styled in the same modern manner, matched to perform together perfectly!

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15" RF-465 . . . \$89.95 • Features the unique "Omega M-Voice Ring" horn-loaded 2½" tweeter and separate 15" low-frequency woofer. Frequency response 30 to 20,000 cps. Power-handling capacity 35 watts program material. Total magnetic flux at voice-coils is 20,000 gauss.

*Prices stated slightly higher in the West.*

## NOTED WITH INTEREST

*Continued from page 12*

fidelity industry who do not give this service, either intentionally or unintentionally (and do we hear about them!); but the point is that there are many, many who do go way beyond normal standards to service their customers.

Did you ever try writing the manufacturer of your car? Or of your washing machine? Typewriter? When you couldn't get the kind of service you wanted from the dealer who's right around the corner from where you live? Well, we have, and all we can say is that if there were more high-fidelity manufacturers in other industries, the world would be a lot better place!

Two quick examples: almost a year ago, we were driving to the Washington audio show when a tire went soft. The turnpike service station manager signed a statement that the tire was defective in manufacture; he had seen the same defect with other tires of that make. On our return home, the dealer from whom the car had been bought agreed; they too had had trouble. The tire salesman agreed; a new tire would be forthcoming immediately. We have seen the correspondence between the tire salesman and his wholesaler, and from the latter to the factory, but we have not seen the promised new tire. Yet.

And the back-up lights on our shiny new Chevy did not work when it was delivered in May, last year. It took five months and seven trips to the local dealer before the loose connection was finally tightened enough to stay tight. (We still have the Chevy, but we drive a Volkswagen most of the time. It doesn't have any back-up lights.)

So: high-fidelity manufacturers, how about taking on a few new industries?

### Tube Saver

Particularly useful with television sets is the Wuerth Tube-Saver, but it will also increase tube life in hi-fi equipment and regular radios. Principle of the thing is to let half-voltage warm filaments and cathodes for ten seconds before applying full voltage. It has been shown that the initial surge of full-voltage into cold tubes is cumulatively destructive; hence tube life

*Continued on page 17*



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## FISHER Quality Tuners



### THE FISHER FM Tuner • Model FM-40

• *For Discriminating Listeners!* A remarkable instrument, beautifully designed, yet modest in cost. Stable circuitry and simplified controls make the FM-40 exceptionally easy to use. • Meter for micro-accurate, center-of-channel tuning. • 72 and 300 ohm antenna inputs. • Sensitivity is 3 microvolts for 20 db quieting. • Outputs for amplifier, tape and Multiplex. • Cathode follower output permits leads up to 200 feet.

Chassis, \$99.50



### THE FISHER AM Tuner • Model AM-80

• *A Precision AM Tuner!* The AM-80 combines the pulling power of a professional communications receiver with the broad tuning necessary for high fidelity reception. • Meter for micro-accurate tuning. • Less than one microvolt sensitivity for maximum output. • Three-position adjustable band-width. • Dual antenna inputs. • Three inputs, cathode follower output. • Ideal for all areas including those substantially beyond the signal range of FM stations. Chassis, \$119.50

# THE FISHER Master Control-Amplifier Model CA-40

DESIGNED to satisfy the most critical requirements of the music connoisseur, as well as the professional engineer, THE FISHER Model CA-40 is, without a doubt, the most versatile unit of its type available today. On one compact chassis it offers the most advanced preamplifier with controls, as well as a powerful, 25-watt amplifier with less than 1% distortion at full output! The Model CA-40 has provisions for six inputs and offers complete equalization and preamplification facilities for both records and tape. It features an exclusive FISHER First — TONESCOPE, to provide a graphic indication of Bass and Treble Tone Control settings. In every respect — flexibility, laboratory-quality performance, handsome two-tone styling — the MASTER CONTROL-AMPLIFIER reflects the creative engineering that has made THE FISHER world-renowned for two decades. Truly, the CA-40 will long serve as the ultimate standard of comparison for amplifiers with control facilities. SIZE: 12¾" x 10¼" x 5" h.

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## NOTED WITH INTEREST

*Continued from page 14*

can be extended by starting at idle rather than at full-throttle, so to speak.

The Wuertth unit plugs into the standard house current outlet; hi-fi or television equipment is then plugged into the Tube-Saver. The rest is automatic. It will handle up to 300 watts and costs \$9.95.

### Club in Cleveland

Gordon L. Page, 1686 Catalpa Rd., Cleveland 12, Ohio was one of four people to start, in 1938, a club which was later named the Record Spinners. The Club is still going, still has three or four of its original members. This must be some kind of a record, in itself! Membership is limited, and by invitation; there are now twenty-six members.

Can anyone beat this record?

### Workshop for Rent

At 417 E. 75th St., in New York City, you can rent your own woodworking workshop! Here, in some 3,000 square feet of space, Samuel L. Kuhn, a retired management engineer and long-time amateur woodworker, has assembled a fine battery of woodworking tools, plenty of benches and storage bins—and rents the facilities to hobbyists. Sessions are set up in three and a half hour periods, afternoons and evenings. Cost is about \$1.25 an hour.

This seems to us an ideal place for hobbyists to undertake speaker and equipment cabinet projects. Drop a line to Mr. Kuhn, at "Your Workshop," for further details.

### Right Angle Socket

You can now get right angle sockets, designed for incorporation into printed circuits. Neat idea; Cleveland Metal Specialties makes them.

### Furniture Kits

If you have the urge to build a chair, drop a line to a fellow by the name of Hagerty, down in Cohasset, Mass. He builds kits (you assemble them) and for various relatively small amounts you can get chairs, settees, beds, tables, and what have you, all in kit form. They're New England Colonial in style.



## What makes this tuner outstanding?

One of the nation's leading electronic testing laboratories has reported that, to their knowledge, the new Altec 306A is the most sensitive tuner ever manufactured. At the Chicago High Fidelity Show, one of these tuners equipped with only 23" of 300 ohm antenna lead provided perfect reception on twenty-four FM stations, including one in Grand Rapids, Michigan. This is a performance which we believe approaches the theoretical limit of sensitivity that can be obtained at the present stage of electronic science.

But why is it so good? Its basic circuitry is quite conventional, using the latest Foster-Seeley (Armstrong) detector circuit. The difference lies in the application of these basic circuits; in the careful selection of the finest components regardless of cost; in the hundreds of hours spent designing a chassis with the shortest possible wiring distances between components; in the development and application of circuits to achieve their full performance capabilities.

Among these *extra* points of superiority are a fully shielded six gang tuning condenser, complete isolation between the transformer and power mains, and a dry rectifier of very long life and stability. Besides the Foster-Seeley detector, the FM section features a "cascode" low noise RF stage, a triode low noise mixer stage, AFC and two limiter stages. The AM section has three IF transformers with optimized coupling for flat pass band and maximum noise rejection and a special high Q ferrite rod antenna. Naturally, the 306A far exceeds FCC radiation requirements and is approved by Underwriters Laboratories for safety in the home.

The specifications given below reflect fully the quality inherent in the Altec 306A. Compare them with any other tuner specifications, the superiority of this latest Altec product will be obvious. See it at your nearest Altec dealer's showroom. Its quality is fully evident in its beautiful appearance and craftsmanship.

**NOTE:** Sensitivity figures are given for the standard 300 ohm antenna, and can not be compared with figures derived from special 75 ohm antennas. To convert 75 ohm antenna sensitivity to standard 300 ohm sensitivity, double the published figure. For example: a 2.5 microvolt sensitivity on 75 ohm antenna is a 5.0 microvolt sensitivity on 300 ohm antenna.

**Frequency Modulation** - antenna: Standard 300 ohm • maximum sensitivity: 1.1 microvolts • quieting sensitivity: 2.5 microvolts for 20 db\*, 4.0 microvolts for 30 db\* • selectivity: 6 db band width 185 kc, 20 db band width 300 kc • frequency range: 87-109 MC • image rejection: 48 db • IF rejection: 72 db • frequency response:  $\pm 0.5$  db, 20-20,000 cps • distortion: Less than 1% at 100% modulation, less than 0.4% at 1 volt output  
\*standard 300 ohm antenna

**Amplitude Modulation** - antenna: Built-in Ferrite Rod "Loopstick" plus external antenna connections • maximum sensitivity: 3 microvolts • loop sensitivity: 50 microvolts per meter • selectivity: 6 db band width 11.0 kc, 40 db band width 27 kc • frequency range: 534 kc-1675 kc • image rejection: 66.5 db • IF rejection: 58.5 db • distortion: Less than 1.5% at 30% modulation • output: 1 volt cathode follower matched for 440 and 339 • power supply: 117 volts; 60 cycles; 65 watts • tubes: 2-6BQ7A, 1 each 6AB4, 6BA6, 6AU6, 6AL5, 6BE6, 12AU7 • controls: Tuning; on-off, AM, FM-AFC

Price: less cabinet \$183.00; blond or mahogany cabinet \$15.00

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## J. Gay and *The Beggar's Opera*

SIR:

Coinciding with the recent issue of the American recording of *The Beggar's Opera* (see HIGH FIDELITY, March) there has been issued in England the *Ninth Music Book* [reviewed in this issue]—a volume devoted entirely to John Gay and *The Beggar's Opera*. This activity surrounding Gay and his masterpiece must indeed have some kind of solid foundation, yet, John Gay, although figuring in all histories of music, was merely the writer of three librettos and a handful of minor lyrics. . . .

That Gay's masterpiece has survived all changes of taste and fashion cannot be due to chance alone; there must be enduring qualities in a work which at the time of its inception was eagerly discussed by Swift, Pope, and Congreve, which inspired Hogarth to paint a whole series of pictures, and which, with Fielding's political satires, prompted Parliament to bring in the Drama Censorship Act of 1737. Perhaps the real secret of its success is the fact that it exerts an appeal on a number of different levels, from the very popular to the most sophisticated. . . . Brilliant satire, well-loved melodies, a story of a highwayman gallant and his two rival mistresses—such a combination was assured of becoming the talk of the town.

The plot is a slight affair, but it gives scope for the creation of amusing incidents and a gallery of lively characters. . . . In the play as a whole there is a great realism and an almost Elizabethan spirit of freedom, spiced with highly-flavored dialogue. By virtue of its realism, *The Beggar's Opera* provides a burlesque both of the artificial heroic drama of Dryden and Orway and the oversentimental comedy of Cibber and Steele. With a single absurd line Gay effectively ridicules the frenzied declamation so common in tragedies of the period: "One kiss

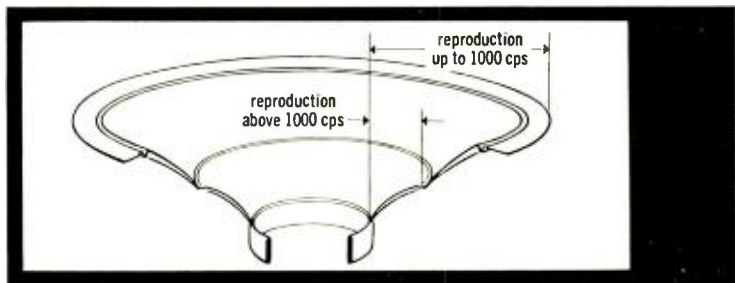
*Continued on page 21*

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This compliance serves as a mechanical crossover providing the single voice-coil with the area of the entire cone for the propagation of the lower frequencies and reducing this area and mass for the more efficient reproduction of the higher ranges. Below 1000 cycles per second the inherent stiffness of the Biflex compliance is such that it effectively couples the inner and outer sections of the cone into a single integral unit. The stiffness of the compliance is balanced to the mechanical resistance and inertia of the peripheral cone sec-

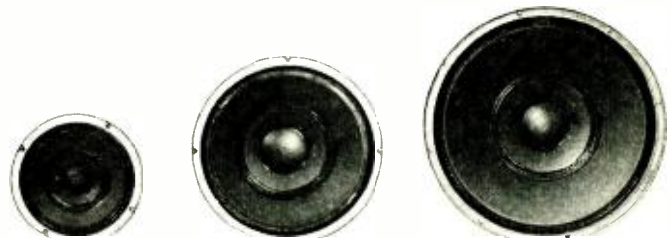


tion so that the mass of this outer section effectively prevents the transmission of sounds above 1000 cycles beyond the mid-compliance and the cone uncouples at this point permitting the inner section to operate independently for the reproduction of tones above 1000 cycles. Proper phasing between the two cone sections is assured by the controlled mechanical resistance provided by the viscous damping applied to the compliance.

In each of the three Biflex speakers, this mid-compliance cone is driven by an edge-wound aluminum voice-coil operating in an extremely deep gap of regular flux density provided by an Alnico V magnetic circuit shaped for maximum efficiency.

If you have not had an opportunity to listen to the Altec Biflex speakers, do so soon. You will be surprised by their quality and efficiency. Compare them with any single voice-coil speaker made; you will find them far superior. You will also find them comparable to many higher-priced coaxial and three-way speaker systems.

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Diameter:	8 1/4"	12 1/4"	15 3/4"
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## LETTERS

Continued from page 19

and then — one kiss — begone — farewell!" Literary extravagance is parodied with delightful mockery in Polly's cry of horror when Macheath seems destined to be executed: "Was a rope ever intended for this neck! O let me throw my arms about it, and throttle thee with love." Though perhaps unkind, this exposure of the absurdities into which contemporary literature had lapsed was a necessary corrective.

Gay's primary motive in writing *The Beggar's Opera* was to attack the highly artificial Italian opera which was then so firmly established as the only suitable form of entertainment for members of good society. Composers at that time were at the mercy of the producer and singer, obliged to sacrifice all musical considerations to extravagance of staging and to the provision of ornate arias that would enable pampered *castrati* to flaunt their virtuosity.

Gay's criticism may have been largely destructive, but it undoubtedly helped to pave the way for the later reforms of Gluck and the humanist approach of Mozart. It should be remembered, however, that there had already been severe criticism of the current operatic style. . . . The reason why Gay succeeded where earlier critics had failed was that he provided a pleasing remedy in the form of a robust and more democratic alternative. . . .

Corruption in political circles is cleverly exposed by explaining in terms of ministerial procedure Peachum's system of selling members of his own gang to the magistrates. Peachum confesses, with some degree of shame, that "like great statesmen we encourage those who betray their friends." At the time *The Beggar's Opera* was written, ministerial power was shared by Sir Robert Walpole and Lord Townshend in much the same way as Peachum and Lockit shared the profits of their shameful trade.

Finally there is the charm of the music, which, though it may not rise to the sublime, is never banal. Most of the sixty-nine songs are English, Scots, or Irish airs which were familiar to everyone, the remainder consisting of French ballads and a few operatic melodies like the march from Handel's

Continued on next page

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Preamp-Audio Control with hum-free DC on tube heaters; tape head and phono inputs with separate equalization; bass and treble controls; loudness-contour and volume controls; tape recorder output.

Power Amplifier with less than 1% distortion at 20 watts rated output (40 watts peak); frequency response: 20 to 20,000 cycles,  $\pm 1$ db; built in rumble filter. Housed in handsome enclosure finished in brushed brass and burgundy.

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Preamp-Audio Control with phono and auxiliary inputs; bass and treble controls, loudness-contour and volume controls, tape recorder output.

Power Amplifier with less than 1% distortion at 12 watts rated output (24 watts peak); and frequency response: 20 to 20,000 cycles,  $\pm 1$ db; selector switch for independent or simultaneous operation of two speaker systems. Housed in handsome enclosure finished in brushed brass and burgundy.

Dimensions: 4 $\frac{1}{4}$ "h x 14 $\frac{1}{4}$ "w x 10 $\frac{1}{4}$ "d.

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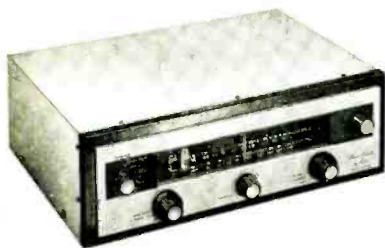
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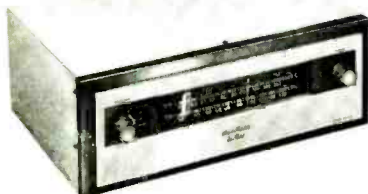
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Dimensions: 4 $\frac{3}{4}$ "h x 13"w x 8 $\frac{3}{4}$ "d.  
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### FM-530 FM Only

Has tuned RF stage for high sensitivity — perfect quieting even with fringe signals; AFC with disabling switch; cathode follower output; phono and auxiliary inputs; flywheel tuning; built-in antenna. Housed in handsome enclosure finished in brushed brass and burgundy.

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## LETTERS

*Continued from preceding page*

*Rinaldo*. . . It is evident that Gay selected these melodies before writing the lyrics, since the latter were specifically designed to fit the meter and rhythm of the music. There are no grounds for believing that Dr. Pepusch, who composed the overture and added simple basses to the airs, took any part in the actual choice. Gay, already established as a writer of songs, was quite capable of selecting musical material that could be made an integral part of the work, and not merely a pleasant addition to the play itself. . . .

What cannot be disputed is that *The Beggar's Opera* created a new fashion in theater, and although there have been numerous attempts in the last two hundred years to emulate Gay, no one has succeeded in achieving so lasting a pinnacle.

Noel Fisher  
London  
England

## Schnabel's Beethoven Sonatas

SIR:

In your April issue, under letters, César Saerchinger expresses the hope that the Schnabel Beethoven sonata recordings may be available "to students of music in this and future generations — including those who are unable to spend \$80 at one fell swoop."

It may be of interest to you and Mr. Saerchinger that I had inquired about the possibility of RCA Victor issuing the sonata series on single records and that I received, on February twenty-second, the following reply from them: "It is our intention to issue the remainder on single records late this year if possible. We hope this will be of interest to you."

I hope that more people make their interest in a republication of the Schnabel records at regular prices known to the manufacturer.

Mrs. Winston Gottschalk  
Lancaster, Pa.

Mme. Helena

SIR:

Please refer to Arthur Knight's letter concerning Edith Helena on page twenty-four of HIGH FIDELITY, May issue. Mr. Knight's comments are rather belated, since Mme. Helena

died Nov. 27, 1956. Was his letter withheld so long?

Earl P. Rees  
Philadelphia, Pa.

We're afraid so. Our apologies.—Ed.

#### Sorceress Music Wanted

SIR:

I would very much appreciate your help in tracking down a record of the theme music from the French film *La Sorcière*. . . Unfortunately, I do not know either the name of the composer of the score, or the name of the company which made the picture. However, the film, which starred Marina Vlady, Nicole Courcel, and Maurice Ronet, contained both French and Swedish dialogue with English subtitles. With the subtitles it was probably for English rather than American consumption, as all references to money are in pounds rather than dollars.

Robert Charlton  
3553 Glenwood Place  
Cincinnati 29, Ohio

#### Comments on Contributors

SIR:

A couple of belated comments on the March issue, plus a couple of more timely ones on the April:

S. S. Schopenhauer, with whose views I heartily agree, should be a little more careful when he writes under an alias. He lets slip that he lives in a Midwest city of less than 100,000, wherein is located a large state university plus two liberal arts colleges, one of national reputation. Where else but Columbia, Missouri?  
[Wrong guess.—Ed.]

I am afraid that Charles Burr leaves a wrong impression in his article "A Frame for Stanley Holloway" in the April issue. He speaks of the Sam Small stories "which Holloway invented for himself and which were the basis for his first recordings." I submit that the Sam Small character was *invented* by the late Eric Knight in his "Flying Yorkshireman" stories.

Finally congratulations to two Londons, George in the March issue and Dr. Sol in the April, on well-written and charming pieces, respectively "Prima Donnas I Have Sung Against" and "Is Opera Fair to Doctors?"

Howard W. Miller  
Toledo, Ohio

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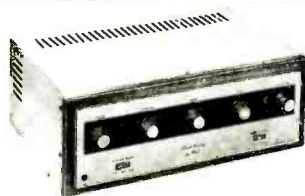
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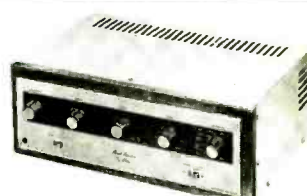


#### AA-920

Rated output with less than 1% distortion: 20 watts (40 watts peak); frequency response: 20 to 20,000 cycles,  $\pm 1$ db. Has built-in preamp and audio control with hum-free DC on tube heaters; tape head and phono inputs with separate equalization; 3-position rumble and scratch filters; bass and treble controls; loudness-contour and volume controls; plus tape recorder output. Housed in handsome enclosure finished in brushed brass and burgundy.

Dimensions: 4 $\frac{3}{4}$ "h x 13 $\frac{1}{4}$ "w x 9"d.

\$99.50 Complete

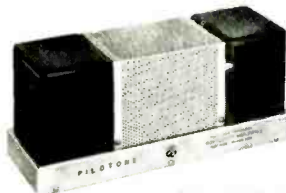


#### AA-903B

Rated output with less than 1% distortion: 14 watts (28 watts peak); frequency response at rated output: 20 to 20,000 cycles,  $\pm 1$ db. Has built-in preamp and audio control with hum-free DC on tube heaters; tape head and phono inputs with separate equalization; 2-position rumble and scratch filters; bass and treble controls; loudness-contour and volume controls; plus tape recorder output. Housed in handsome enclosure finished in brushed brass and burgundy.

Dimensions: 4 $\frac{3}{4}$ "h x 13 $\frac{1}{4}$ "w x 9"d.

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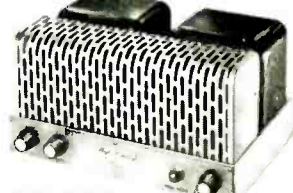


#### AA-41CA

Basic amplifier—rated output with less than 1% distortion: 20 watts (40 watts peak); frequency response: 20 to 20,000 cycles,  $\pm 0.5$ db; 6L6GB output tubes. Chassis and cover cage finished in brushed brass.

Dimensions: 4" x 12 $\frac{3}{4}$ " x 6" high.

\$59.50 Complete



#### AA-90B

Basic amplifier—rated output with less than 1% distortion: 40 watts (80 watts peak); frequency response: 20 to 20,000 cycles,  $\pm 0.1$ db; 6CA7 output tubes; provision for selecting optimum damping factor. Chassis and cover cage finished in brushed brass.

Dimensions: 12 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ " x 6 $\frac{1}{2}$ " high.

\$125.00 Complete

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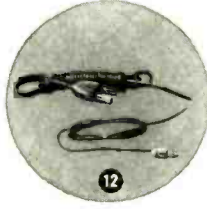
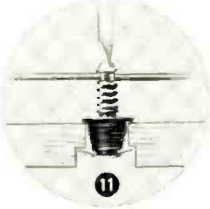
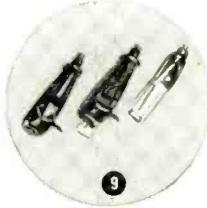
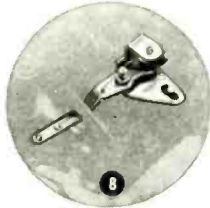
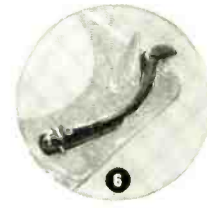
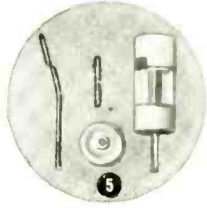
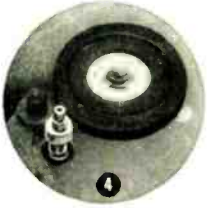
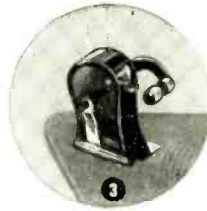
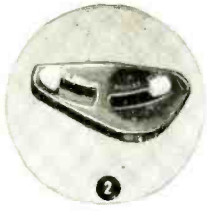
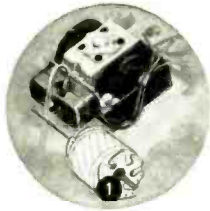
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# Don't Be Amazed

THERE IS A QUESTION that has been addressed to us lately with increasing frequency. It is a question which anyone in our position and in his right mind could recognize offhand as being impossible to answer. Nevertheless we must try to answer it, for reasons which will be apparent.

The question is this: how little can a person spend and still have high fidelity?

The impossibility of answering this will be obvious at once to seasoned readers—manufacturers and consumers alike. High fidelity never has been defined. There is no line of demarcation between it and medium fidelity. What is high fidelity in one room is not high fidelity in another. And what about completeness, if you please? Does high fidelity imply an FM tuner? A tape recorder? And so on. No answer is possible.

The need for an answer, on the other hand, is posed by the fact that the high-fidelity fellowship is no longer the small informal fraternity it used to be, when a good many of the customers knew many of the makers personally and were almost as well informed about their products and businesses as the latter were themselves. The new (would-be) fi-folk, by contrast, don't know anything; they don't know a pentode from a passacaglia. They simply have fallen to the lure of owning custom-tailored music equipment, especially since it costs, they've heard tell, much less than ready-assembled phonographs of comparable quality.

So far, so good. But there is another result of high fidelity's having outgrown its hobbyhood. It is a money industry now, and there is a little hugger-mugger going on in the side streets. To tempt the verdant neophyte there have begun to appear, largely in classified advertisements in newspapers, offers of "genuine high fidelity, SEPARATE components, completely installed, for an AMAZING \$89.50" and the like. As we initiates would at once deduce, the men behind these ads are not in the high-fidelity business at all. They are in the junk business. Probably most of them simply have latched onto surplus lots of obsolete public address equipment. But the neophyte doesn't know enough to be frightened off by the \$89.50 price tag. How should he?

So—how much must one pay for high fidelity?

Let us deal with the question incompletely, simply so that you may have something to quote when someone asks it of you. Let us rule out, to begin with, people who want temporary equipment, later to be replaced. This category includes college students, draftees, and small bachelors (a P.G. Wodehouse term, meaning people who answer advertisements for small bachelor apartments). We will discuss only equipment that is to be more or less permanent. Further, let us arbitrarily confine ourselves to phono-

graphic equipment. Tape recorders are fun, and are getting better and less expensive all the time, but recorded tapes are not for the neophyte budget—yet. And tuners must be bought according to location: price becomes a function of distance from the broadcasting station (I'm talking about FM, of course).

Start with the record turntable, and let us remember we are talking minima. Your neophyte friend can get a single-play, three-speed turntable with arm, and base, for somewhere between \$30 and \$40. Next the phono cartridge, where mentioning price is almost like mentioning a name: \$23 for a two-stylus magnetic (microgroove diamond; 78-rpm sapphire). Ceramics may furnish competition here, but only if the dealer can supply, at the right price, an amplifier which will afford variable equalization for a ceramic.

The amplifier (including preamplifier) will cost about \$60 for ten watts, the absolute high-fidelity minimum, or about \$70 for enough more power to drive a low-efficiency speaker properly.

The loudspeaker system ought to run somewhere in the neighborhood of \$100. Recall, please, that we are excluding the tidy little space-saver boxes that several worthy manufacturers put out (not without hope that their owners later may buy \$400 systems of the same make). If the amplifier is rated at ten watts, the speaker unit probably ought to be a simple single voice-coil model of high efficiency, housed in a reasonably large, *very* firm enclosure of uncomplicated design. With a more powerful amplifier, one of the low-efficiency transducers can be used—probably this raises the total cost a little. What may *reduce* the total cost a little, call it fifteen per cent, is the purchase of either amplifier or loudspeaker system in kit form (is your friend good at gluing or soldering?).

And thus we come to \$220 as the approximate cost of a minimal high-fidelity rig, phonograph only, uncabineted but for the loudspeaker, and uninstalled. A good dealer may append a charge for testing, wiring, installation, and service contract. This varies, but in our experience it is almost always a good investment. And now we will sit back to welcome letters telling us wherein we have erred. Something had to be said, though. We don't like that man with the amazing \$89.50.

FOR PURPOSES of our own, in no way sinister, we would like to receive letters from people who are planning listening-rooms, perhaps in new dwellings. We want to hear their ideas on choice of audio components, expenditure, style of décor, and (if you will excuse the rhetorical pomposity) philosophy of use. We offer nothing in return, but your notions will be read and heeded. They are important to us.

J.M.C.



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## Manuel de Falla and the Spirit of Spain

by WALTER STARKIE

I MET MANUEL DE FALLA for the first time in the summer of 1921. Disciples had warned me that the master was remote, inaccessible, and did not welcome visitors, so I set out for Granada, where he then lived in one of the little *cármenes* in the Alhambra, well armed with introductions. However, what really served as a magic "Open Sesame" was a note from my friend, Don Angel Vegue, collateral descendant of the great Venetian dramatist Goldoni, which stated that I was on my honeymoon and begged the composer to do the honors of the Alhambra to my Italian bride. As a result of this charming appeal to Spanish gallantry, we were received with open arms by Don Manuel and his devoted sister.

That evening we were feasted and wined, and the Maestro sat down at the piano in his sanctum to play for

us works of Debussy, and his own nocturnes for piano and orchestra, *Nights in the Gardens of Spain*. While he played, he seemed to be listening to the echoes of his music, and I always had the impression that for him pause and silence were as important as the music itself. His piano playing at times was markedly orchestral, as if he wished to turn the keyboard into a symphony orchestra; at other times he diminished the tone, producing the thrumming effect of rich chords on the guitar or the spiky effect of plucked notes on the plaintive *bandurria*, the instrument of blind beggars since the minstrel days of the fourteenth century. At the end of Debussy's *Soirée de Grenade* he turned to my wife, saying: "How subtly our Andalusian *cante jondo* has influenced the French master in his music, and yet he never was in Spain except for

a few hours in order to go to a bullfight in San Sebastian."

Later, under the trees, we listened to a *cuadro flamenco* of singers, dancers, and guitarists from the gypsy caves in the Sacro Monte, and the Granadine guitarist and composer, Angel Barrios, an excellent musician, gave us a recital of his works. During the pauses between each piece of music Falla would whisper to us to listen intently, and we would again become conscious of the distant murmuring of countless cascades, the song of the nightingales, and the occasional cry of the *mochuelos* or owls in petulant dialogue.

The composer then spoke to us of Andalusian music—the strange oriental genre characterized by chromaticism and surprising modulations, which was brought into Europe in the Middle Ages by the Moslems and labeled by the Western theorists *musica ficta*, that is to say, false music. "Where do you find," Falla exclaimed, "greater rhythmic variety than in the performance of a *cuadro flamenco* with its singer, dancer, and guitarist? So varied are the rhythms that very often both singer and guitarist remain mute and leave the performance to the dancers, who produce counterpoints by heel-tapping (*taconeo*), hand-clapping (*palmas sordas*), and finger-cracking (*pitos*). The Spanish idiom in music arose out of the ancient Andalusian melodic influences, to which we should add the Madrid street-song influences of the little operetta sketches of the eighteenth century."

As he described Andalusian music and the oriental traditions of southern Spain, Falla spoke as one transfigured by his theme. As a general rule he was taciturn and gave the impression of one who lived alone, apart from the world, but on that summer night in 1921 he was in a reminiscent vein. He told us anecdotes of his old master Felipe Pedrell, spoke of Glinka, his admiration for Spanish music and his influence on the Russian "Five," and discoursed of the fascinating Granadine philosopher Ganivet. About this writer, Falla said: "He possessed in a great degree what the Andalusian calls his *sino*—that state of tragic racial consciousness which we find in all Andalusians, whether great or humble. Even the Indian gypsies when they arrived in Andalusia from the East in the fifteenth century learned to accentuate the underlying sadness, and their traditional *cante jondo* is obsessed by the thought of Death. Whereas the Arab does not think of Death, and the Jew shuns the word for it, the gypsy is always singing of funerals . . . is so obsessed by the theme of Death that we even find the word *alegrías* (joys) applied to certain songs in flamenco style which are full of sadness. The Gitano, as the Andalusian would say, *tiene la alegría de estar triste* (rejoices in being sad). . . ."

Manuel de Falla y Matheu himself was not pure Andalusian, in either blood or spirit: his second name, Matheu, is Catalan; his teacher was Felipe Pedrell, who came from Mediterranean Tortosa; and his friend of student days was the guitarist-composer Tárrega, who came from the neighboring Mediterranean city of Castellón de la Plana. The Catalano-Mediterranean impressionism in Falla's nature in conflict with the philosophic orientalism of his Andalusian *sino* was destined to produce violent tensions, and like César Franck he never succeeded in

liberating himself entirely from his djinns, or as they are called in Andalusia, *duendes*.

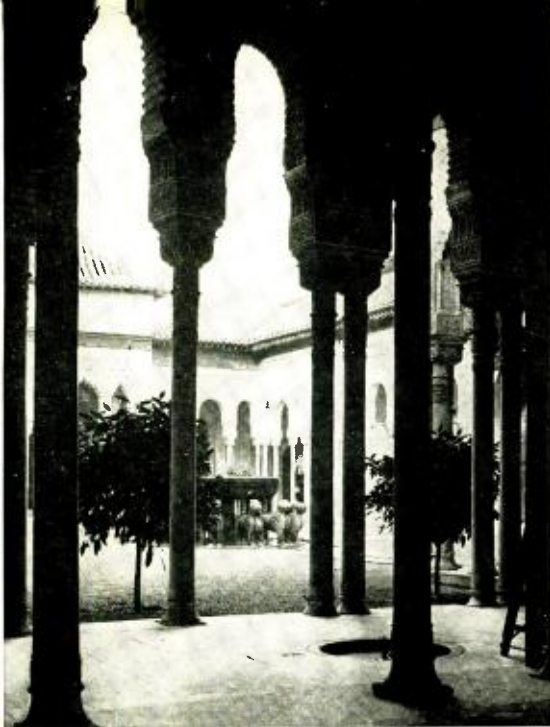
In his mid-twenties Falla entered upon his true vocation by going to study composition with Pedrell, who largely inspired his interest in Spanish folk music. In Madrid he won a prize for piano playing, and in 1905 his *La vida breve* won the prize in a national opera competition organized by the Royal Academy of Fine Arts. Though this short opera was not actually produced until 1913, in France, it definitely marked the beginning of his reputation.

In 1907 Falla went as a student to Paris. He led there a life of ill-paid drudgery, made the more irksome by regular and tempting offers from opera companies to write Spanish operas of the conventional kind—which he steadfastly refused. At the same time Joaquin Turina also was studying in Paris, and I have heard the Sevillian master relate how the great Isaac Albéniz inspired both young Andalusian composers with his enthusiasm and optimism. Turina met Albéniz in the early days of October 1907, on the occasion of the first performance in the Salon d'Automne of Turina's first work, the Quintet for Piano and Strings. The work had already begun when the composer saw a fat black-bearded gentleman bustle into the hall very much out of breath, accompanied by a slight young man. In a moment of silence the fat gentleman said in a loud stage whisper to the young man: "Is the composer an Englishman?" "No *Señor*, he's a Sevillian," replied the latter, surprised. As soon as the work ended, the fat gentleman accompanied by the slight young man went up to Turina and announced his name: "Isaac Albéniz." Half an hour later the three, arm in arm, walked through the Champs-Élysées to a bar in the Rue Royale. "In that bar," said Turina reminiscently, "I underwent the most complete metamorphosis of my life. We talked of our country, of Spain and of Europe, and I left that bar with all my ideas completely transformed. We three Spaniards, gathered together in a corner of Paris in the early years of the century, had discovered our true vocation in life, which was to devote all our energies to the music of our own country. I have never forgotten that evening, nor do I believe that thin young man ever forgot it either. He was the celebrated Manuel de Falla."

During the Paris years Falla was helped also by friendly advice from the French masters Debussy, Ravel, and Paul Dukas. Soon his works began to attract the public. *La vida breve* was produced at Nice 1913, caught on at once, was performed in Paris at the Opéra-Comique the following season. The public immediately recognized in this miniature work a worthy pendant to Bizet's *Carmen*.

Falla's years in Paris had deepened his knowledge of his art and affirmed his personality as composer. It was a fruitful period, too, for in those years he sketched out the *Noches en los jardines de España* (*Nights in the Gardens of Spain*), though it was not performed until 1916. Characteristic, too, of those nationalistic years in Falla's musical development were the *Seven Spanish Songs* (*Siete canciones populares españolas*). The first two songs, *El paño moruno* (*The Moorish Cloth*) and the *Seguidilla murciana*, picture the sun-drenched lands of Mediterranean Spain, the orange groves of Valencia and Murcia, the palm





SPANISH TOURIST OFFICE

Moorish legacy: the Court of the Lions in the Alhambra.

trees of Elche, "Jerusalem of the West," with its world-famous music drama, the "Festa," held in August on the Feast of the Assumption. Each song consecrates a type of folk melody — Asturias, Aragón with its martial *Jota*, and *Nana* or cradle song, and finally the gypsy *Polo*, one of the varieties of *cante jondo*. *Cante jondo*, which has been well defined by a Spanish writer as "the drama of humanity in chains," expresses — often savagely — the tragic sense of life. This *Polo* with its fierce impetuosity gives intimation of the great work that was next to come forth — the ballet *El amor brujo*. This work marks the climax of Falla's Andaluz-Oriental genius. It suggests the *Kasidas* or short lyrical verses of the ancient Andalusian Moorish poets, but here we have, as well as Andalusian and Arab influences, that of the Indian cave-dwelling gypsies, who had established themselves outside the walls of Granada in the caves of the Sacro Monte, where they still dwell. According to Falla, they had introduced a new element into *cante jondo*, to be blended with the existing mixture of Andalusian, Byzantine liturgical, and Arab elements.

*El amor brujo* swept the musical world off its feet mainly by force of its barbaric rhythms and rich tonal colors. However, these do not comprise its whole essence, or that of *La vida breve* and *El sombrero de tres picos* (*The Three-Cornered Hat*). In all three, Falla molded his style on folk tunes, rhythms, and *melismas*. Yet there is another aspect of his music just as important and just as Spanish — it is impressionistic. Goethe once said, "The organ by which I understand the world is the eye." Falla on the other hand seemed to hear at every pore: not only the actual melodies and rhythms of his living Spain, but also those that echoed faintly from Spain's musical past. Another comment of Goethe which might have been written to describe Falla is that he "possesses a sense of the past and present as being one: a conception which infuses a spectral element into the present."

In 1915, during the Great War, Falla left Paris, where he had worked since 1907, and returned to Madrid. In succeeding years his fame grew throughout the world, a high point being when Diaghilev produced *The Three-Cornered Hat* with décor by Picasso. But Falla's interest remained Spain.

In 1921 — with his friend Ignacio de Zuloaga the painter, the poet García Lorca, José Rodríguez Acosta, and some others — he organized a festival of *cante jondo* to take place the following summer in the Plaza de los Aljibes on the Alhambra hill. On a little stage decorated with blue and white tiles of Granada ware, native rugs, and gay *mantones* richly embroidered, before an audience in broad-brimmed Córdoba hats, black mantillas of fine lace flowing gracefully over high combs and lovely shoulders, the rival minstrels sang plaintively thrilling Andalusian airs. Simple as these seem, they demand a high degree of artistry. The rules to be observed by the competitors were drawn up by Falla and his friends, and were strict. *Cante jondo* was defined as the group of songs genuinely grown from the *Sigüiriya Gitana*, which possess significant qualities distinguishing them from the genre grouped under the term *flamenco*. The prize-winner was a man of seventy-three — Diego de Morón, known as *El viejo*, who had walked all the way from the town of Puente Genil (one of the genuine homes of *cante jondo* in Andalusia) carrying the same kind of stick he had used at the age of twenty to tap the rhythms. Before a public including the most famous folk singers (*cantaoras*) from all over Andalusia, *El viejo* sang thirteen varieties of the *sigüiriya*. Gypsies still tell of adepts weeping for joy as they listened to the old man. No one who witnessed that night's spectacle of the gypsies dancing in the Alhambra by moonlight could fail to realize the significance of the Festival which Falla had promoted and which became a symbol of the past and future of Andalusian folk art.

In the years from 1921–1928 the continued presence in Granada of Manuel de Falla and his disciple García Lorca made an international attraction of the *gitanos* in the Sacro Monte, bringing to the Albaicín poets, musicians, painters, and dancers from every corner of the world, to see what it was that so profoundly impressed Spain's greatest composer and her greatest poet.

AFTER the Festival of *cante jondo* in 1922 we find Manuel de Falla veering away in his music from the Andalusian idiom and moving towards other traditions. Already in the *Sombrero de tres picos*, with its picaresque rhythms, we find touches of a more Mediterranean Falla; but in his next work, *El retablo de Maese Pedro* (*Master Peter's Puppet-Show*), he broke entirely new ground. This puppet opera is based upon one of the adventures in the second part of Cervantes' *Don Quixote*. Don Quixote and Sancho Panza are at an inn when a traveling showman arrives with his marionette theater, and a performance is arranged in the stable of the *posada*. The play which the puppets perform is the story of the Romancero. The showman inside the little theater pulls the strings for the puppets and the boy assistant

explains the action to the rustic audience. Don Quixote, an old gentleman well versed in chivalry and ballad lore, interrupts from time to time, and when Don Gaiferos rides off with the captive Melisendra and the Moors ride out in pursuit, the indignant Don springs up, sword in hand, and joins the action, slashing the puppets to pieces and wrecking the showman's theater.

In this opera Falla has carried still further the methods he had employed in *El amor brujo* and *La vida breve*. Not only has he used themes that derive from folk songs, but he has suggested the atmosphere of the sixteenth century by indirect musical allusions to the melodies and rhythms of the *Cancionero Musical* (No. 323 of which is a setting of the story of Don Gaiferos and Melisendra) and rhythmic accompaniments of the ancient lutanists who were Cervantes' contemporaries. Falla's music suggests on the one hand the atmosphere of an *auto sacramental* of the days of Lope de Vega, a function in the Cathedral with organ voluntaries and improvisations; but also we hear the comments of the crowd in the street outside, the bickering of the altar boys, the voices of the men in the neighboring inn. With extraordinary skill Falla uses, too, the white voice of the *trujamán*, or boy assistant, as a contrast to the booming voices that remind us of the droning of the canons in the chapter of the Cathedral, and as the boy rises to the climax of declamation his flutelike voice rises like a paean in praise of God.

As Gomez de la Serna says, even the puppets of Master Peter become symbolic, as they always do in the booths of Spanish fairs; and the genius of Falla enables us to see the fable as Don Quixote saw it—an expression of heroic and dramatic conflict. Hence the stormy music when Don Quixote rises furiously to avenge the slight on Don Gaiferos; but when the Knight's honor is satisfied, we hear the shrill voice of the boy lamenting the loss of the puppets which have been wantonly destroyed.

In this opera Falla has interpreted with grave humor both the story and the literary style of Cervantes. The music seems to follow every curve and line of the literary style, and at times the listener feels as if the music has given meaning to some passages which had remained obscure on the printed page.

The music of *El retablo de Maese Pedro* is Castilian, whereas the music of the earlier Falla is Andalusian. But what is Castile in Spain other than a central plateau held in equilibrium by tensions pulling North, South, East, and West? It is the tensions in the mind of Falla that produce his perfect equilibrium as a composer.

*El retablo* has the austerity and the intensity of a classical Castilian work of art, and that note of classicism appears to an even greater degree in the next work, the Concerto for Harpsichord, dedicated to the queen of all clavecinists, Wanda Landowska. Adolfo Salazar, one of the pioneers in Spain's musical renaissance, has pointed out that Falla's music was drawn by natural affinity towards the Neapolitan and Spanish music of Domenico Scarlatti, and the last movement of the harpsichord concerto is certainly a fragrant example of the eighteenth century. It is a joyous Scarlattian movement, full of sudden rhythmic changes. No less characteristic is the slow movement with its

evocation of the primitive ritualistic music of Spain. The austere significance of the *lento* of the concerto becomes evident when we note that at the end of the movement Falla printed in the score the following inscription: "A. Dom. MCMXXVI. In Festa Corporis Christi."

THE year 1928 was a triumphal year. A Falla cycle was given in Paris, at which I was so fortunate as to be present. First of all we heard *La vida breve* with Ninon Vallin singing the part of Soledad, the gypsy from the Albaicín who dies at the wedding *zambra* of her faithless lover. Then came the celebrated dancer, Antonia Mercé (known on the stage as La Argentina) in *El amor brujo*, a performance which roused the French public to the highest pitch of enthusiasm. Mercé, the most exquisite and aristocratic dancer of the day, had done her utmost to create and embody a stylized Andalusian Spain in her dancing. Her dancing of *El amor brujo* exactly suited Falla's score;—her gestures and rhythms were so flexible that they became absorbed in the music; there was not the slightest curve in the melody to which she did not give plastic expression in her memorable performances.

After 1927-1929 I used to meet Manuel de Falla in Madrid at the Residencia de Estudiantes, where the *Retablo* received one of the finest performances I remember. In 1931 I again saw him, in Santiago Echea—the House of St. James—the princely home of Ignacio de Zuloaga in the Basque coast village of Zumaya. There I was struck by Falla's increasingly monklike appearance, and by his continual references in conversation to the mystical poems of St. Theresa and St. John of the Cross and to the sixteenth-century religious music of Victoria, Morales, and Guerrero. I paid my last visit to the master in 1935 at his *cármén* in Antequera, the ancient Sephardic quarter close to the Alhambra, below which stretches the wonderful panorama of the Vega of Granada. Now I was shocked by the great change that had come over him. Since I had last seen him, his face had become lined with suffering, and I suddenly remembered that

*Continued on page 86*

*De Falla's remains are buried in the Cathedral at Granada.*

SPANISH TOURIST OFFICE



*Tanglewood: A Sunday Afternoon*

*Say: blankets and packed lunches,  
sunbathers by the bunches,  
and a beach is understood.  
But add to these the tide of music  
and the waves of song,  
and, lo, a matinee at Tanglewood.*

*Munching their edible cargo  
to the strains of a largo,  
the whisperers philosophize:  
Pizzicati are little pizza pies.  
Then their eyelids flutter  
and horizontal critics mutter and yawn  
on this classical lawn.  
Thus the Bach-yard bacchanal.*

*Yes, napping on a grassy bed  
to a lengthy Passion  
is quite the fashion  
on the harmonic picnic, blanket spread.*

*And only when the revelers are all asleep  
do you finally feel  
the piano an icicle melting in the deep  
and the flute a bird of erudite steel.*

CURT LEVIANT



## The Muse in Summer Dress

by THOMAS J. N. JUKO

WITH A FAST HELICOPTER, Orsino, Duke of Illyria, could easily surfeit himself—if music indeed be the food of love—by playing a frantic game of Ports of Call, using the summer music festivals in America as his landing strips. The festivals to lure the listener this summer run the cadenza from the jouncing jazz of Gerry Mulligan at Stratford in Ontario to the duodecionic musings of the Ojai Festival orchestra under Copland in California. Music is spreading like a contagious glissando over the landscape, even braving the urban hurly-burly of St. Louis and Rochester; and the rural quiet will be rudely broken by reverberations of Bach, Beethoven, Brahms, and Brubeck. Here follows notice of “sweet sound”—“Of what validity and pitch soe’er,” the listener may choose.

MUSIC MOUNTAIN presents its twenty-eighth season of classical and contemporary works for string quartet at Falls Village, Connecticut, every Sunday at four in the afternoon from June 30 through September 1. In an idyllic setting of rolling hills and wide lawns will be heard the gracious playing of the Berkshire Quartet, lately back from a very successful foreign tour under the sponsorship of





*Intermission at South Mountain.*

the Department of State. Outstanding musicians appear as assisting artists; the repertoire is largely standard classics; the performances invariably estimable.

In recent years, the Budapest String Quartet, the Kroll Quartet, Rudolf Serkin, Leonard Warren, Samuel Barber, and the New York Pro Musica Antiqua have appeared at South Mountain, Pittsfield, Massachusetts, which will offer its series from July 19 through September 29, again with artists of national prominence. Chamber music concerts will be presented at three Saturday afternoons, July 20, 27, and August 3; Young Audiences Concerts (designed especially for parents and children) at ten on Friday mornings, July 19 and August 9; and Autumn Concert Series at three Sunday afternoons, September 15, 22, and 29.



*Fennell and Eastman winds at Rochester.*



*Basso Tozzi, conductor Pfohl at Brevard.*



*Dizzy and friends at Music Barn.*

CAROLE GALLETTY

Jazz and folk concerts are to be held at Music Barn in Lenox, Massachusetts from June 30 through September 1—Sunday nights, major jazz concerts; Saturday afternoons, folk concerts. It was thought at the time of this writing that the following jazz artists will head the list: Louis Armstrong, Duke Ellington, Lionel Hampton, Gerry Mulligan, George Shearing, Modern Jazz Quartet, Jimmy Guiffre, Dizzy Gillespie, Max Roach, Oscar Peterson Trio, Sarah Vaughan, Dave Brubeck, and Ella Fitzgerald. In addition to the regular jazz series, the first session of the School of Jazz will be given, with John Lewis, Musical Director of the Modern Jazz Quartet, as Executive Director. The School—an outgrowth of Music Inn's seven years of "Folk and Jazz Roundtables" at which panels of anthropologists, musicologists, jazz historians, sociologists, folklorists, and top jazz musicians studied the origins, development, and styles of jazz and their relation to other folk music—will offer a three-week session beginning August 12 which will be limited to forty musicians and twenty auditors (nonplaying students).

The twentieth series of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, again presents the Boston Symphony Orchestra and guest artists from July 3 through August 11. Special attention will be given to the music of a single composer on each weekend—Bach, Mozart, Tchaikovsky, Berlioz, Brahms, Beethoven—and works of contemporary interest will be offered on the last four weekends. Charles Munch, Music Director of the Boston Symphony Orchestra, will be the regular conductor, with guests Pierre Monteux and Carl Schuricht.

The seventeenth session of the Norfolk Music School of Yale University at Norfolk, Connecticut, lasts from June 20 through July 31. The School, limited to seventy students, sponsors weekly concerts and lectures under the direction of Bruce Simonds.

The Empire State Music Festival begins its third summer concert series at Ellenville, New York, on July 4, featuring eminent conductors and soloists. Musicians of distinguished caliber—last year Heitor Villa-Lobos, Lukas Foss, Leopold Stokowski, Milton Katims, Earl Wild, Thor Johnson, and Igor Markevitch—appear at Ellenville.

Sponsored by the Eastman School of Music, the fourth annual season of concerts by the Eastman Chamber Orchestra offers five programs at Rochester, New York, Frederick Fennell conducting, from June 27 through July 25. The world premiere of Hovhaness' Concerto No. 8 for Orchestra will be given on July 25.

Frederick Fennell, who originated the Symphonic Wind Ensemble, will also direct the Eastman Wind Ensemble Workshop at Rochester, from July 7 through July 12. The Workshop will offer courses "to all who may wish to organize a wind group for the first time or to those who are interested in the further development of the already established ensembles."

The twelfth season of the Brevard Music Festival, Brevard, North Carolina (thirty miles southwest of Asheville in the foothills of the Blue Ridge Mountains) will be presented in two parts—the regular session of the Transylvania Music Camp (from June 20 through August 4) and the Gala Festival Series (from August 5 through August 25). During both periods, concerts will be presented on

*Continued on page 88*

HERB REYNOLDS



*Donald Gramm sings at Fish Creek.*





*Landscape with listeners: Sunday afternoon at Tanglewood.*

PETER SMITH



*Concert Hall at Stratford, Ontario.*



*Symphony of the Air under canvas at Ellenville.*



*Aspen's corrugated orchestra shell.*





London holds a painless audio show . . .

## Sanity Fair

by Irving M. Fried

LONDON'S Second Audio Fair was, by all odds, a resounding tribute to the resourcefulness and integrity of the British. In sophistication, display facilities, and products, it was as unlike their First Audio Fair, of 1956, as our New York Audio Fair of 1956 was unlike our famous first fair of 1949. And remember that this came about in a country suffering severely from restrictions of a tight economy, with fuel shortages, import blockages, and nowhere near the market that the average American manufacturer can count on.

The Second London Audio Fair was held at the Waldorf Hotel, London W1., a fine old hostelry with large rooms for demonstration, spacious corridors, and a large ballroom. The show started on Friday, April 12, and continued through Monday, April 16, from 11 a.m. to 10 p.m. At least fifty thousand avid Englishmen, interspersed with visitors from Sweden, the United States, France, Germany, Belgium, and other non-Iron Curtain countries attended—a remarkable gathering in view of the belief that the average Britisher has only a mild interest in custom high-fidelity components. Many of the exhibitors were flabbergasted by the turnout, and by the sales which resulted.

The average American has no idea of the cost of high fidelity to the typical Britisher. One must remember that to the quoted price of most units should be added a "Purchase tax" of fifty per cent or so. In addition, the income of the average Britisher, today, leaves little margin for the luxuries the American takes for granted. When a Britisher buys high fidelity, he makes real sacrifices to own it. I had the impression that these people were genuinely interested in high fidelity, not merely titillated

by the thought of acquiring another gadget or new hobby.

The modest circumstances and serious intent of the people attending showed in the kinds of products displayed. There were few, if any, displays of pure prestige items—no monstrous amplifiers or speakers, only one tri-channel amplifying system, no gaudy preamplifiers with all sorts of knobs.

Yet, despite their peculiar difficulties, the British have come up with some very attractive and fine products. Many of their components, such as turntables, changers, speakers, and popular priced amplifiers, compare rather favorably with anything we have. Only in the manufacture of tuners and large amplifiers are we clearly in the forefront. Their loudspeakers in particular, though I realize that their objectives are slightly more limited than ours, sound a little better to me on the average than ours.

Why? I firmly believe the British are ahead of us in several respects, just because of their handicaps. Knowing they have limited resources and therefore harboring no grandiose ideas of creating "concert halls in your home," the British engineers and music lovers have adopted a sensible attitude toward the whole field of sound reproduction. No one is striving for the impact of a concert performance, with the actual aura; rather, the goal seems to be a pleasant, believable simulacrum of the original.

This showed in each demonstration. Every manufacturer had a booth in the large hall, where one could collect literature, ask technical questions, and obtain tickets for scheduled demonstrations in the individual rooms. The demonstrations themselves were more like a recital than anything produced at our audio shows. No individual

exhibitor made any attempt to dazzle the listeners with masses of sound nor to go through technical gobbledeygook with any particular auditor. Rather, each demonstration was run in silence on the part of those in charge, with a short question period after most, and was limited to a small group. Queues formed before the doors of the rooms, which were kept closed. A demonstrator thus was not faced with the job of blasting his way through a competitor's demonstration; each demonstrator was able to carry on an intelligent audition of his particular units, under substantially the same conditions that most listeners would normally encounter in their own homes.

The contrast with an American audio show (one of which I had attended just a few days before) was incredible—no hysteria, no hoopla, and, better still, a complete absence of the continuous overloading, blasting, and distortion of every type that plague our shows. In essence, the British demonstrations took sensible account of the limitations of reproducing equipment in general, and of their own equipment in particular.

Now for a slightly more specific report on products which should be of interest to us.

**Pickups**—There is no really exceptional British cartridge. The Ferranti cartridge, from which great things were expected several years ago, was absent, except in the Quad demonstration room. Manufacture seems to have ceased. The Recoton, Leak, and Lowther pickups were about. Most of the demonstrators who had no prior loyalty seemed to use the Danish Ortofon unit, better known here as the ESL Professional. The only truly unusual unit was the Connoisseur stereophonic pickup, which will be described in detail below.

**Turntables and Changers**—Already famous in the United States are such names as Garrard, Connoisseur, and Collaro. Their showings were of products already well known here; the only exception was a popular priced Collaro transcription unit, using the Ronette cartridge.

**Tuners**—FM is relatively new in England. Their tuners are built for a market different from ours, one that exists only near the major cities and only to bring in the three BBC transmissions, each on its own, widely spaced channel. The tuners are, then, relatively insensitive, broad-tuning units, with rather startling over-all fidelity (the BBC transmissions are much more carefully done than is the usual FM broadcast here). Automatic frequency control now is found in some designs; others use either no tuning aid, or a hum-bucking signal mixer (Lowther), or in a few cases, the popular tuning eye. Construction seemed rugged. Most of the tuners were designed to draw power from associated amplifiers. The American influence here had already produced subsidiary power supplies, in some cases; and one or two units showed substantial American influence, with built-in power supplies, "pancake" construction, and even covers.

**Amplifiers**—Improvements in appearance over those shown at the First London Audio Fair were amazing—again, probably, the result of American influence. Last year, most of the amplifiers looked like the work of home constructors; this year, several, such as the Leak, showed highly professional sleekness.

As for power ratings, the British hi-fi neophyte may still opine that "ten watts is enough," but only the budget units are still ten-watt amplifiers. The famous old "Williamson" circuit is virtually dead; only one manufacturer professed to use it. Other small amplifiers were apparently more stable than last year's designs, several manufacturers even emphasizing this in their literature. Specifications generally dwelt on harmonic distortion, rather than intermodulation.

The deluxe amplifiers were almost uniformly of the well-known "Mullard" circuit, using EL34s as the output tubes. Manufacturers rated them from sixteen to twenty-five "English" watts. I personally asked several of their designers what difference there was between English and American watts and got the following answers: a. American watts are "peak," English are continuous (this from a naïve informer); b. American watts are the maximum that can be obtained at any frequency, British are power at a difficult frequency, like twenty cycles; c. British ratings are conservative, because the market distrusts high power ratings—and small power is the selling point there, rather than large claims.

In any case, British amplifiers tend to produce more than their rated outputs; and, from their constructional appearances, I should say most would continue to do so for a rather long time.

On the other hand, the more sophisticated and knowing designers are conscious of the need for higher output power than the British market currently seems ready for. One manufacturer plans to jump the gun and bring out an English version of the Dynakit in September. I believe he will revolutionize the market.

**Speakers**—Except for a few bad examples, the speakers available to the British enthusiast seem to me, in general, sweeter, smoother, and generally more pleasant to listen to than their comparably priced relatives here.

First of all I would like to treat British progress in electrostatics, which is of tremendous interest to us. Several manufacturers exhibited electrostatics, either full range or high frequency units. Leak, for instance, had an experimental tweeter, like the one of the year before, but he announced that it would soon be replaced by a full range electrostatic, currently in the test stage (a few people I met had heard it, and seemed to have been much impressed). Goodmans had a full range unit, with about the frontal dimensions of one of our small bass reflex cabinets. It was quite pleasant to listen to, but the fact that it overloaded seriously on high volume peaks, led me to suspect a shortage of power handling capacity.

Quad exhibited a slightly *Continued on page 83*



by Edward Wagenknecht

# Geraldine the Great

NO PRIMA DONNA holds such a position in our world as Geraldine Farrar held forty years ago. No singer now stirs the imagination of the American people as she did then. At the Metropolitan Opera House she and Caruso were the two singers who could always be depended upon for a sellout, but it is even more remarkable that she was as glamorous a figure at every crossroads in the hinterland as she was in New York. She was one of the most famous women in the world; she seemed to step up the tempo of life.

Those of us who experienced, in those days, the full drama of her personality cannot help feeling a little sorry for the generation that has grown up since her retirement. We at least have been able to continue to play her records; to many of them, even this has been denied.

Various performances by Miss Farrar have been included in RCA Victor's reprint LPs during recent years, but lately the only ones still listed in the catalogue have been the two selections from *Manon* contained in the album *Fifty Years of Great Operatic Singing* (LCT 6701). It is good news, therefore, that her *Carmen* records have now been made available in a new Camden LP, *Geraldine Farrar in "Carmen,"* (CAL 359) with Amato as the Toreador and Martinelli whose "Flower Song" has been included for good measure, as Don José. Even more interesting is a new record issued by Mr. William H. Seltsam, through his International Record Collectors' Club, at Bridgeport, Connecticut: *Geraldine Farrar: Commemorating the Fiftieth Anniversary of her Metropolitan Debut, November 26, 1906* (IRCC L 7010), which contains nine of her Berlin recordings, with a spoken prologue recorded at her home in Ridgefield, Connecticut, October 20, 1956, in which she quotes from Longfellow's *Moriturus Salutamus*:

How beautiful is youth! how bright it gleams!  
With its illusions, aspirations, dreams!  
Book of Beginnings, Story Without End,  
Each maid a heroine, and each man a friend!

These discs provide the occasion for my reminiscential article. They cannot yield the reality of Farrar in her prime, but a simulacrum is much better than nothing.

I can see her now as she swept out upon the concert platform. She did not sidle or steal out as some singers do nowadays; she took possession. There was no agonizing pause, either, as if she must wait to see how the audience would greet her; the greeting, all bows and smiles, was hers. And let no one suppose that she solicited thus the applause of her hearers; she simply accepted it as her due. She was the queen of song come to preside over a kingdom which recognized no pretenders.

The music was lofty always, and it was lofty clear through, the second half of the program being on as high a level as the first, with the encores as "standard" as the programmed numbers. That jackass word "long-haired" was not yet in vogue; let me say, therefore, that there was no heaviness about her performance, no sign of effort; she simply assumed that you had come for beauty, that whatever you might be tomorrow, today, for this hour, your imagination moved at high level, with the concert hall an enchanted garden, a world apart.

The singer's appearance reinforced the song. "What," she once asked, "is the use of having a wonderful voice if when you step on the stage you look like something that has been delivered by auto truck?" I remember her at one concert in a flame-colored gown, with a cascade of red roses tumbling from her arm. Another she sang in a powdered wig, with her hands in a tiny fur muff. Nobody ever played the prima donna game better than she did; no one better recognized the public's real hunger for glamour. Yet she never overdramatized her music, never gestured, and she left her operatic arias where they belonged, in the opera house. *Lieder* made up the backbone of her concert programs always, with French and Russian songs added for those who wanted them, though personally she cared little for them. She was generous with encores but she would not repeat a number; neither would





As Marguerite in Faust.

CULVER

*In this, the third decade of Geraldine Farrar's retirement, two new recordings bring back to us her voice in its prime, and provoke from an old friend memories of glamorous years.*

she make announcements. When an audience could not be dismissed otherwise, she would come out at last wrapped in her furs and wave good-by. Forced into speech once by a particularly demanding crowd, she rebuked them gently: "I am sorry, but you know the second cream puff never tastes as good as the first."

It was an age of great prima donnas, but none of them were in the least like her. Mary Garden's glamour (like her art) was quite as undeniable, but whether it was her Scottish birth or her roles or her personality or all three together, Garden was (compared to Farrar) an exotic. It was not that Geraldine did not trail European clouds of glory behind her in the last great age of European romantic splendor. She did just that. Had she not enthralled the Imperial Court after making her debut at the Berlin Royal Opera at nineteen? But she was an American girl who had gone abroad to conquer Europe, not a European who had come here to conquer us! That made a tremendous difference. Her father kept a store in Melrose, Massachusetts, when she was born there on February 28, 1882; later he became, as the father of an American singer should be, a baseball player! She went to Europe in her teens on borrowed money, her adoring (and adored) parents in tow. ("If you will only speak to me in your native language," said the French landlady to whom she was showing off her linguistic achievements, "perhaps I may be able to understand you.") Lilli Lehmann, greatest of singers and most merciless of technicians, made (after God) an artist of her. The Berlin debut of October 15, 1901 was followed by engagements in Paris, Warsaw, Monte Carlo, Stockholm, and elsewhere; on November 26, 1906 she sang Juliette at the Metropolitan and put the city of New York into her pocket. In 1922, she left the opera house; ten years later she stopped concert singing. At her last Metropolitan appearance, on the afternoon of Saturday, April 22, the "Gerry-flappers" unrolled banners reading "None but you: none but you," and sent floating through the auditorium balloons to which bouquets of

roses were attached while great baskets of flowers were handed up over the footlights and carried in from the wings. After the performance one of these enthusiasts, as she told me many years afterward, hung herself perilously over a fire escape in the alley in order to see Miss Farrar emerge from the stage door. This particular "Gerry-flapper" was herself hardly an unknown; her name was Dorothy Gish.

Contrary to popular opinion, Miss Farrar did not leave the Metropolitan because she was jealous of Maria Jeritz's position there. Jealousy was not in her line. Other prima donnas squabbled over Metropolitan dressing rooms. Farrar found a little place under the stairs that nobody else wanted. "May I have that?" she asked, and, astonished permission being granted, padlocked it for the duration of her career. Her friends had known almost from the beginning that she would quit opera when she was forty; it had always been part of the plan.

I myself first heard Geraldine Farrar sing one Sunday afternoon in autumn in Chicago's fabled Auditorium. She began with *My Mother Bids Me Bind My Hair*, and she went on to such songs as *Summer Fields*, *New Love New Life*, *In the Meadow*, *Eastern Romance*, *In the Silent Night*, *The Wounded Birch*, and *The Snowdrop*. The spirit of the afternoon lives in the very titles of the songs, and the effect of such a program in such a setting may be better imagined than described. For me it was one of the series of epiphanies which the best part of my life has comprised, for it opened up to me the whole realm of concert singing, and indeed of music itself in any serious sense of the word. Among other things, it led to an attempt to make a complete collection of Farrar records; for some time I raided the "cut-out" stocks of dealers around Chicago; then I discovered that the Victor Company (in those days, not, alas, now), had the blessed and benevolent habit of making special pressings of "cut-out" records and supplying them to the customer at the regular price.

Though we had exchanged a few letters previously, my

real correspondence with Miss Farrar did not begin until after I had published an article about her in a University of Chicago magazine while I was a student there in the early Twenties, and we did not meet until 1928, when I was working on *Geraldine Farrar: An Authorized Record of Her Record*, which was published in a limited edition which she signed. Twenty years later I dedicated to her my *Joan of Arc: An Anthology of History and Literature*. The dedication page reads: "To Geraldine Farrar, in memory of a photographically eloquent 'Joan,' and in token of a friendship which has endured for many years."

I doubt very much that Miss Farrar has ever lost a friend once made, whether the friend be a fellow artist or a man or woman from an utterly different walk of life. I have known very few business men who handle their correspondence with such efficiency as she handles hers, and always has. Even greeting cards must be carefully acknowledged, and the number of these she receives at Christmas and upon her birthday keeps her chained to her desk so long thereafter that one sometimes wonders whether it would not be kinder to leave her alone! When I was writing my book about her, I used to bombard her with a continual stream of questions, all of which, though she was on concert tour at the time, were answered as promptly as they were received. All, that is, but one. One day I received a brief note in which she said that she was very busy; she could not send me the information I asked for at once; she regretted the inconvenience, but if I would be patient, she would send it as soon as possible. It came the next day.

In the old days all Miss Farrar's letters were handwritten, in a bold, distinguished, highly individual script that has not changed in the slightest degree since her girlhood. When she went to study in Germany, she wrote a letter to Lilli Lehmann, asking to be considered as a pupil. She received no reply. Thereupon her mother wrote, and a reply came promptly. Yes, Madame Lehmann had received Miss Farrar's letter, but she had not replied to it since she had not been able to read it! In her early sixties, however, Miss Farrar mastered two machines hitherto strangers to her — the typewriter and the automobile, and

since then a great many of her letters have been typed.

Most of her letters to me have concerned music and the theater and, increasingly during these latter years, public affairs. Miss Farrar is a New England woman and she has the New England reserve. She is not a sentimentalist; as she sees it, passion is for the stage and the concert hall; she does not gush. When her friends need her, however, she is there.

Her beauty, her charm, and the excitement of her personality being what they were, Farrar could have enjoyed an exceedingly spectacular career without being a considerable artist at all. She was an artist nevertheless, a very great one and a very serious one. For this we need not take anybody's say-so, for the records remain to prove it. At times during her career she was slighted, as all artists are. The very fervor of her popular *réclame* provoked reaction. Aesthetic snobs, incapable of independent judgment, assumed with her as they did with McCormack that anything which appealed to so many people must be second-rate. Annoyed by purist criticisms, she sometimes played into the enemy's hands. "I leave mere singing to the warblers," she once declared. "I am more interested in acting myself." This was not so, of course, as she proved when, after her retirement from opera, she resisted the blandishments of Belasco and others who tried to lure her to the legitimate stage. Her throat was weak, delicate; she was not always at her best; there were times when she suffered serious vocal difficulties. Her films, too, were often used against her, for though *Carmen*, *Joan the Woman*, and one or two more were fine things, the rest were miserable material for a great artist.

Wild, utterly baseless stories were circulated about her; in my youth I was always ready to fight at the drop of a hat anybody who disparaged her either as an artist or a woman. This sort of thing began in Germany, where the gossips did not hesitate to involve even the Kaiser and the Crown Prince. Once her father, speaking the only kind of language he thought his hearer would understand, punished an editor. Once I myself cruelly allowed a lady visitor to give me a fantastic account of why Miss Farrar had recently missed

*Continued on page 89*

*Farrar as Carmen, at left, and in conference with two other greats, Toscanini and the Metropolitan's director, Gatti-Casazza. She was considered by associates the most reasonable of opera's prima donnas.*



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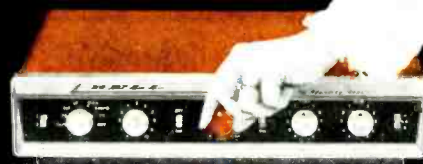
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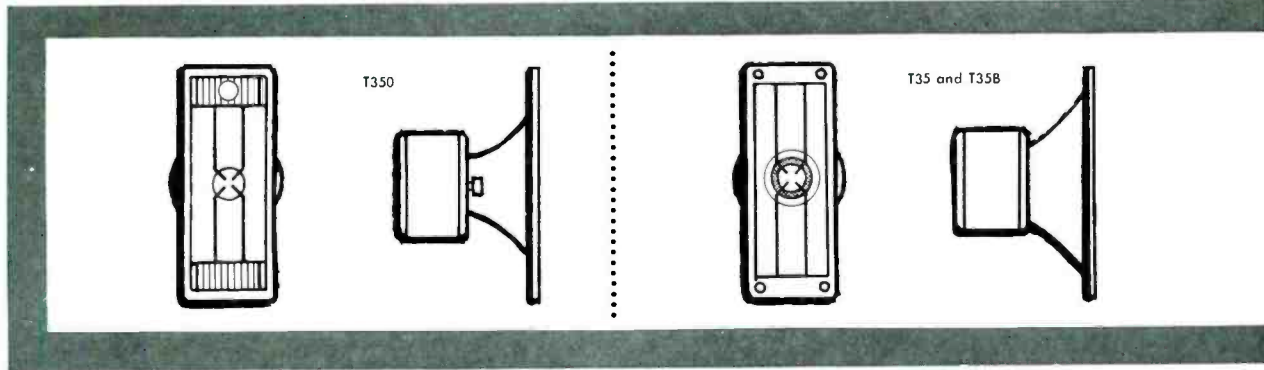
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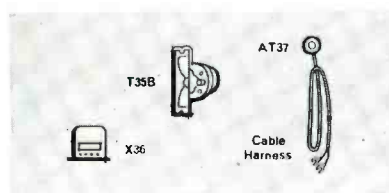
### SPECIFICATIONS

The T35, T35B and T350 have widest polar patterns, program capacities of 50 watts, peak 100 watts and 16 ohms impedance. Chart shows other characteristics of each model.

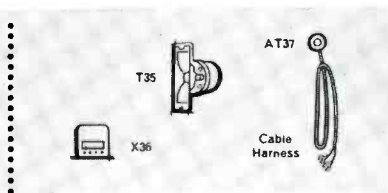
	T35	T35B	T350
Frequency Response:	± 2 db 2 kc—19 kc	± 2 db 2 kc—18 kc	± 2 db 2 kc—21 kc
RETMA Sensitivity Rating:	57 db	54 db	60 db
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Horn:	5¼ in. long x 2 in. wide		7½ in. long x 2½ in. wide
Pot Diameter:	2¼ in. maximum		3½ in. maximum
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Shipping Weight:	3 lbs.	3½ lbs.	9½ lbs.
Net Price:	\$35.00	\$22.00	\$60.00



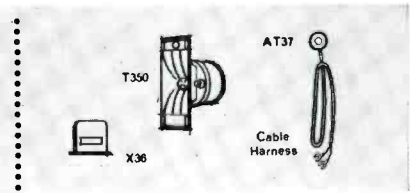
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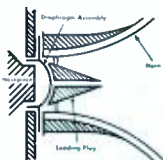


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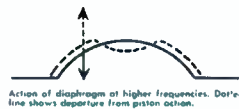
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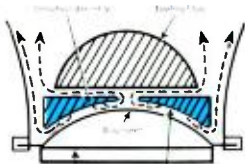


This is what happens to the diaphragm in the conventional high frequency driver beyond 5 kc. Increasingly higher frequencies cause the phase to shift due to central diaphragm deformation.



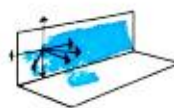
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The unique throat design illustrated here overcomes the problem of diaphragm deformation with a longer sound path from the center of the diaphragm. This restores the proper phase relationship. This is especially important above 12 kc, where sound must be taken from the center of the diaphragm and from the outer edge simultaneously.



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This is the Electro-Voice development which is used in all E-V horns to disperse sound equally in all lateral directions from a single point source. This is especially important in stereophonic reproduction to preserve the undistorted depth and width of the original sound. Diffraction horns insure balanced levels of both right and left stereo speakers.



## These drawings tell the diffraction horn story:

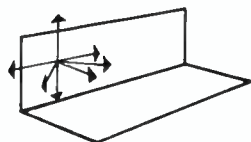


Figure A

Figure A—This shows how sound disperses equally in all directions from a single point source.

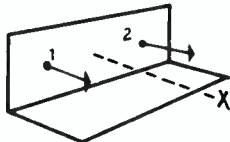


Figure B

In Figure B two sound sources are shown. On the axis, at point "x", double the sound power results as the resultant pressures are in phase and additive.

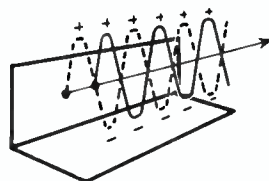


Figure C

But in Figure C, if the distance between the two sources is  $\frac{1}{2}$  wavelength or greater, the sound from the two sources will be considerably out of phase for points off the axis resulting in decreased sound pressure.

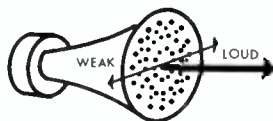


Figure D

Figure D will show the deficiencies in horns of wide lateral dimensions compared to the wavelength being emitted. Any horn mouth can be considered as a group of small point sources of sound. They must beam the sound down the axis by their very nature.

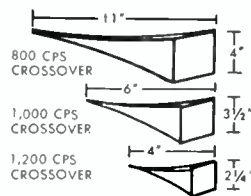


Figure E

In Figure E are shown representative horns, illustrating that horns must have a certain length, as well as cross sectional area along this length and at the mouth to load the driver diaphragm down to the lowest frequencies to be reproduced. The lower we go, the longer must be the horn and the greater the mouth area.

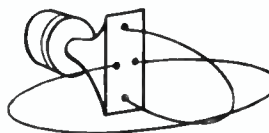


Figure F

Figure F shows that narrowing the horizontal area and extending the vertical dimension of the horn mouth preserves the loading area necessary for good low end response, disperses the sound perfectly in the horizontal direction where it is so necessary, and keeps interfering reflections off the floor and ceiling.

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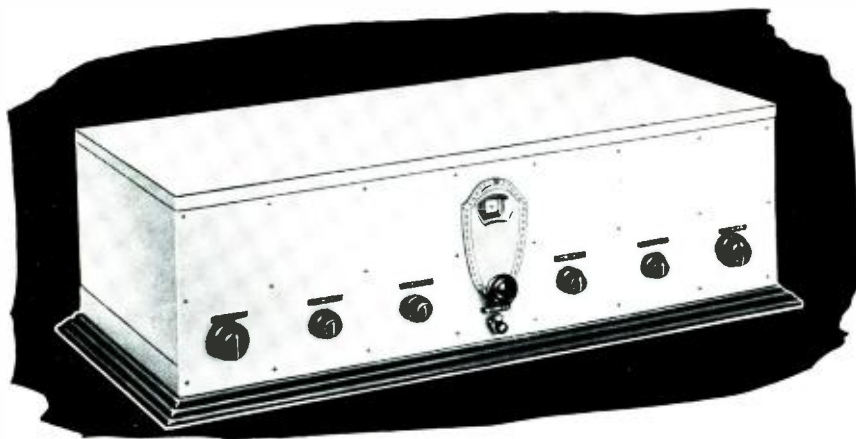
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# Contest

*(or, Down Memory Lane with Sargent-Rayment)*

It's not that we're overly sentimental here at SR, but there comes a time when something makes you look back. With us it was when we moved to our new, larger plant. We had to go through our manufacturer's attic rather ruthlessly (you collect some odd things in 30 years of business), and, like most people, we stopped to look feelingly at each item.

Ah, what memories!... 78 R.P.M. Aeolian records, love letters from early SR customers tied daintily with antenna wire, an exponential horn modelled after a tulip... Then, suddenly — faded but unmistakable — a photo of the long-lost SR 7 (see above).

Here, at last, was a link with the past! Our manifest destiny (namely Hi-Fi) declared in 1928, re-affirmed in 1957. (The in-between years found us devoting our skills and facilities mainly to communications and military radio.)

Our growth has been steady and life would be

complete, save for one thing. **All of our samples of the SR 7 have disappeared.**

Now this makes us truly sad because we feel that our Model Seven symbolizes the way-ahead engineering and advanced styling that SR built into its units from the very start. Therefore, in an all-out effort to bring the Lucky Seven home again we take pleasure in announcing our

## GIANT CONTEST

- Nothing to buy!
- No puzzles to solve!
- One gigantic prize: **a new, 1957 SR model of the winner's choice!**



**ENTRY COUPON: Cut out and paste on the back of photo**



**SARGENT-RAYMENT CO.**  
4926 East 12th Street, Oakland 1, Calif.

Yes. I want to help find the Lost Cord that ties SR to its glorious Past! Here is my entry. I, too, remember Hi-Fi when it was a toddling industry, and this photo proves it. I understand that if I win you will notify me by mail, with full instructions on how to ship my SR 7.

NAME (please print)

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## C O N T E S T R U L E S

1. Entries must be made in the form of a recognizable snapshot of your SR 7, with the entry coupon pasted on the back (of the photo, that is). **DO NOT SEND ANY EQUIPMENT!**
2. The photo which bears the earliest postmark and which, in addition, is judged an acceptable likeness of the SR 7 will be awarded the prize in accordance with the following procedure.
3. The winner will be notified by mail and asked to ship his Model Seven to us at our expense, together with an indication of the SR model desired. Upon receipt of the equipment in good condition (the gear need not actually work, although with an SR we wouldn't be surprised if it did) we will send out the prize posthaste and prepaid.
4. The decision of the judges regarding acceptability of entries is final.
5. In case of duplicate awards, ties will be given.
6. All entries become the property of the Sargent-Rayment Company and none may be returned.
7. The contest closes at midnight, August 31, 1957.
8. The employees of Sargent-Rayment, their advertising agency and their respective families are not eligible. No nepotism here.



EVER SINCE THE RCA-EMI rupture was announced last year, people in the record industry have been speculating about the eventual allocation of EMI's catalogue of "His Master's Voice" (HMV) recordings in this country. Both members of the EMI family on this side of the Atlantic, Angel and Capitol, seemed anxious to get it, but which company was to be awarded the plum remained a matter of rumor until a few weeks ago. Then EMI's engaging director of artists and repertoire, David Bicknell, flew into New York from headquarters in London with The News. Both companies will draw upon the HMV catalogue, but the major share will go to Angel.

The general line of demarcation seems to be this. HMV artists who are American citizens and/or residents will appear on the Capitol label; European HMVs will appear on Angel. To get down to cases, Capitol will be publishing the recordings of Artur Rodzinski, Yehudi Menuhin, and Shura Cherkassky—all American citizens, all under contract to HMV, while Angel will be publishing the recordings of Victoria de los Angeles, Dietrich Fischer-Dieskau, Myra Hess, and other European HMV musicians.

The last HMV recordings to appear here on the RCA label were released in June. The first HMV recordings on Angel and Capitol will come out this fall. Angel plans to issue the new HMV *Pelléas* (with De los Angeles and Souzay), Rossini's *Le Comte Ory*, an album entitled *Royal Ballet Silver Jubilee*, and two Fischer-Dieskau recordings (a Hugo Wolf recital and Mahler's *Songs of a Wayfarer*) before the end of 1957. Capitol will concentrate at first on Yehudi Menuhin; planned for release this fall are his recordings of the ten Beethoven violin sonatas (with Louis Kentner, piano) and the Paganini No. 2 and Vieuxtemps No. 5 concertos.

In addition to current productions, Angel will also dip into the tremendous back catalogue of HMV material. A regular program of historical releases will begin next January. Angel has tentatively titled the series "Great Performances of the Century," but

any alternative suggestions will be welcomed by the Dario Sorias. No details yet as to repertoire, but there are certain to be some Schnabel and Kreisler items, also a collection of Spanish songs performed by Conchita Supervia, and excerpts from Dame Nellie Melba's farewell appearance at Covent Garden in 1926.

David Bicknell acknowledges that his biggest task now is to rebuild the HMV roster of artists to its erstwhile prominence. Many of the major Red Seal musicians now active began their large-scale recording careers under HMV contracts—Heifetz, Horowitz, Landowska, and Rubinstein among them—but most eventually shifted contractual allegiance to RCA Victor. Now that the Victor-HMV alliance is no more, Mr. Bicknell must build up a new "stable." He knows it will not be easy. There is less top-ranking talent available today than thirty years ago and far more competition to contend with.

Incidentally, Capitol's lesser share of the HMV catalogue is owing in part to its own involvement in an accelerated domestic recording program. Lloyd Dunn, Capitol v.p., informs us that his company has considerably augmented the budget for classical recordings and sales. More releases and more "name" artists are apparently in the offing. As a result, Capitol will go slowly with its HMV resources for the time being. This department suspects, however, that in due course a steady stream of new HMV-originated opera recordings will be appearing on the Capitol label.

EMI's most potent competitor, both in England and in the export trade, is English Decca, better known in the United States as London Records, a comparatively young company which in the course of the past decade has built up a large and distinguished catalogue almost from scratch. The story of this company's early years has now been told in an absorbing little book written by the world's most qualified authority, E. R. Lewis, who has been at the helm of English Decca from its

inception almost thirty years ago. Its title: *No C.I.C.* The initials stand for Britain's Capital Issues Committee, which must approve any capital flotation exceeding £10,000. "Ted" Lewis believes that his story could never have been written had such governmental restraints on finance been in force a quarter century ago.

You can understand why when you follow the financial saga of Decca's first decade in his book. The company was launched at the height of the 1929 boom and got under way just as the record business began to crumble. Decca was continually running out of cash and seemed often on the point of collapse, but Mr. Lewis and his associates managed always to squeak through, and in the trough of the Depression they started—out of sheer bravado—an American company, Decca Records Inc., that is today one of our largest corporations.

"Ted" Lewis skims lightly over Decca-London's recent history and has little to say about its remarkable success in the classical field. Opera has been his company's forte, and it is fitting that his book should appear simultaneously with the fiftieth complete opera recording to be issued here by London, *Il Barbiere di Siviglia*, taped in Florence last September. Remy Van Wyck Farkas, London's director of artists and repertoire, says that the best seller among these fifty sets has been the Vienna-made *Fledermaus* conducted by Krauss. Close to 50,000 have been sold in the United States. The Italian operas starring Renata Tebaldi are not far behind, and over-all they account for the bulk of London's operatic sales. 568,000 Tebaldi LPs have been sold here to date.

Despite the fact that all the standard operas are now in the catalogue, there is to be no letup in Decca-London's recording program. This year's schedule calls for *Gioconda*, *Andrea Chénier*, *Fanciulla del West*, *Gianni Schicchi*, *Goyescas*, *Elektra*, *Arabella*, and Act III of *W'alküre* (with Flagstad and Edelmann). At this rate it won't be long before Decca-London announces its hundredth opera.

The second side of the record traverses very similar ground in a series of independent, short orchestral pieces; in fact, *Fuguing Tune No. 5* is identical in substance with the finale of the symphony, but is different in scoring. This repetition of ideas in varying contexts strengthens rather than weakens the impressiveness of the whole. The performances are excellent, and the recording is superior to most of those Adler has made with the Viennese orchestras. A.F.

**DVORAK: Serenade for Strings, in E, Op. 22**  
 †Vaughan Williams: *Fantasia on "Greensleeves"*; *Fantasia on a theme by Tallis*

Boyd Neel Orchestra, Boyd Neel, cond.  
 UNICORN UNLP 1044. 12-in. \$3.98.

There are, in fact, two string groups bearing the name of the Boyd Neel Orchestra: one is the original English organization founded in 1932 by Dr. Neel; that heard on the present disc is a Canadian ensemble this conductor has led since becoming head of the Toronto Conservatory.

Neel treats the charming Dvořák just a trifle more tenderly than Arthur Winograd did in his recording for M-G-M, reviewed in the June issue, and the Unicorn recording has a bit more resonance than M-G-M's. I myself prefer the easygoing style that Winograd adopts in the Scherzo to Neel's fairly wide contrasts in tempo, but on the whole a choice between the two versions depends on their respective couplings: the Dvořák *Serenade for Winds, Cellos and Contrabass* or the two Vaughan Williams fantasias.

The *Fantasia on Greensleeves* is Ralph Greaves's arrangement for two flutes, harp, and strings of Vaughan Williams' settings of two popular old English folk songs, *Greensleeves* and *Lovely Joan*, from his opera *Sir John in Love*. The whole short fantasia is affectingly simple, and is presented in that spirit.

The *Tallis Fantasia*, one of the composer's best-known works, receives a vibrant performance, in which it is revealed in a more dramatic light than that shed upon it by other conductors. Neel is also most successful in pointing up the many varied tone colors and antiphonal effects achieved by the composer through the use of double string groups of unequal strength. P.A.

**FAURE: Dolly, Op. 56** (orch., Henri Rabaud); *Masques et Bergamasques, Op. 112; Pelléas et Mélisande, Op. 80*

Orchestre du Théâtre National de l'Opéra-Comique, Georges Tzipine, cond.  
 ANGEL 35311. 12-in. \$4.98 (or \$3.48).

Like Ravel's *Ma Mère l'Oye*, Fauré's *Dolly* is a suite of short entertainments for children, originally written as piano duets for a young friend. Though it has undeniable charm, this music lacks the magic of Ravel's *Mother Goose Suite*, which that composer himself orchestrated. *Masques et Bergamasques*, composed when Fauré was seventy-six, is a pleasant, often elegant suite of orchestral excerpts in his neo-classical style. Neither represents Fauré at the height of his creative powers. The suite of four excerpts from his incidental

music to Maeterlinck's *Pelléas et Mélisande*, on the other hand, is one of his most sensitively inspired works. The interpretations by Tzipine of the first two suites are marked by grace and insight, while that of the last is lacking in refinement. P.A.

**GOTTSCALK: Piano Music**

Jeanne Behrend, piano.  
 M-G-M E 3370. 12-in. \$3.98.

The Gottschalk revival began in the same kidding spirit that dictated the revival of hiss-the-villain melodramas fifteen years ago, but the old genius-charlatan's genuinely musical qualities have won out, and this is the second large anthology of his piano music to appear on records in recent months. As Eugene List did in his Gottschalk collection issued by Vanguard, Miss Behrend stresses the composer's interest in folklore, presenting the astonishing *Banjo*, a piece of pure ragtime composed half a century before Scott Joplin, the equally astonishing *Bamboula*, the *West Indian Serenade*, the *Pasquinade*, the *Banquier*, and the *Souvenir de Porto Rico*. She also plays three of the sentimental salon pieces — *Ricordati*, the *Berceuse*, and *The Last Hope*. Her final selection, not duplicated in the Vanguard release, is *The Union*, a fantasy on patriotic airs dedicated to General George B. McClellan. All the virtuosos of the midnineteenth century wrote such things for the American trade — Wieniawski and Ole Bull no less than the pianists; but though it was an extremely popular and widely practiced genre, this is the only example of it on discs. Until you have heard *The Star Spangled Banner*, *Yankee Doodle*, and *Hail, Columbia* played simultaneously and adorned with cannonading runs in the manner of Liszt, you haven't lived.

Miss Behrend's interpretations are extremely able if, in some cases, less incisive and colorful than Liszt's, and the recording is excellent. A.F.

**HAYDN: Sonatas for Piano: Nos. 32, in B minor; 46, in A flat; 50, in C; 51, in D.**

Ernest Levy, piano.  
 UNICORN UNLP 1036. 12-in. \$3.98.

*Nos. 6, in G; 37, in D; 50, in C.*

Nadia Reisenberg, piano.  
 WESTMINSTER XWN 18357. 12-in. \$3.98.

Recorded by Peter Bartók at M.I.T., the Levy set has a triple advantage of better sound, better playing, and more interesting material — plus the consideration of offering four works rather than three.

Perhaps the best way to contrast the two artists is to see how they play the finale of Sonata No. 50 (the one work they offer in common), which is among the very best of Haydn's musical jokes. Levy projects it forcefully in full, with bright sounds that ring in the spacious hall. He tells the story quickly, as if eager to arrive at the punch line, and underlines the main elements of the humor. Miss Reisenberg speaks in sounds that are rather brittle and dry by comparison, and she is rather coy, as if unsure whether she can score a success purely on the merits of her material.

Levy's stylistic confidence and the excellence of the sonatas he plays lead to performances of authority and consistent musical interest. R.C.M.

**HINDEMITH: Sonatas for Piano: Nos. 1 and 3**

Paul Badura-Skoda, piano.  
 WESTMINSTER XWN 18200. 12-in. \$3.98.

One does not know which to mention first — the music, the performance, or the recording. All are superlative. The sonatas are among the loftiest and most dramatic works which Hindemith has to his credit; their scope, depth, and richness of content place them in a direct line of descent from Beethoven's last sonatas. Such, at least, is the impression they produce in Badura-Skoda's wonderfully plastic and vivid interpretation. To my knowledge, a finer registration of piano tone does not exist; its entire range of color and shading is presented with something very close to perfection. A.F.

**LOTTI: Crucifixus (for six voices) — See Martin: Sacred Mass for the Kings of France.**

**MARTIN: Sacred Mass for the Kings of France**

†Lotti: *Crucifixus (for six voices)*

Jean Giraudeau, tenor; Marie-Claire Alain, Marie-Louise Girod, organs; Messrs. Haneux, Bastardy, Pirot, trumpets; Les Chanteurs de Saint-Eustache, R. P. Emile Martin, cond.  
 CONCORD 4001. 12-in. \$4.98.

The Reverend Father Emile Martin, a thirty-seven-year-old French choral conductor, completed and first presented his *Sacred Mass for the Kings of France* in 1950, passing it off as the work of an obscure seventeenth-century composer, Etienne Moulinié. The deception continued

## ADVERTISING INDEX

Angel Records .....	61
Audio Fidelity Records .....	51, 59
Columbia Records .....	44
Concord Record Corp. ....	60
Crowell-Collier Record Guild ..	55
Dauntless International .....	51, 59
Decca Records, Inc. ....	60
Epic Records .....	58
High Fidelity Record Annual ..	64
Leslie Creations .....	66
Livingston Electronic Corp. ....	66
London Records .....	54
Louisville Philharmonic Society ..	65
Mercury Record Corp. ....	56
Music Mountain, Inc. ....	65
Nuclear Products Co. ....	65
RCA Custom Division .....	62
RCA Victor Division .....	49, 53
Record Market .....	66
Record Review Index .....	60
Schwann, W. ....	61
Vanguard Recording Corp. ....	50
Vox Productions, Inc. ....	61
Westminster Recording Co. ....	60

through several performances, including one in the 1951 festival celebrating the 2,000th anniversary of the founding of Paris. A fellow choral conductor, Felix Raugel, uncovered the hoax when he challenged Father Martin on the authenticity of the work at a meeting of the French Musicological Society shortly after the festival performance. Renamed *Evocation*, the Mass survived the loss of its historical background, its regal title, and the scandal surrounding its true origin, and it has been performed many times since 1951.

It is a skillfully written work that achieves considerable eloquence when the choir, trumpets, and organs combine in producing some brave, royal sounds. But how much better by far is the brief Lotfi piece that follows, in its direct, economical, and poignant reflection of the text. Satisfactory performances, beautifully recorded.

R.E.

**MENOTTI: *The Unicorn, the Gorgon, and the Manticore***

Vocal and instrumental ensemble, Thomas Schippers, cond.  
ANGEL 35437/L. 12-in. \$5.98 (or \$3.48).

A wittily stylized bit of neoclassicism poles apart from the brutally obvious *verismo* on which Menotti has been hammering in his recent stage works. This is a ballet score in the form of twelve short madrigals linked by instrumental interludes; a small chorus and nine instruments are employed.

As usual, the book is by Menotti himself. It tells of a town and a poet. The poet walks a unicorn on a Sunday afternoon, and so the townsfolk must walk unicorns too. On another Sunday the poet appears with a gorgon: unicorns go out, gorgons come in. The poet's third promenade involves a manticore, but by this time the townspeople are aroused at the death rate among the rare, fantastic creatures the hero discards so airily. They go to his castle to protest, but there find him dying poetically, surrounded by the unicorn, the gorgon, and the manticore of his fancy.

Like some of Menotti's opera librettos, this fable seems to say something but probably doesn't; it is, however, a persuasive excuse for some polished, beautifully shaped and admirably tasteful music, full of urbanely satirical barbs. The performance is of the best, and so is the recording.

A.F.

**MOZART: *Serenade in D, K. 320 ("Posthorn"); Symphony in A, K. 201***

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.  
EPIC LC 3351. 12-in. \$3.98.

A delightful performance of the *Posthorn* serenade. The tempos are crisp, the playing is elegant. The sound is better than in the London recording; and if the string body is a bit boxy here, it is to be preferred. I think, to the skinny strings (only one on a part) of the otherwise excellent Westminster version. Moreover, the present disc throws in a symphony for the same price—the charming little K. 201, also excellently performed. One remembers, back in the pre-LP days, mystifying

guests by playing in succession two recordings of the first movement, one by Beecham and the other by Koussevitzky. The mystery was how two such musicians could adopt such different tempos, one being practically twice as fast as the other. (Question: Which was too fast and which too slow?) Van Beinum's pace sounds just right, not only here but in the rest of the symphony. The one weak spot in this issue is the liner notes, which are poor.

N.B.

**MOZART: *Symphony No. 38, in D, K. 504 ("Prague"); Symphony No. 39, in E flat, K. 543***

Bamberg Symphony, Joseph Keilberth, cond.  
TELEFUNKEN LGX 66054. 12-in. \$4.98.

Sir Thomas Beecham has said that "there are at least fifty ways to play every Mozart symphony"; here are two examples of one way, the four-square German style. It's not Beecham's Mozart, for it lacks the singing line he finds everywhere in the composer's music. Yet—in places—this does sing, and most expressively. Nor is it the Mozart of Toscanini, overflowing with

energy and heat. Yet—one senses—this is neither cold nor lacking in energy.

There are fine and beautiful things in these performances, and there are moments of dry, stodgy playing in which the possibilities of the work seem to have been ignored. As documentation of German Mozart style it's excellent, but purchasers ought to compare it with other editions to see if this point of view is a congenial one.

R.C.M.

**RESPIGHI: *Fontane di Roma; Impressioni Brasiliane***

Philharmonia Orchestra, Alceo Galliera, cond.  
ANGEL 35405. 12-in. \$4.98 (or \$3.48).

A more relaxed and lyrical statement of *The Fountains* than Toscanini's. Galliera lacks the intensity and excitement which the Maestro produced, but offers in its place greater delicacy and a more sensuous melodic line. I, for one, find these qualities preferable.

*The Brazilian Impressions* is a minor work of the composer with some fine pages to make up for the somewhat routine ones. The middle movement describes a

## Sure and the Nocturne Came from Ireland

THE QUEST for LP repertoire has turned up some strange, forgotten items in the last seven years. This disc contains some really out-of-the-way music. Can there be anything more forgotten than the piano concertos of John Field? Field (1782–1837) was an Irish-born pianist-composer who lives in the history books because he wrote nocturnes that Chopin knew and imitated. He studied with Clementi, drifted to Russia, became a popular teacher there, gave a few concerts with great success, and acquired the reputation of being an eccentric. The reputation seems to have been deserved. He also lives in history because of a comment he made on hearing Chopin's music. "A sick-room talent," he snorted. Of course, he had an axe to grind, too. Here he was, exiled in Russia, while Chopin not only copied his style of nocturne writing but also made a big hit with it in Paris. That Field could not forgive.

Field's E flat Concerto, the first of seven, had been completed by 1832, for he played it that year on a return visit to London. It sounds like a composite of Weber, Hummel, and Moscheles, and carries with it a good whiff of the oncoming romantic rush. His writing for the solo piano is extremely interesting, containing as it does elaborately ornamented passages à la Chopin. But we mustn't make too much of those passages, which also abound in the piano music of Hummel. And Field had nowhere near the harmonic ingenuity of Chopin, not to mention Hummel, who is a neglected minor master.

This E flat Concerto has a certain charm, but on the whole it is a dated period piece, probably of more interest to the specialist than to the listener who wants an emotional experience. As for the nocturnes, they have a design that Chopin carefully studied, and there are a couple of devices—the trick, for instance, of using an accented passing



BETTMANN ARCHIVE  
John Field

note or suspension as an integral part of the melody—that also went into the Chopin nocturnes. Otherwise the harmonies in the Field nocturnes are quite conventional. Whatever his imagination for keyboard figuration, it did not extend to the more important elements of music. This disc (and also Grove's *Dictionary*) gives the G major Nocturne as No. 12; in the standard American edition (Schirmer) it is No. 14. Bianca offers clear, tasteful performances of the music. Her runs are sharp, her phrasing flexible, and she does not wham the daylights out of the piano. The recorded sound on the side devoted to the concerto is fine, but the piano in the nocturnes emerges with a decided shatter.

HAROLD C. SCHONBERG

**FIELD: *Concerto for Piano and Orchestra, No. 1, in E flat; Nocturnes (5): Nos. 1, in E flat; 2, in C minor; 4, in A; 5, in B flat; 12, in G***

Sondra Bianca, piano; Philharmonia Orchestra of Hamburg, J. Randolph Jones, cond.  
M-G-M E 3476. 12-in. \$3.98.



reptile institute, and the introduction of the *Dies Irae* comes as an inspired bit of imagery.

Recording is first-rate but on a lower volume level than other recent discs from this company. R.C.M.

SCHUBERT: *Quartet No. 15, in G, Op. 161*

Hungarian Quarter  
ANGEL 45005. 12-in. \$4.98 (or \$3.48).

Schubert's last quartet has never been his most popular, probably due to a lack of the sustained lyric elements that make his other works so appealing to a large audience. Nonetheless, it is a grand and wonderful thing with a mercurial scherzo and one of those swirling final movements so characteristic of the composer. These qualities will make an immediate impression, and in later hearings the substance and strength of the earlier movements will become clear. The mysterious invocation in the opening pages is surely one of the finest passages in quartet literature, for example, but familiarity may be needed to breed respect.

The only rival edition is one by the Budapest Quartet published a few years ago. The Hungarians play the work, if

anything, better than the four Russians of the Budapest ensemble, and the Angel disc is noteworthy for its warm and agreeable recorded sound. R.C.M.

SIBELIUS: *Pelléas et Mélisande, Op. 46; Suite: The Oceanides, Op. 73; Symphony No. 7, in C, Op. 105*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.  
ANGEL 35458. 12-in. \$4.98 (or \$3.48).

Collectors of Sibelius' works still cherish fondly several 78-rpm volumes of Sibelius Society discs containing Beecham's magnificent—and in some cases still definitive—interpretations. The British baronet has, however, committed relatively few of the Finnish master's compositions to micro-groove, and one hopes that henceforth he will give more attention to this music.

The incidental music that Sibelius wrote for Maeterlinck's *Pelléas et Mélisande* is among his most direct and appealing scores. All but the third movement, *On the Sea Shore* (omitted also from the Blomstedt version for Urania), is included here. Beecham's interpretation is exceptionally delicate and sensitive, as befits the music, and the more carefully engineered recording

earns him an additional edge over Blomstedt.

*The Oceanides*, composed for the 1914 Norfolk, Connecticut, Festival is a seascape considerably calmer than those painted by Debussy in *La Mer* or Wagner in *The Flying Dutchman*. Sir Thomas pours more oil on the waters by conducting it in rather too calm a fashion.

Unlike Beecham's unfortunate encounter with the ingenious, one-movement Seventh Symphony for Columbia some fifteen years ago, the story of the current version is quite different today. With his own well-rehearsed orchestra and the benefit of modern reproduction, he gives a beautifully proportioned account of the symphony. Everything is carefully planned, with one section leading logically, never abruptly, into the next. The tempos are properly slower than those on his old Columbia disc, and the emotional climaxes are kept well within bounds. In short, the conductor has given us one of the very finest Sibelius Sevenths in the catalogue. P.A.

STRAUSS, RICHARD: *Feuersnot, Op. 50; Love Scene, Der Rosenkavalier; Waltzes, Don Juan, Op. 20; Till Eulenspiegels lustige Streiche, Op. 28*

Continued on page 50

## La finta semplice: Romantic Farce by a Sophisticate of Twelve



COLUMBIA RECORDS  
Bernhard Paumgartner

THE Mozart Year is over but good things are still coming. The latest of them is this almost complete recording of the master's first *opera buffa*, *La finta semplice* (*The Pretended Simpleton*), a merry complex burlesque about two pairs of lovers, two ludicrous brothers, and their feignedly stupid sister that examines the amorous passions with the eighteenth century's typical unsentimentality. It was begun when Mozart was twelve years and four months old and finished four months later. Critics, confronted with this extravagant fact, have taken the easy way out: a boy of that age cannot possibly write good opera; he doesn't know enough about the stage, about life; his characters will be mere puppets without subtlety or conviction. So, *La finta semplice* was relegated to the dust-gather-

ing pages of Breitkopf and Härtel's Collected Edition. But the work is now on records and my set, at any rate, is not going to gather much dust. The opera is a charmer—and unmistakably by the creator of *Don Giovanni* and *Figaro*. The dark, moody coloring of Giacinta's aria, "*Che scompiglio*" (bassoons and divided violas), recalls with a vividness that quickens the pulses "*Or sai chi l'onore*"; the saucy music of the maid Ninetta is blood kin to that of Despina and Susanna; and everywhere in the score is evident that delight in tone painting which Mozart was never to abandon; *amoretti* flutter in the violins and a dog barks sullenly in the cellos.

The defects in the work are largely the result of an *opera buffa* tradition which the young master followed without question. Chief among them is the regrettable fact that there is very little ensemble singing. Then also, the arias themselves do not carry forward the action of the opera but are, as it were, philosophical asides, dealing generally with the tricks of love and the necessity of keeping the upper hand. This static quality is exaggerated in the recorded version since all of the *secco* recitative has been cut, and one aria follows another in quick succession. But given a tradition which the mature Mozart did more than any other composer to improve (*Così fan tutte* is the greatest of all ensemble operas), the ingenuity, the variety is astonishing.

The recording itself is by no means a bad one. It should not, of course, be compared with the fine recordings that the five major Mozart operas have been given at one time or another. *La finta semplice* does not have a tradition of performance as these works do; it has not been allowed to gather that soft patina which more than a hundred years in the opera

house has given to them. It is much fairer to compare this recording to that of other out-of-the-way Mozart operas, to the Haydn Society's *Idomeneo*, to Period's *La finta giardiniera*, *Il re pastore*, and *La clemenza di Tito*, or Polymusic's *Zaide*.

Such a comparison puts this new Epic release far and away ahead of its contenders. The orchestra is better than good, it is brilliant; Paumgartner has never done a finer job of conducting, and it is a delight to sit, score in hand, and listen to the clean, exact beauty of the strings. Walter Raninger and Edith Oravec obviously understand the Italian they are singing and their voices are of a warmth and purity that is demanded by the music. Dorothea Siebert and Alois Pernerstorfer are distinctly below them vocally, but both have a delightful sense of *buffa* style. The only unredeemable member of the group is August Jaresch, whose pronunciation of Italian leaves much to be desired and whose onetime tenor has now settled into an uncomfortable anonymity. Herr Jaresch is, however, only a small part of what remains a splendid whole.

Here is an opera for the devoted and the adventurous. No one on whom the marvelous child of Salzburg has worked his magic will want to pass it up.

DAVID JOHNSON

MOZART: *La finta semplice, K. 51*

Dorothea Siebert (s), Rosina; Edith Oravec (s), Donna Giacinta; Karin Küster (s), Ninetta; George Maran (t), Fracasso; August Jaresch (t), Don Polidoro; Alois Pernerstorfer (bs), Don Cassandro; Walter Raninger (bs), Simone. Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond.

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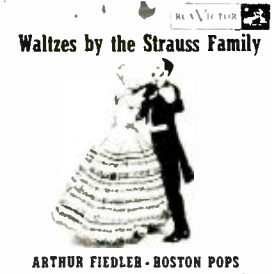


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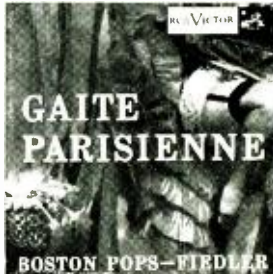
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*Feuersnot*, an opera in one act dating from 1901, is all but unknown in this country, and this excerpt, lushly Tristanesque as recorded here, is the only music from the score in the current catalogue. (Indeed an earlier Beecham recording of this orchestral interlude is the only previous representation of the work on discs.) The excerpt is quite lovely and gives interest to what would otherwise be a rather disappointing record. Ormandy's *Don Juan* seems to be suffering from a glandular deficiency (or maybe it's vitamins); his *Till* appears guilty of no more than compound moperly. More vital accounts of these tone poems, as well as of the *Rosenkavalier* waltzes can be found on other discs.

The volume level of the music has been held low so as to permit the maximum use of each side through variable grooving, and in order to get a really big sound quite a bit of amplification is needed. The tapes appear to have been reprocessed in a concrete echo-chamber which produces an over-all richness that in music like this is insufficient compensation for a lack of clarity in detail.  
R.C.M.

**TCHAIKOVSKY: *The Enchantress***

Natalia Sokolova (s), Nastasia; Varvara Gradova (s), Polya; Veronika Borissenko (ms), Princess Evpraksia Romanuvna; Anna Matushina (ms), Nenila; Georgi Nelepp (t), Prince Yuri; Pavel Pontriagin (t), Paisi; Sarafim Sladkopevtzev (t), Balakin; Alexei Usmanov (t), Lukash; Mikhail Kisselev (b), Prince Nikita Danilich; Pavel Korobkov (b), Kudma; Alex-

ander Tikhonov (b), Foka; Levon Khachaturov (b), Potap; Alexei Korolev (bs), Mamyrov; Mikhail Skazin (bs), Zhuran; Genadi Troitzky (bs), Kichiga. Chorus of the State Radio, Claudia Ptiza and Maria Bondar, chorus masters. Orchestra of the Moscow Philharmonic, Samuel Samosud, cond.  
WESTMINSTER OPW 1402, Four 12-in. \$18.80.

*The Enchantress* (called here *The Sorceress*) is Tchaikovsky's seventh opera, coming just after the vigorously inventive *Maizeppa* and a few years before the brilliant *Pique Dame*. Nastasia, the heroine, is no professional enchantress: her witchcraft is that of her personal beauty. She is an innkeeper and runs what is apparently the only cheerful establishment in the whole province of Nizhni-Novgorod. The Governor, Prince Nikita, goes to see her, persuaded to do so by his fanatically puritan secretary who is determined to see the inn put out of business, but the unexpected result of the visit is that the Prince falls in love with the girl. His son, Yuri, bent on avenging his mother's grief and dishonor, also visits Nastasia, and he too becomes a victim of her enchantment, while the girl, like a good operatic character, has already been in love with him for some time even though she has never laid eyes on him before. The result of these ill-advised attempts to cross social borders is that Nastasia is poisoned by her rival, the Princess, while her young lover is stabbed by his rival, his own father.

In skeleton form this plot is only moderately foolish, but the clumsy librettist, I. V. Shpazhinsky, compounds and enhances every potential inanity. Characters appear in an unmotivated manner and then disappear again equally unaccountably, and there is at least one scene that has no relevance to anything that occurs before and after. While there are outstandingly good passages — the third act duets for Nastasia, first with the elder and then with the younger prince, and much of the last act — in other places there are bouts of mere noise-making à la *Francesca da Rimini*, and the long stretches of *genre* music required for the inn scene hardly seem up to this essentially aristocratic composer's alley.

The performance is acceptable, though none of the singers is a cultivated technician and few display more than routine dramatic understanding. The most satisfying interpretations are those of the two main female roles, with Borissenko especially good as the Princess. The principal men are less fine, but I very much enjoyed the singing of Alexei Korolev as the Anthony Comstock-like secretary. The Moscow Philharmonic includes some excellent players, notably the solo flute and the solo horn (the latter cultivates a most lavish vibrato), but the strings sound thin, an unfortunate effect to which the mediocre engineering certainly contributes. The conductor is not impressive, and I very strongly suspect that a more authoritative presence in the pit might have achieved a finer performance with the same cast.

A libretto comes with the album, but the translation of the Russian into English is at once infelicitous and illiterate. C.M.S.

*Continued on page 52*



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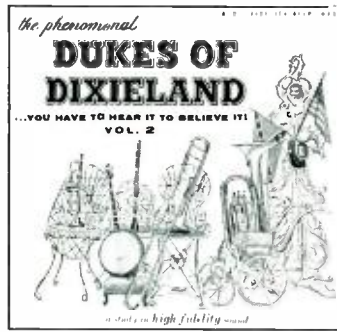
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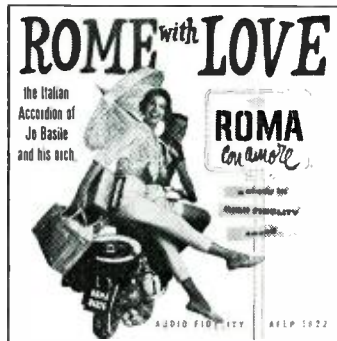


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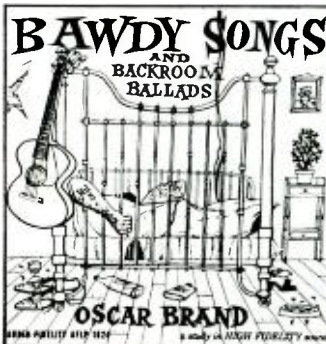
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### TCHAIKOVSKY: *Pique Dame*, Op. 68

Valeria Heybalova (s), Liza; Anne Jeninek (s), Masha; Sofiya Jankovich (s), Prilepa; Melanie Bugarinovich (ms), The Countess; Maria Verchevich (ms), Governess; Biserka Tzveych (ms), Paulina, Milovzor; Alexander Marinkovich (t), Hermann; Drago Petrovich (t), Chekalinsky; Zhika Yovanovich (t), Chaplitsky; Nikola Janichich (t), Master of Ceremonies; Jovan Gligor (b), Tomsy, Zlatogor; Dushan Popovich (b), Yeletsky; Alexander Veselevich (bs), Surin; Vlada Popovich (bs), Narumov. Chorus of the Yugoslav Army; Children's Chorus of Radio Belgrade; Orchestra of the National Opera (Belgrade), Kreshimir Baranovich, cond. LONDON XLLA 44. Four 12-in. \$19.92.

*Pique Dame* belongs to the company of operas crippled by their librettos. Pushkin's fantastic tale of the young army officer whose compulsive gambling leads quickly to three tragic deaths was transformed by Tchaikovsky's not-too-talented brother Modest into an operatic plot at once conventional and muddled. Even so, opportunities remained for the composer to write some of his best music—and his best in the period of his final masterpieces, that of *The Nutcracker* and the *Pathétique*, could be very impressive indeed.

In its finest moments, *Pique Dame* undoubtedly has better scenes than *Eugene Onegin*, even though the earlier and better-known work is more successfully integrated and sustained. The scene in the Countess' room and the later scene in which her ghost reveals the winning card sequence to the young officer are virtually unsurpassed in any of the operatic literatures. The music for the eighteenth-century masque is Tchaikovsky's most moving offering to Wolfgang Amadeus Mozart, the spirit whom he loved and worshipped beyond anything in the world. *Pique Dame*, if not a miracle as a whole, is at least a succession of smaller miracles.

The opera deserves a better recording than the one London has issued. Jovan Gligor and Biserka Tzveych do commendable work; Melanie Bugarinovich has a rich mezzo-soprano voice, but she uses it only to sing notes; Marinkovich in the role of Hermann, the officer, is occasionally effective in the hushed *parlando* of the dramatic scenes, but his real singing is distressing. The remainder of the cast is mediocre and worse, and Baranovich's conducting is inadequate from the first note to the last. The Belgrade orchestra is not good, and the listlessness of the whole business affects even the children's chorus and particularly their boy leader. C.M.S.

**VAUGHAN WILLIAMS:** *Fantasia on "Greensleeves"; Fantasia on a theme by Tallis—See Dvořák: Serenade for Strings, in E, Op. 22.*

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Having recorded *The Seasons*, the first four concertos of *The Trial of Harmony* and

*Invention*, the Musici now offer the next four from that set of twelve. This middle batch is not quite up to the level established by the famous group that precedes them, nor is there anything in them as lovely as the slow movement of No. 11, but all four are well worth an occasional hearing. The Musici play with their customary warmth and rhythmic vitality. Mr. Ayo is more than equal to anything Vivaldi demands of him, and the sound is good. N.B.

### WALTON: *Symphony*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond. WESTMINSTER XWN 18374. 12-in. \$3.98.

Sir William Walton's only symphony was composed in 1935, in the high tide of English enthusiasm for Sibelius. The influence of the Finnish composer is strong in these pages, but they have their own strength of texture, concision of form, and general freshness and drive. This is no mere echo of Sibelius, but one of the most distinguished English symphonies of modern times. The interpretation is completely authoritative and so is the recording. A.F.

## RECITALS AND MISCELLANY

### ANITA CERQUETTI: *Operatic Recital*

Verdi: *Aida*: "O patria mia." *I Vespri Siciliani*: "Merce, dilate amiche" *Bolero*. Bellini: *Norma*: "Casta diva." Spontini: *Agnese von Hohenstaufen*: "O Re dei Cieli!" Verdi: *Nabucco*: "Ben io t'invenni, o fatal scritto." *Ernani*: "Ernani involami." Puccini: *Tosca*: "Vissi d'arte." Verdi: *La forza del destino*: "Pace, pace mio Dio!"

Anita Cerquetti, soprano; Orchestra of the Maggio Musicale Fiorentino, Gianandrea Gavazzeni, cond. LONDON LL 1601. 12-in. \$3.98.

For some time now, during discussions of current, highly publicized prima donna rivalries, the name of an obscure but purportedly formidable singer has been increasingly mentioned as a high contender in the operatic race: the young Italian dramatic soprano Anita Cerquetti. Miss Cerquetti has some performances in Chicago to her decided credit, but to most listeners on this side of the ocean she is known, if at all, by name only. The present record, her first, should go far toward alleviating that obscurity. Here you will find natural gifts and ability of no ordinary caliber. The new soprano has a volume of sound and a brilliancy of execution that command immediate notice; her ringing, challenging tones ride securely on the breath stream with never a waver. The voice may remind seasoned record fans of Celestina Boninsegna's in its uninhibited grandeur. However, Miss Cerquetti is a far more musically singer than her compelling but unpredictable predecessor. Her scale is even throughout with no ugly break into the chest register, and her musicianship seems altogether dependable.

Miss Cerquetti is at her best in the

"*Casta Diva*," with its exquisite floating *pianissimo* tones and its high notes strengthened with a hint of steely effulgence. London would do well to record a complete *Norma* with this artist. The dreaded high C of Aida's Nile aria is majestically attained, and technical dexterity, though not completely free of minor blemishes, is present in the finely paced *Bolero* from *I Vespri Siciliani*.

Last summer Miss Cerquetti enjoyed great success in the role of Abigail in Verdi's *Nabucco*, when that difficult opera was revived at the Arena in Verona. The great *scena* presented here is frightening in its dramatic demands and requires a special type of voice and singing. It contains, for example, a terrifying, sudden two-octave downward plunge from a high C, which the soprano manages superbly. Even more rare, in fact never before recorded, is the aria "O Re dei Cieli!" from *Agnese von Hohenstaufen*, Spontini's last opera, in which he sought to compete with the German influences of Weber and Marschner. I happened to be present when this aria was recorded by Miss Cerquetti in Florence last September, and I well recall how orchestra and recording technicians burst into long and spontaneous applause at its conclusion.

Whatever defects are found in this collection seem due more to inexperience than to anything else (Miss Cerquetti is still in her early twenties). Thus, she has not learned how to "sit" on some of her lower tones, and she displays occasional excess of dramatic turbulence, as in the aria from *La forza del destino*. The ultimate repose and wisdom of the seasoned artist are not yet here, but Miss Cerquetti is well on her way with this extraordinary exhibition. The sound and the balance achieved by London stand firmly up to a complete realization of the new soprano's possibilities. This recital is a "must" for anyone interested in big, important voices.

MAX DE SCHAUENSEE

### VICTORIA DE LOS ANGELES: *Operatic Recital*

Verdi: *Ernani*: "Sorta e la notte . . . Ernani involami!" *Otello*: "Era più calmo . . . Piangea cantando . . . Ave Maria." Puccini: *La Bohème*: "Si, mi chiamano Mimì"; "Addio." Boito: *Mefistofele*: "L'altra notte in fondo al mare." Rossini: *La Cenerentola*: "Nacqui all'affano." Mascagni: *Cavalleria Rusticana*: "Voi lo sapete o mamma." Catalani: *La Wally*: "Ehben, ne andrò sola e lontana."

Victoria de los Angeles, soprano; Rome Opera House Orchestra, Giuseppe Morelli, cond. RCA VICTOR LM 1920. 12-in. \$3.98.

When older opera lovers nostalgically speak of the so-called Golden Age, stating sadly that the art of song is dead, they should be told in no uncertain terms that at least a dozen of today's singers could have held their own during any era of distinguished vocalism. Among these, Victoria de los Angeles has an undisputed place. The eight Italian arias or *scenas* presented in this collection do more to establish the verisimilitude and validity of this Spanish so-

*Continued on page 54*





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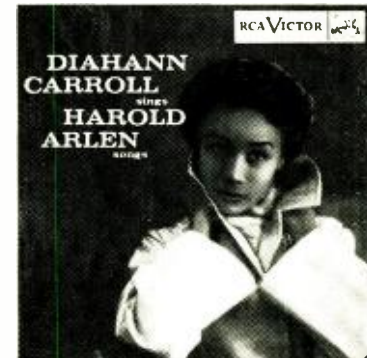
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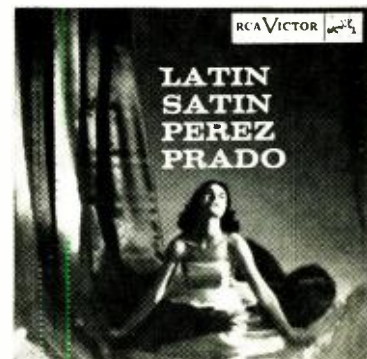
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Victoria de los Angeles is fundamentally a modest, unaggressive artist. It is probably because of this fact that Desdemona's wonderful closing scene from *Otello* is so ideally suited to her voice, style, and feeling. Indeed, the music might have been written expressly for her. I venture to state that, despite the formidable competition, she comes closest, among all who have recorded this scene, to the composer's intention. You may therefore be taken off your guard by the assurance, the technical aplomb in the singer's voicing of the final

rondo from *La Cenerentola*, which calls upon range and flexibility in patterns of astounding difficulty. Equally impressive is her aria from Verdi's *Ernani*, often a booby trap for ambitious sopranos.

This artist's Mimi is justly admired in New York; in the present recital she more than lives up to her reputation, as she molds phrases of haunting loveliness in "Mi chiamano Mimi" and the "Addio." Santuzza's aria is given with a fire not generally associated with this classic singer; still, she manages to preserve an even vocal line, despite Mascagni's torrid eruptions. Completing the collection are the air from *La Wally* and the demanding prison ballad from *Alfistofele*. Others may have plumbed more deeply the emotional marrow of these scenes, but few have sung them with so much genuine distinction.

The Rome Opera Orchestra, conducted by Giuseppe Morelli, provides sympathetic background, while the admirably balanced

sound seems like perfection to these ears.  
MAX DE SCHAUENSEE

**ROBERT OWEN: Toccata for Organ**  
Widor: Toccata from Fifth Symphony, Op. 42, No. 5. Vierne: *Carillon de Westminster*, Op. 54, No. 6. Mulet: Toccata, *Tu es Petrus*; *Carillon-Sortie*. Boëllmann: *Suite Gothique*. Roget: *Cortège Funèbre*. Büsser: *Marche de Fête*.

Robert Owen, organ.  
WESTMINSTER XWN 18363, 12-in. \$3.98.

Mr. Owen, who made Vol. III in the Aeolian-Skinner King of Instruments series, returns under Westminster's auspices, playing the same organ (the Aeolian-Skinner at Christ Church in Bronxville, New York where he is organist and choirmaster) and one of the same pieces (Vierne's *Carillon de Westminster*). This disc, a companion to Westminster's *Toccata for Piano*, devotes itself to French works of the late-nineteenth and early-twentieth centuries that ate or could be considered as being cast in the toccata mold. Variety is supplied by the inclusion of the whole of Boëllmann's famous *Suite Gothique*, with the three movements that lead up to the final Toccata, and by two works in slower tempo, the *Cortège* and the *Marche*. One is not surfeited by the driving brilliance of the standard toccata, but one is surfeited by the rich harmonic style that pervades the music. The organ and Mr. Owen's performances on it are first-rate, and Westminster has reproduced the sound with even more definition and clarity than did the Aeolian-Skinner engineers. R.E.



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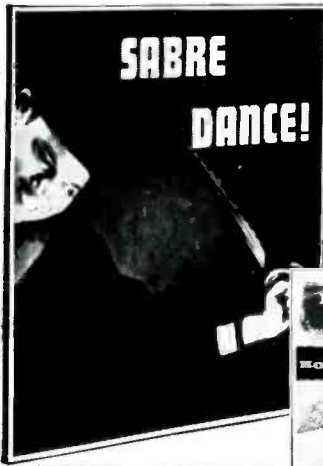
The Book of Judith, read by Judith Anderson; the Book of Ruth, read by Claire Bloom.

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Ruth is probably much better known to most Bible readers than Judith, whose story does not appear in the Authorized Version.

*Continued on page 56*



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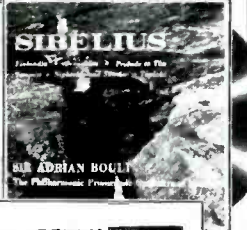
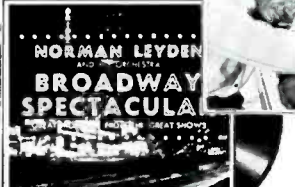
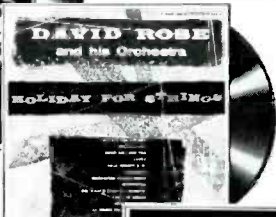
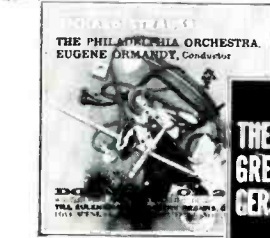
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### HOLY HOAX

TIME MAGAZINE, May 6th, says, "One of the most elaborate of modern musical hoaxes in a reverent and earsplitting performance." Originally hailed as a newly discovered work of Moulin, Martin finally confessed it was his own spare-time creation. R. P. Emile Martin: *Sacred Mass for the Kings of France*. Concord #4001. L.P. 12". \$4.98.

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Bureau = 17, 519 S. Fifth Ave., Mt. Vernon, N. Y.

record, *Brubeck plays Brubeck*, is heard within the Quartet format for the first time. He is still a relatively minor pianist, in jazz terms, but he has shaken off the clichés that made his earlier Quartet Work tiresome and occasionally he manages to move along in a lithe, leathery fashion rather like that of John Lewis. He is working here, as he did in his solo album, with his own compositions — ingratiating cameos that frequently cradle felicitous little melodies.

A prime cause for the shift in Brubeck's orientation in the Quartet is, I would suspect, the presence of drummer Joe Morello. He has brought to the group an alert, brimming rhythmic sense that it has never had before and it may well be that, by relieving Brubeck of the need to provide the impetus for the group, he has enabled the pianist to realize a potential previously inhibited. Morello is a joy to hear throughout this disc. He is a drummer who engenders excitement without leaving his proper place in the group as a whole.

It is some measure of the merit of this disc that only after all this has been said does one get to Paul Desmond who, on earlier Brubeck discs, more often than not provided the only warm, creative glow. He is, on these selections, absolutely superb, playing with an imaginative and technical skill that surpasses even the excellent work he has done in the past. This is the Brubeck Quartet's best work on discs.

**BUDDY COLLETTE: *Calm, Cool and Collette***

*Winston Walks: If She Had Stayed: They Can't Take That Away from Me: Undecided: Flute in D: The Continental: Three and One in Tunisia: Johnny Walks: Perfidia: Morning Jazz.*

Buddy Collette, flute, clarinet, alto and tenor saxophones; Dick Shreve, piano; John Goodman, bass; Bill Dolney, drums. ABC-PARAMOUNT 179. 12-in. 43 min. \$3.98.

### Nice Day

*Minor Deviation: Change It: I'll Remember April: Blues for Howard: Fall Winds: Some personnel as above. A Nice Day: Over the Rainbow: Don Friedman, piano, in place of Shreve. Joe Peters, drums, in place of Dolney.*

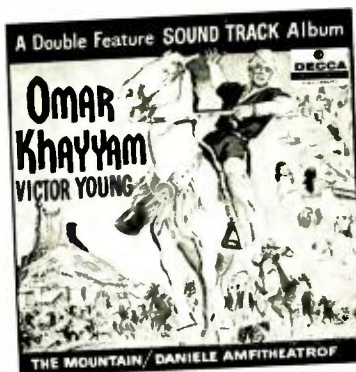
*There Will Never Be Another You: Moten Suing: Buddy Boo: Collette: Calvin Jackson, piano; Leroy Vinnegar, bass; Shelly Manne, drums.*

CONTEMPORARY 3531. 12-in. 40 min. \$4.98.

Versatility can often be a deceptive cover for a musician with several minor talents. Buddy Collette is a rarity — a jazz musician who stands out on at least three instruments. He is one of the very few flutists who plays with strength in the jazz idiom. He is a clarinetist of warmth and skill, and on the alto saxophone his playing is precise, polished, and very flowing. Tenor saxophone, which he plays about as frequently as the other three instruments, is his least satisfying horn.

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dominant figure in each and the performances generally rise or fall on his work alone. Thus, on the ABC disc, *Undecided* is brightly projected by his alto, *Flute in D* gains a delightfully deliberate air from his flute, while his clarinet propels *The Continental* in a warm, mellow manner. But *If She Had Stayed*, on which he plays tenor, is moribund.

### WILD BILL DAVISON: *With Strings Attached*

*Love Is Here to Stay; Blue: It's the Talk of the Town; Mournin' Blues; Prelude to a Kiss; Sentimental Journey; You Turned the Tables on Me; My Inspiration; Now That You're Gone; Limehouse Blues; Moanin' Lou; Serenade in Blue.*

Deane Kincaide, cond.  
COLUMBIA CL 983. 12-in. 41 min. \$3.98.

A few months ago Wild Bill Davison joined the fashion parade by recording some cornet solos with string accompaniment. The experiment was a partial success since Davison proceeded in his customary brash style and consequently was not cloyed to death by the strings, as frequently happens in these matches. Having survived the rigors of this test, one hoped that Davison would return to more appropriate, slam-bang surroundings.

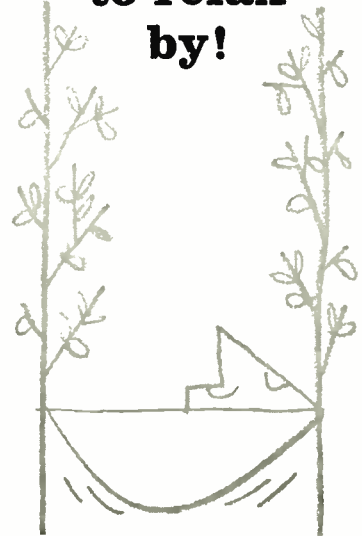
Here he is back with strings again, but with a difference. Instead of doing battle alone, Davison has enlisted as cohorts trombonist Cutty Cutshall and clarinetist Bob Wilber, thus creating the traditional small-group front line. Moreover, he has a typically Condonian rhythm section—Gene Schroeder, piano; Barry Galbraith, guitar; Jack Lesberg, bass; Don Lamond, drums. With this plethora of jazz talent on hand, the strings are reduced to a function which turns out to be rather useful—providing a pleasant ooze in which the three soloists squirm around sensuously before flaring up in a high-flying, gut-toned statement. It makes for an interesting and somewhat different series of contrasts than normally turns up in jazz.

As before—as ever—Davison is devilishly Davison. Cutshall is magnificently authoritative. And Wilber, only recently accredited to the Condon Mob, plays a pretty and polished clarinet.

### Other July Jazz

**Blowing Hard:** The thorny but intriguing Thelonious Monk is back with *Brilliant Corners* (Riverside 12-226, 12-in. 42 min. \$4.98) on which a quintet (Ernie Henry, Sonny Rollins, Oscar Pettiford, Max Roach, and Monk) plays Monk-arranged Monk compositions. Monk's ensemble writing is as gnarled and knotty as most of his conceptions but it can be very rewarding. On this disc he has produced "a near-ballad with guts." *Pannonica*, while the title selection is a fascinating mixture of lugubrious harmonies and flighty rhythms. Sonny Rollins' hard tenor is only an incidental contributor to this collection but it is a strong, propulsive force in the vigorous and salty collection called *Max Roach Plus Four* (EmArcy 36098, 12-in. 36 min. \$3.98). He seems to be a musician who works best in the inspiring

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surroundings provided by Roach, Ray Bryant, Kenny Dorham, and George Morrow; on *Saxophone Colossus* (Prestige 7079, 12-in. 39 min. \$4.98), wherein he works with a rhythm section alone, he has little to say in the course of some overly long tracks.

Another tenor, Zoot Sims, who plays with a more gracious tone, has the help of Nick Travis' trumpet and a rhythm section as he wends his swinging way through a group of pieces on *Zoot!* (Riverside 12-228, 12-in. 40 min. \$4.98). Lee Konitz, normally an alto saxophone specialist, devotes one side of *Lee Konitz Inside Hi-Fi* (Atlantic 1258, 12-in. 41 min. \$4.98) to a stronger, more fully rounded projection than once was his way on alto, while on the other side he tries his hand at the tenor, playing with a rough tone and a driving attack that have a great deal of unpolished charm. The current comeback of altoist Art Pepper is not advanced appreciably on *Art Pepper Meets the Rhythm Section* — Miles Davis' rhythm section, that is — (Contemporary 3532, 12-in. 43 min. \$4.98). His playing is matter-of-fact and not particularly communicative.

Intimate Stuff: Joined by two drummers, the New York Jazz Quartet (Mat Mathews, Herbie Mann, Joe Puma, Whitey Mitchell) ventures into West Indian and Latin American rhythms on *The New York Jazz Quartet Goes Native* (Elektra 118, 12-in. 31 min. \$4.98). The group as a whole swings harder than it did on its previous disc, and Mann elicits some striking flute effects that would have done credit to Esy Morales. It is a stimulating collection but, what with its south-of-the-border emphasis, it is only peripherally jazz. Even more peripheral is Jimmy Giuffrè's latest, *The Jimmy Giuffrè 3* (Atlantic 1254, 12-in. 40 min. \$4.98). His associates are Jim Hall, guitar, and Ralph Pena, bass, with Giuffrè running between clarinet, tenor, and baritone saxophones. This collection carries Giuffrè's introverted tendencies further than they have gone before and, while there are what might be termed jazz breaks in the selections, there is little jazz feeling about them in general.

Something New: The John Plonsky Quintet, led by a fluent trumpeter, shows a blithe, modern-tinged attack on *Cool Man Cool* (Golden Crest 3014, 12-in. 32 min. \$3.98). The group's instrumentation — trumpet, accordion, baritone saxophone, bass, and drums — makes for an intriguing dark brown, earthy sound which manages to avoid turning ponderous or somber. It's a light-hearted group with the humorous insight that can be inspired to create a good jazz piece by memories of Laurel and Hardy. Pianist Dave Hildinger's Quintet is rough and enthusiastic on *The Young Moderns* (Baton 1204, 12-in. 36 min. \$3.98), but some of its material is more of a burden than is absolutely necessary. Johnny Glasel, a relatively neglected young trumpet player, has been granted an LP, *Jazz Session* (ABC-Paramount 165, 12-in. 31 min. \$3.98), but for a trumpeter who has shown marked taste and polish on other occasions, much of this seems unimaginative and slapdash.



## A Selective Discography of Manuel de Falla

by ROBERT CHARLES MARSH

*Manuel de Falla was a perfectionist. What he feared was not that he would fail to write enough music to insure his reputation but that he would allow himself to publish a composition he would later regard as below his standards of excellence. Such an attitude does not make for a prolific output. All of Falla's mature works could be issued on about eight long-play records.*

*What is important about Falla is not the volume of his scores but the artistry they represent. His Spain is not that of an unsophisticated painter of exotic views, for his vision and technique received their final polish during seven years in Paris. Yet Falla's Spain is in many ways the purest, the truest given us in music. Spurning local color and the clichés of national style, he takes us at once to the Iberian essence.——The discography that follows is selective in that it discusses, for the most part, only records of particular interest or merit currently available, rather than giving a comprehensive view of the recording history of the composer.*

### OPERAS

Falla wrote five works in operatic form. The first, a zarzuela entitled *Los Amores de la Inés*, was produced in 1902 and failed rather spectacularly. *La Casa de tócame Roque* might have had a greater success, but Falla did not permit its production. His fourth opera, *Fuego Fatuo*, based on music of Chopin, was unpublished and remains unperformed. His third and fifth operatic scores, *La vida breve* and *El retablo de Maese Pedro*, are usually regarded as the whole of his output in that medium.

#### LA VIDA BREVE [*Life is Short*]

Hearing this for the first time, one is likely to exclaim: "But why is this never performed?" The first one to ask that question, I have no doubt, was the composer. No fine score ever had to wait longer, its

stature once acknowledged, to find a staging. Submitted in 1905 in a competition held by the Madrid Academy of Fine Arts, it promptly won first prize—and then just as promptly sank into oblivion. When Falla left for Paris in 1907, the score was still unperformed and seemed likely to remain so indefinitely. Fame came to the composer in Paris through his *Four Spanish Pieces*; his circle of friends widened into the most influential groups in the French capital; but *La vida breve* remained in wraps. Finally in 1913—eight years after it had been heralded as the "best Spanish lyric drama"—it was produced at Nice. Later that year it was heard in Paris. Even so its place in the repertory has been insecure. The RCA Victor recording—made by HMV in Barcelona—is the first of its complete score.

The cast is not all up to the same level, but it is capable, and where strength is

required it is completely secure. Halfter conducts an excellent orchestra; the many choral passages are beautifully sung; and its central role is exquisitely projected by the sensitive artistry of Victoria de los Angeles.

Anyone who enjoys opera ought to find the personal discovery of *La vida breve* most rewarding.

—Victoria de los Angeles (s); Rosario Gomez (ms); Pablo Civil (t); Emilio Payá (b); and others. Capilla Clásica Polifónica and Orquesta Sinfónica de la Opera de Barcelona, Ernesto Halfter cond. Two 12-in. RCA VICTOR LM 6017 (with recital of Spanish songs). \$7.96.

#### EL RETABLO DE MAESE PEDRO [*Master Peter's Puppet Show*]

Best characterized as "a chamber opera," this short work in one act is a dramatic



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realization of one of the most characteristic and amusing scenes in *Don Quixote*. Full appreciation of the work demands, I suspect, that one see as well as hear it, so he may follow the two levels of action provided by the simultaneous presentation of the puppet play and the stage drama. Reduced to the purely auditory dimension, much appears to be lost—striking and lovely though the music is. However, an invisible *Retablo* is better than none at all, and there is room for gratitude that the opera has been recorded several times—often enough to produce one exceptional edition and a couple of good ones.

The Angel set is distinguished by a fine *Don Quixote* sung by Manuel Ausensi and able direction by Eduardo Toldra. The recorded sound is perhaps too resonant, less cleanly placed in space than that of the London (Ducretet-Thomson) edition, but this is a minor fault. The sealed-package album offers a very helpful libretto that adds considerably to the enjoyment of the music. Finally, the Angel set is well cast in the two supporting roles.

Halffter, in the London edition, produces clear, emphatic sound that is reproduced in kind, and he provides an effective reading of the score; but his *Don Quixote* (Chano Gonzalo) is less forceful than is desirable and the tenor is similarly unable to make much of an impression. If coupling is of any importance, the reverse of this record contains a better *Amor brujo* than the Angel, but neither is the outstanding recording of that work.

—Lola Rodríguez Aragón (s); Gaetano Renom (t); Manuel Ausensi (b); Orchestre National de la Radiodiffusion Française, Eduardo Toldra, cond. ANGEL 35089/L (with *Amor brujo*). \$5.98 (or \$3.48).

—Blanca Maria Seoane (s); Francisco Navarro (t); Chano Gonzalo (b); Orchestre du Théâtre des Champs-Élysées, Halffter, cond. LONDON DTL 93010 (with *Amor brujo*). \$3.98.

#### ORCHESTRAL MUSIC

##### EL AMOR BRUJO [*Love by Witchcraft*]

Written in Spain, after the outbreak of war in 1914 made Paris uncongenial, this ballet with vocal solos was designed for the special talents of Pastora Impero, an Andalusian gypsy artist. It was first produced in Madrid with uneven success, and it has in the intervening years become more of a concert than a stage work.

Presentations without dancers normally exclude four of the sixteen numbers; the "complete" recorded editions are, in effect, twelve sections as rearranged for large orchestra in the sequence chosen by the composer for concert purposes. There is evidence of slight augmentation of this suite in the Ansermet version.

Approaches to the score range from the broad and forthright to the subtle and evocative, and it is the latter point of view, I think, that best shows the stature of the music. Ansermet, as one would imagine, captures this mood beautifully and sustains it with greater effect than any of his rivals. He also has the best soloist, the most polished orchestra, and has been given the best balanced recording. Second place goes to Branco's performance with the



Ansermet: authoritative and evocative in *El sombrero de tres picos, complete*.

Madrid Symphony, third to Argenta's somewhat overly restrained version.

—Marina De Gabarain (ms); Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 1401 (with the *Spanish Dance* from *La vida breve* and four other short orchestral works). \$3.98.

—Ines Rivadeneira (c); Madrid Symphony Orchestra, Pedro de Freitas Branco, cond. LONDON DTL 93010 (with *El retablo de Maese Pedro*). \$3.98.

—Ana Maria Iriarte (ms); Orchestra du Conservatoire de Paris, Ataulfo Argenta, cond. ANGEL 35089/L (with *El retablo de Maese Pedro*). \$5.98 (or \$3.48).

##### EL SOMBRERO DE TRES PICOS [*The Three-Cornered Hat*]

Conceived by the incomparable Serge Diaghilev, this greatest of Falla's ballets was first produced with the French title *Le Tricorne* at the Alhambra Theater, London, in July of 1919. Choreography was by Massine, and the décor and front curtains were designed by Picasso. During the 1914-18 war the Diaghilev company was largely confined to neutral countries. Diaghilev himself was interned in Venice until 1915, when the intervention of King Alfonso of Spain allowed him to leave to arrange the Spanish, Portuguese, and South American seasons of 1916-18. The Iberian visits stimulated him to the creation of this magnificent Spanish ballet. The most important revival of the work was that of the Sadler's Wells company in February 1947, with Massine once more in the role of the miller and Margot Fonteyn as his wife.

Ernest Ansermet conducted the first performance. To say that he knows the tradition is misleading; he created it. His recording of the entire score is therefore a definitive edition.

The usual concert excerpts from the work are the two opening dances and finale of Part II. They make an attractive suite, but the entire score is so fine that it seems pointless to abbreviate it in this manner. None of the recorded performances are better than Ansermet's in the complete set, but the Markevitch-Philharmonia—available in two couplings, Angel 35008 or 35152—is first rate.

—Suzanne Danco (s); small male chorus; Orchestre de la Suisse Romande, Ansermet, cond. LONDON LL 598. \$3.98.

**NOCHES EN LOS JARDINES DE ESPAÑA**  
(*Nights in the Gardens of Spain*)

Begun in Paris in 1909 and completed after Falla's return to Spain at the beginning of the 1914-18 war, this set of "symphonic impressions for piano and orchestra" is not only among the most popular of the composer's works but provides ideal representation of the influences which molded his art. Here is the Impressionist element, absorbed fully in the Parisian environment, and here as well is the Andalusian fire smoldering with its glowing heat.

The music is supremely evocative, and a performance must capture this element to do it justice. On the other hand, there is a gypsy bravura to its melodic line, and this must not be lost either. Of the seven recordings currently available, three are of undeniable merit. Novaes plays the piano solos with the greatest feeling for the style, the greatest vitality and strength. The Vienna Pro Musica Symphony and Hans Swarowsky support her ably, but orchestra and conductor reveal that their grasp of Spanish style is an acquisition, rather than anything in the blood, and they are apt to underline things which require no such emphasis.

Jorda is on firmer ground, but his British orchestra seems unable to realize all that he may himself feel, and his English soloist—Curzon—is repeating a lesson carefully learned rather than singing in his native wood-notes wild. The resultant performance is good but not perfect.

To Halffter this is music far subtler than the other conductors see it: to his French orchestra it is kin to Debussy. Pianist Ciccolini, alas, lacks the force fully to complete the pictures in this mood.

Coupling may decide the issue (the Halffter comes automatically with the only *Homenajes*). Most people probably will prefer the Novaes. All three sets are acceptable.

—Guiomar Novaes, piano; Pro Musica Symphony (Vienna). Hans Swarowsky, cond. VOX PL 8520 (with Grieg: Piano Concerto). \$4.98.

—Clifford Curzon, piano; New Symphony Orchestra (London), Enrique Jorda, cond. LONDON LL 1397 (with Grieg: Piano Concerto). \$3.98.

—Aldo Ciccolini, piano; Orchestre National de la Radiodiffusion Française, Halffter, cond. ANGEL 35134 (with *Homenajes*). \$4.98 (or \$3.48).

**CONCERTO FOR HARPSICHORD AND CHAMBER ORCHESTRA**

Falla chose this solo instrument, not out of misguided antiquarianism, but because he wanted a tonal color and a texture that it ideally supplied. He matched it with a small orchestra of flute, oboe, clarinet, violin, and cello, thus permitting balanced sonorities in which the delicacy of the solo part could easily be heard, yet allowing the harpsichord in forte passages to appear loud in relation to the other instruments. Stylistically this work, completed in 1926, is about as far removed from *Nights in the Gardens of Spain* as one could expect a single creative intellect to get. It is a piece of absolute music, only occasionally suggesting Spanish materials, and the influences of the neoclassicist Stravinsky and of Domenico Scarlatti are both in evidence.

The available recording appears to be quite a good one.

—Sylvia Marlowe, harpsichord; Concert Arts Players. CAPITOL P 8309 (with music by Rieti and Surinach). \$3.98.

**HOMENAJES**

- 1) *Fanfare on the name, E. Fernández Arbós*
- 2) *Pour le Tombeau de Debussy*
- 3) *Pour le Tombeau de Paul Dukas*
- 4) *Pedrelliana*

This collection of orchestral versions of works composed between 1920 and 1939 makes up the final score completed and published by the composer. He appeared in public as a performer for the last time when he led the world premiere of this suite at Buenos Aires in 1939; although he lived for seven more years, Falla died with his last score—*Atlántida*—incomplete.

The second movement was written first (in 1920) with the title *Elegia de la Guitarra*. The original version, especially as played by Segovia on DECCA 9638, is far more evocative than the orchestral setting. The second and third movements both exist in piano editions.

This appears to be the first edition of the orchestral suite on records. The work does not contain the elements that lead to great popular success, but it is interesting nonetheless—particularly in the final movement, where Falla salutes his teacher Felipe Pedrell, whose scholarship laid the groundwork for the Spanish

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nationalist school. Halfter's performance gives the impression of having too much gloss outside and too little blood inside. It does, however, give a reliable account of a work that repays exploration.  
—Orchestre National de la Radiodiffusion Française. Halfter, cond. ANGEL 35134 (with *Nights in the Gardens of Spain*). \$4.98 (or \$3.48).

PIANO MUSIC

FOUR SPANISH PIECES

Written in Paris and published in 1909, these works served to introduce Falla to the greater world of music. Short though they are, they gave sufficient evidence that

Spain had produced a serious composer capable of making an impact on the international musical scene.

Most listeners will prefer the vitality of Pressler's recording, though the sound of the piano is not entirely satisfactory. De Groot's performance is quite different: at moments sluggish, at others more sensitive and evocative than its rival.

—Menahem Pressler, piano. M-G-M E 3071 (with collection of Falla piano pieces). \$3.98.

—Cor De Groot, piano. EPIC LC 3175 (with other Spanish piano works). \$3.98.

FANTASIA BÉTICA

A truly *brío* keyboard work, this *Fantasia*

was intended by the composer for either piano or harpsichord, as the performer desired. Rarely played in either form, its single harpsichord recording (Concert Hall G 16) eluded my search. Reflecting Falla's studies under Pedrell, the idiom of the work is one supported by musicology, and thus differs markedly from the conventional devices of those writing "Spanish" pieces from afar. This is Andalusia as seen from within.

Pressler's performance is an energetic and capable one.

—Menahem Pressler, piano. M-G-M E 3071 (with collection of Falla piano pieces). \$3.98.

SONGS

SIETE CANCIONES POPULARES ESPAÑOLAS  
[Seven Spanish Popular Songs]

Falla rarely quored Spanish folk music. His usual practice was to draw upon it as a point of departure for his treatment of thematic materials of his own invention. In this set of songs he actually used folk materials, although the form the songs take and the way in which they are harmonized reflect still the cosmopolitanism of the composer's point of view, so that the resultant composition bears his unmistakable imprint.

None of his music has been recorded more frequently, and it is therefore something of a surprise to find that only the Merriman set remains in the current catalogue. It is undeniably good, although the balance between the singer and the piano is odd in that it places the former sonically some distance to the rear of her accompanist, Gerald Moore.

If, however, one plays the old Parlophone edition made in the 1930s by Conchita Supervia, even the faulty sound cannot conceal the greater impact achieved by an artist who has a fuller and more spontaneous command of the style than Miss Merriman. The LP reissue of this on DECCA DL 7510 has been withdrawn, but there are rumors that it will appear anew on the Angel label.

—Nan Merriman (ms); Gerald Moore, piano. ANGEL 35208 (with Spanish song recital). \$4.98 (or \$3.48).

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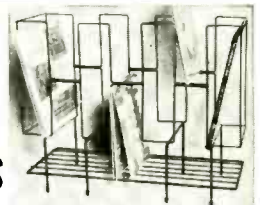


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| — SC10 | — SC15 | — SC16 | — SC19 | — SC11 | — SC13 | — SC20  |
| — SC8  |        |        |        |        |        |         |

by R. D. DARRELL

# The Tape Deck



Note: As usual, all tapes reviewed are 7.5 ips and — unless specifically noted as stereo — are 2-track single-channel recordings. The symbol • • prefixed to a review indicates stereo tapes. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disc review appeared.

## • • STEREOPHONIC ALIGNMENT TAPE

SONOTAPE SWB AL 101. 7-in. \$11.95.

I don't really regret my last month's enthusiasm in welcoming the little Stereophony *Balancing Tape* (T 50), for that low-priced 4-in. reel remains an extremely useful tool for checking a home stereo system. But it's now harder for me to give full weight of praise to a far more ambitious and large-scaled test-and-demonstration reel, costing considerably more, but infinitely more versatile, as well as running to some 2 1/2 minutes as contrasted with the earlier tape's 4 1/2.

Sonotape's genuine masterpiece of technical ingenuity includes, first, a long series of signal-generator tones: 15 kc for azimuth alignment of the playback heads; a series of spot frequencies, 50 cps to 15 kc, for checking preamplifier equalization (NARTB characteristics); a 15-kc/30-cps "sweep" first on the separate channels and then on both together; a sustained 3-kc tone for wow and flutter testing; and a 440-cps "A" for checking tape-transport speed accuracy — as evaluated by aural comparison with the live tones of an "A" tuning fork supplied as part of the tape package — an inspiration which no manufacturer of test discs ever has had the good sense to anticipate.

But since most of these test tones (except of course the last) are best utilized only in conjunction with such electronic test gear as vacuum-tube voltmeters and oscilloscopes, the major portion of the present tape is designed for ear judgments and evaluations alone: intermittent tones, snatches of conversation, typewriter sounds, and bits of music to check track synchronization, proper channel connections, dynamic channel balancing, and optimum speaker placements. There are also more extensive musical selections, mostly drawn from current stereo Sonotapes, to demonstrate the available frequency spectrum and transient-response characteristics of one's home system, of which the opening of Beethoven's Fifth, first cutoff above 8 kc,

then cutoff below 200 cps, and finally wide-open, is particularly effective. But the most startling and perhaps controversial item of all is the schizophrenic finale which combines the last pages of Tchaikovsky's Fourth with a subway train — both running at full blast. Purportedly a check of maximum loudness capabilities, this is actually a "psychiatrist's special" such as even Mr. E. D. Nunn has never dreamed of. Everyone with tender ears is solemnly warned to skip it. But if you occasionally relish a hi-fi battle of sound for its own sake, you may find this — as I do — one of the most exciting, if frantically nerve-wracking, sonic jolts you've ever experienced.

But to dwell on this would be to distort the basic value of the tape, ignore its helpful spoken commentary and directions by Lloyd Moss, and fail to do justice to the excellent accompanying booklet, which combines detailed technical notes plus an uncommonly sensible and informative illustrated essay by Kurt List on "How to Get the Most out of Stereophonic Sound." The complete package comes as close to literal and absolute indispensability as any aid to better audio-system operation and listening enjoyment I've come across.

## • • BACH, Johann Bernard: *Overture (Suite) in D*

†Bach, Johann Christian: *Amadis de Gaule, Suite*

Zimblet Sinfonietta, Richard Burgin, cond. BOSTON (via LIVINGSTON) BO 7-6 BN. 7-in. \$11.95.

Although this Vol. 1 of *The Music of the Bach Family* introduces only two of the fourteen Bachs represented in the four-disc LP album (Boston BUA 1), it serves as a piquant appetizer for an eventually complete stereo taping. Incidentally, it also throws disconcerting illumination on the Janus-like aspects of current tape publication. One is that of notable technical sophistication and artistic validity: both the engineering and musicianship here are well-nigh flawless. But the other, that of commercial merchandising and labeling, is at best naïve and at worst barbarous; when a listener wants to find out just what he is enjoying, there are only a few printed lines on the reel-box cover, and these not only give no detailed information on the musical contents, but retitle the Johann Christian work *Amadis des Gaules* and mis-ascribe it to Johann Christoph. Are the producers unaware that the project supervisor, Dr. Karl Geiringer, provided extensive an-

notations for the disc releases? Or do they assume that stereo listeners have exclusively aural interests, and care nothing about musical details and sources?

But my wrath on this score evaporated quickly enough when I turned to the music itself — to Johann Bernard's grave *Lentement* (in French overture style, with a deliciously filting middle section), bouncy *Marche*, gracious *Passepieds* I & II, broadly eloquent *Air*, proudly stepping *La Joye*, and a *Caprice* which begins in the solemn vein of the opening but soon switches to a wondrously invigorating finale. This is the first music by Johann Sebastian's distant cousin I have ever heard, and all I can add is that I hope it won't be the last.

Much less distinctive, for all their rococo prettiness, are the *Lentement*, *Gavottes* I & II, and *Tambourin* which make up the suite drawn from Johann Christian's French opera of 1779. But here winds and drums augment the sonic attractions of the Bostonian chamber ensemble and exploit even more effectively than Bernard's strings and harpsichord the radiant warmth of the stereo medium. The whole reel is a must for the library of every devotee of early and late eighteenth-century music. (March 1957)

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

Frankfurt Opera Orchestra, Carl Bamberg, cond. CONCERT HALL CHT/BN 23. 7-in. \$17.90.

In marked contrast to the mellowness (and to my mind somewhat overripe romanticism) of the recent Munch stereo version of this symphony, Bamberger's muscular reading (not yet available on LP) and the present more open and sharply focused recording reveal an almost wholly different work. The Frankfurters are no Bostonians, to be sure, and although they play well, their attacks are often less precise than those of Munch's players and their tonal coloring lacks the poetic nuances of the more polished Munch taping. Yet Bamberger's performance strikes me as far more individual, provocative, and dramatic. At any rate, Brahmsians now have a welcome choice between a dreamily romantic approach and a more invigorating one, to each of which appropriately calculated engineering impartially extends the stereo blessings of — in one instance — richly spacious tonal blending and — in the other — boldly sculptured delineation of sonic detail.



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## PHONOTAPES INC.

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### HAYDN: *The Seven Last Words of Christ, Op. 51*

Schneider Quartet.  
BERKSHIRE BH 1016. 7-in. \$6.95.

Originally released as Haydn Society HSQ 39 as part of the Schneiders' complete series of Haydn quartets, this 1953 recorded performance possibly may be surpassed in LP form by the current RCA Victor version (LM 1949) played by the Boston Symphony String Quartet, but it certainly has not been superseded. The present taping is so superior, indeed, to the earlier disc processing that it is hard to believe this is not a quite recent recording, so purely and warmly does it convey the sonorities and songfulness of the Schneider group's restrained expressiveness. No music for impatient, distracted listeners, of course, this long unhurried succession of slow movements (varied only at the very end by the brief "Earthquake" finale) offers to more contemplative spirits a pure tonal evocation of the passion and pathos of Gethsemane. (Mar.-Apr. 1953)

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

Alfred Brendel, piano; Pro Musica Symphony Orchestra (Vienna), Michael Gielen, cond.  
PHONOTAPES-SONORE S 701-2. Two 7-in. \$11.95 each.

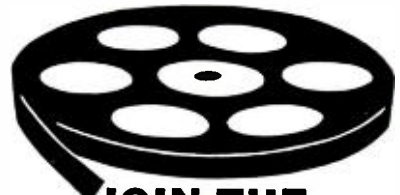
The existence of outstanding recent stereo performances of these concertos, by Rubinstein and Entremont respectively, makes them unlucky choices for Phonotapes' debut in the new medium. Nevertheless, both versions are brave challenges to their predecessors and—more significantly—demonstrate engineering qualities which set a high technical standard for Phonotapes' stereo future. Brendel's work is new to me, but he obviously is a skilled pianist well schooled in the Viennese traditions. To my taste, he lingers too lovingly on Liszt's sentimentalities and tends to be a bit heavy-handed in the bravura passages, yet he is effectively accompanied in both works and recorded throughout with magnificent tonal solidity and authenticity. There is a truly natural concert-hall sonic spaciousness here (although as always when the soloist is centered, his instrument sounds considerably more than life-size), and both tapes have the novel advantage of a brief preliminary test tone which is a convenient aid in enabling the listener both to balance the two channels of his home reproduction system and to "cue" aurally the visually indeterminate tape location of the beginning of the recorded performance itself.

### • • MOZART: *Quartet No. 14, in G, K. 387*

Fine Arts Quartet.  
CONCERTAPES 23-4 A. 7-in. \$11.95.

The Fine Arts performance of the first of Mozart's six Haydn quartets has never appeared on microgroove, although it was first released a couple of years ago in a single-channel Webcor taping. In that form it was deservedly praised (by C. G. Burke) for its "deft straightforwardness";

Continued on next page



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## TAPE DECK

Continued from preceding page

and the "airy mellowness" which he also found in it is further enhanced by stereo's simultaneous abilities to blend four stringed instruments into a harmoniously woven sonic fabric and yet to differentiate clearly among the individual tonal strands. It is the latter characteristic in particular which lends such special distinction to the otherwise homogeneous cello artistry of George Sopkin here. (Webcor 2923-4, Sept. 1955)

- • MOZART: *Symphonies: No. 18, in F, K. 130; No. 21, in A, K. 134*

Philharmonic Symphony Orchestra of London, Erich Leinsdorf, cond.

SONOTAPE SWB 8018. 7-in. \$11.95.

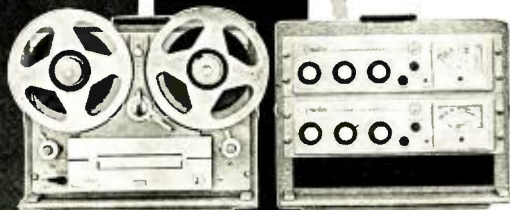
It's been so seldom in concert that I've heard middle-period works like these played with authentic Mozartean buoyancy, or heard them in recordings which preserve their proper sonic dimensional proportions (to say nothing of their air-borne lightness), that the combination of Leinsdorf's interpretative zest with stereo's divination of the golden mean between aural inflation and constriction bewitches me completely. I had never before realized the prodigal measure of effervescence, lyric grace, and humorous quirkiness that Mozart concentrated in these two brief 1772 Salzburg symphonies. Leinsdorf's performances surely will rank close to the very finest of those in his entire Mozart series when these eventually appear on Westminster LPs, but no single-channel listener will ever know the added radiance and lift with which they are invested by stereo sound.

## REEL MUSIC NOTES

RCA VICTOR: Even the delicate precision and tonal polish of Monteux and the Boston Symphony can't make Delibes's *Sylvia* and *Coppélia* ballet suites seem to me more than intolerably insipid. First issued on LPs in *The Ballet* miscellany, LM 6113, of 1954, later by themselves on LM 1913, these recordings are hardly exceptional technically (the timpani sound a bit wooden at times), but this can't disguise the Bostonian sonic richness nor what many consider the ingratiating charms of Monteux's readings (CC 30, 7-in., \$10.95). Curiously enough, the 1952 Carnegie Hall Toscanini recordings of the *Freischütz* and *Oberon* Overtures, and that to *La forza del destino*, stand up better in some ways today — although this may be largely ascribed, perhaps, to their more colorful and sonorous scoring. The overture to *Emrys-anthe* is also included (as in the still larger Toscanini *Omnibus*, LM 6026, Dec. 1955, in which the LP versions of all these works appeared), but, while recorded less than a year earlier, it is not as effective sonically. Interpretatively, the *Oberon* is somewhat too hard-driven for my tastes, but *Freischütz* and *Forza* must unquestionably rank high among the late Maestro's unanimously acclaimed triumphs. (AC 27, 5-in., \$6.95)

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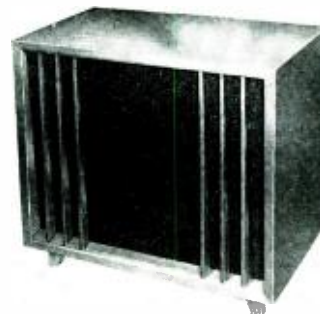
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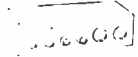
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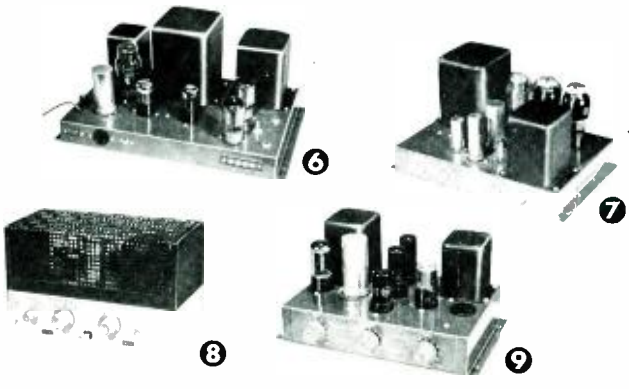
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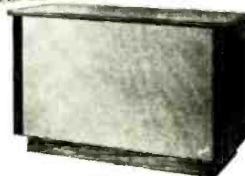
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## Books in Review

**A**LTHOUGH the very first lecture on music appreciation probably followed by not more than a few minutes the first performance of the first composition, it's more than likely that the primeval songsmith's tribal audience found the verbal explanation as incomprehensible as the music itself. At any rate, we know that the musicians of innumerable later epochs preferred to shroud their art in impenetrable veils of mystery. Eventually, however, musicologists as well as composers began to recognize the paying-market potentialities of a general interested but uninformed public and hopefully ventured on the publication of tutorial *Lectures on Music with Particular Regard to Amateurs* (Nägeli, 1824), *Music Brought Within Everybody's Reach* (Fétis, 1830), and the like. Toward the end of the nineteenth century, the term "music appreciation" came into common use, and the rush to stimulate, instruct, and guide novice listeners became a stampede. And now, there's been a sudden renewal of activity in the release of appreciation books, which makes a couple of the safest recommendations again or more easily available, as well as bringing us an exceptionally large-scaled and trustworthy new work.

### Learning to Listen

I'm particularly happy to greet the revised, second, edition of Aaron Copland's *What to Listen For in Music* (McGraw-Hill, \$3.95), which ever since its appearance in 1939 has been my first and easiest choice of a single "best" appreciation book. If you already own either the original edition or the *Mentor* paperback reprint of 1953 (now withdrawn), you'll hardly need the new version, since it's basically unchanged, adding only a couple of short supplementary chapters (on listening to contemporary and to film music) and bringing up-to-date the lists of "recommended listening" (without specific LP citations) and bibliography. But if you don't already know Copland's text in some form, or have tattered its pages

through constant use, the new edition is sure to be an exciting as well as valuable investment.

The opening "Preliminaries," "How We Listen," and "The Creative Process in Music," together with the concluding "From Composer to Interpreter to Listener," again impress me on rereading them as close to the best and truest talk I've ever read or heard on the subject. And if the more conventional sections of "The Four Elements," "Musical Texture and Structure," and "Fundamental Forms" hardly live up to the electrifying promise of the terminal chapters (or the author's claim that a composer is necessarily better equipped to explain his craft than any noncreative teacher), the information he provides is refreshingly concise, reliable, and free from both the banalities and hocus-pocus of too many elementary approaches. Best of all, the whole treatment is gratifyingly adult and practical, as well as perceptive. Copland simplifies, of course, and shrewdly dodges the quicksands of needless technicalities, but everything he says is said with point and without any attempt to "butter-up" the reader—who is treated throughout not as a half-witted child but as a reasonably intelligent being capable of mastering lucidly presented fundamentals.

Another equally legitimate and effective approach is to write directly for a normally perspicacious child. And if this is done without condescension, there is no reason whatever why any novice listener of mature years (who, despite his age, is no less innocent than a child in the specific area of musicianship) cannot profit immensely by such a primer. I'm now delighted anew to find that Lionel Salter's fine *Going to a Concert* (originally Dobson, London, 1950—reprinted as a paperback by Penguin "Puffin Story Book" No. 85, 65¢) still impresses me as favorably as it did on my first encounter. There is almost nothing here that smacks of the selfconsciousness or mawkishness of the usual children's book, while there is a concentrated wealth of clearly presented and extremely useful information on what goes on both behind the scenes and

on-stage at any musical performance—a well high ideal introduction.

The latest large-scale work, David D. Boyden's *An Introduction to Music* (Knopf, \$7.50), in thoroughness of detail in what it covers, as well as in sheer bulk (some 500 pages, 32 excellently chosen and reproduced photographic illustrations, and some 165 musical examples or line drawings), is outstanding indeed. It is, naturally, a quite different kind of appreciation book from the more provocative ones by Copland and Salter, being frankly a college-level textbook, primarily designed for use in a classroom course devoting at least one semester to "The Fundamentals" and one or two more to a historical survey of "The Development and Repertory of Music." As such, its most effective utilization is under a teacher's supervision. The home student who masters Boyden's course by himself will be substantially rewarded, but it's going to cost him heavily in patience and perseverance.

### GRACE NOTE

**Hinrichsen Music Book No. 9.** If your taste for these fascinating grabbags of diverting essays and illustrations has not been stimulated by earlier editions, it certainly will be now with the ninth issue, devoted entirely to John Gay, the ballad opera in general, and the *Beggar's Opera* in particular. Besides the leading essay by Geoffrey Handley-Taylor and Frank Granville, the editor's Preamble, a verse prologue by Sir A. P. Herbert, an "appreciation" by John Drinkwater, and a 6-page bibliography, there are some 130 annotated reproductions of old playbills and musical manuscripts, Hogarth's pictures, the complete set of "Beggar's Opera" playing cards, etc. An ideal gift for anyone who relishes the Pepusch-Gay work itself, on or off records, and who has wondered about its sources and fabulous history, this *Ninth Music Book* cannot fail to be of absorbing interest to every reader captivated by the odd byways of the musical past (Hinrichsen, \$5.00).

R.D.D.



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# TESTED IN THE HOME



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## Audax KT Tone Arm Kit

**SPECIFICATIONS** (furnished by manufacturer): an assembly kit for the Audax PRO-12 or PRO-16 pickup arms. **Dimensions:** 16-in. arm; 15 in. long by 2 high, over-all. 12 3/16 in. from base to stylus. **Offset angle:** 20°. Adjustable stylus force counterweight. Removable plug-in universal cartridge shell. Arm height adjustable from 1 3/4 to 2 1/2 in. **Prices:** KT-12 — \$14.55; KT-16 — \$17.55. **MANUFACTURER:** The Audak Company, 500 5th Ave., New York 36, N. Y.

Audak is, as far as I know, the first company to offer a pickup arm in kit form, but the difference in price between the Audax KT series arms and their ready-assembled Model PRO counterparts suggests that this might become a very popular form of pickup merchandising. The cost saving on these kits amounts to almost 50% of the ready-built items, and the kits are so easy to assemble that no one with average manual dexterity need hesitate to tackle the project. Timed by stopwatch, I took precisely 11 minutes and 28 seconds to assemble and install our sample 16-inch arm.

The universal cartridge shell is, as a matter of fact, one of the major differences between the PRO series arms and Audak's original transcription arm (TITHed in Feb. 1955). The original arm was designed specifically for Audax cartridges, and would accept no other. The new arms will take either the Audax cartridges or, by means of the detachable cartridge shell, practically any other cartridge having the standard 1/2-inch mounting centers. The new arms also have a knurled thumbscrew-adjustable counterweight, providing correct stylus force for any cartridge used.

Once the KT arm is assembled, installation is as simple as that for any other arm, but the means provided for accurately setting it up are unusually clever. Included with the kit is a small cardboard tube that fits snugly over the turntable spindle (with a record on the turntable). The tube projects an inch or so into the air, and represents the height of the arm base pinnacle when the arm's height is correctly adjusted. Arm height is set by laying a straightedge across



The assembled Audax PRO-16 pickup arm kit.

between the tube and the top of the arm base, and then shimming up the base with cardboard spacers (also supplied) until the straightedge lies parallel to the turntable. Next, the distance between the arm base and the turntable spindle is set according to the instructions (to provide correct tracking), and finally the arm is fastened to the motor board with the shielded cable either passing through the board or out through a slot at the side of the base.

The bearings on this arm are extremely free-moving, although it is a rather tricky matter to adjust the vertical pin

bearings for the best compromise between low friction and minimal play. (The bearings are large enough to be adjusted by fingertip manipulation, although screwdriver slots are also provided.) Frequency response tests with a calibrated pickup cartridge indicated a high degree of freedom from both torsional and sectional arm resonances, and the fundamental resonance (present to some degree in all arm and cartridge combinations) was quite low both in amplitude and in frequency. The arm's mass is high, so this peak is kept below a safe 20 cycles with highly compliant cartridges.

Apparently because of a typographical error, the stylus overhang distance specified in Audak's instructions was not quite correct for minimum inner-groove tracking error.

All in all, an excellent buy in a rugged, highly versatile arm. Plaudits to Maximilian Weil for being first to offer a pickup arm in kit form. — J.G.H.

**MANUFACTURER'S COMMENT:** All current instruction sheets for the KT Series arms now list the arm-base-to-turntable-center distance which gives the correct stylus overhang for optimum tracking.

## Heath FM-3A FM Tuner Kit

**SPECIFICATIONS** (furnished by manufacturer): an FM-only self-powered tuner kit. **Controls:** tuning knob; combined AC on-off and volume control. **Outputs:** one fixed-level, 0.12 volts @ 47,000 ohms; one variable-level, up to 1.5 volts @ 15,000 ohms. (Both output levels for 30% modulation, 100 uv input). **Distortion:** 1.7% @ full modulation, for 100,000 uv input; less for lower modulation or lower input voltage. **Sensitivity:** 20 db quieting for 10 uv input (unaligned) or 8 uv (aligned). **Tubes:** 6X4, 6BQ7A, 6U8, 2-6CB6, 6ZL5, 6C4. **Dimensions:** 12 9/16 in. long by 3 5/8 high by 5 7/8 deep, over-all. **Price:** \$25.95. **MANUFACTURER:** The Heath Company, Benton Harbor, Mich.

Radio-frequency circuits are in many ways unlike those for audio frequencies, and physical construction techniques are generally far more critical. Misplacement of a hookup wire or a circuit component by a fraction of an inch may, in some parts of an FM tuner circuit, cause a significant reduction in sensitivity, a tendency to produce spurious responses, or even undesired oscillations. Working the "bugs" out of a new tuner design to make it suitable for assembly-line production is a major task; how much more difficult to do it for a tuner kit that will be assembled by thousands of individual buyers! Yet, in the latest FM tuner kit by Heath — the model FM-3A — this has apparently been accomplished.

The objective has been achieved, at least in part, by conservative design. No attempt has been made to obtain the ultimate in sensitivity, for example; and a reasonably sure 10-microvolt figure is certainly preferable to one that may vary between 5 and 50  $\mu$ v, depending on fortune. The circuit has been kept simple, employing only 7 tubes in all, thus reducing the number of things that can go wrong. A lot of headwork in the design department, followed by many



instrumental sound, but was very effective on large-scale, distant recordings. This is as it should be, since large-hall acoustics contribute nothing to inherently intimate sounds.

On choral and large orchestral works the effect of the Xophonic can be thrilling. The more echo there is in a recording, the more is added by the Xophonic; it takes its cue, so to speak, from the record-maker's intention. The effect is not the same as that obtained from true stereo, but it is something you couldn't get from single-speaker reproduction.

The sound from the Xophonic is clean enough to preclude much chance of its degrading that of your own speaker-system, but the delay that it adds to the sound can blur details in complex transient sounds. This is another reason why it should be operated at low volume, and should be used only with recordings which call for massive effect.

Xophonic won't take the place of true stereophonic sound, but for those who want to get an illusion of increased realism from some monaural sources but can't afford stereo, this should be given a careful hearing. — J.G.H.

**MANUFACTURER'S COMMENT:** We feel that your evaluation of the Xophonic is excellent. However, we do believe the last paragraph is based on a false assumption: that the Xophonic is intended to take the place of stereo reproduction. Actually, Xophonic is not a substitute for stereo; it is rather a method of re-creating the reverberation of a concert hall, while stereo reproduces the sense of spaciousness and directionality. Indeed, stereo and Xophonic have been used together to produce a truly fabulous sound! However, the audiophile should keep in mind that, whereas stereo requires special source material (multiple-channel tape or discs), the reverberation effect of Xophonic can be added to any monaural or multi-channel source.

We are currently starting production of a new model of the Xophonic which is capable of increased bass range. It is primarily the bass and lower-middle ranges that are involved in reverberation phenomena.

## Fisher CA-40 Control Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a complete control unit and power amplifier combined on a single compact chassis. **Rated power:** 25 watts. **Power response:**  $\pm 1$  db, 17 to 30,000 cps @ 25 watts. **Frequency response:**  $\pm 0.5$  db, 10 to 90,000 cps. **Sensitivity:** 0.3 volts into high-level inputs, .005 volt on low-level inputs, for 25 watts out. **Distortion:** harmonic less than 1.0% @ 25 watts, 0.5% @ 20 watts; IM less than 1.0% @ 15 watts, less than 0.2% @ 5 watts. **Hum and noise:** with volume control full off, better than 90 db below full output; on phono input, better than 60 db below 10 mv input. **Inputs:** total of six, for Mag Phono, Tape, Mic, Tuner, Aux 1, and Aux 2. **Controls:** bass ( $\pm 15$  db, 50 cps); treble ( $\pm 15$  db, 10,000 cps); AC power; LF filter (Flat, 40 cps, 90 cps); HF filter (Flat, 8 kc, 4 kc); volume; loudness compensator (0 to +18 db @ 50 cps and +5 @ 10 kc); input level-sets for Phono, Tuner, and Aux 1. **Outputs:** 4, 8, 16 ohms to speaker; cathode follower to Tape recorder. **Tubes:** 3—12AX7, 12AU7A, 4—6BW4. One switched AC convenience outlet. **Dimensions:** 12 $\frac{3}{4}$  in. wide by 10  $\frac{3}{8}$  deep by 5 high. **Price:** \$139.50. **MANUFACTURER:** Fisher Radio Corp., 21-21 44th Dr., Long Island City 1, N. Y.

The first thing you notice about the CA-40 is its intriguing tone control "visualizer," which gives graphic indications of tone control settings. The large dial across the front of the CA-40 is backed by a decibel/frequency scale (as is used for plotting frequency response curves). Superimposed on this is a long, flexible spring-steel strip (painted white), fastened to the panel at its midpoint (1,000 cycles), and with its ends attached to the tone controls. Thus, as the bass control is turned clockwise, the left-hand end of the indicator lifts upward, producing a semblance of the response curve with its bass range boosted. Since the db scale on the indicator panel is not calibrated numerically, I was a little surprised to find quite a close correspondence between the measured response and that indicated on the panel.

At least for the 50- and 10,000-cycle points chosen for measurement, the horizontal lines on the panel are in almost exact 10-db increments. So if you want 5 db of boost at 50 cycles, you don't have to whip out the db meter and audio oscillator and set the control for a measured 5 db boost;

you just set it until, at the 50-cycle point, the indicator lies midway between the Flat position (the center line on the scale) and the next highest line. The same relationship also seems to hold for the high-frequency range. At 10,000 cycles, each horizontal line on the panel represents about 10 db of boost or cut. Really an ingenious innovation, and one that will prove highly attractive to those users who feel "at home" with response curves and such. The tone control system, by the way, is a variation of the popular Baxendall circuit, which varies the inflection point rather than the over-all balance of the sound.

Two three-position lever switches on the front panel serve as bass and treble range filters, for suppression of turntable rumble or record surface noise. When either switch is set to one of its Cutoff positions, an illuminated indicator, marked FILTER, lights up on the front control panel. A third indicator, at the bottom of the panel, shows the setting of the INPUT SELECTOR switch.

The LOUDNESS CONTOUR control is a four-position switch that varies the amount of compensation introduced at various VOLUME control settings. In its OFF position, the LOUDNESS control introduces no compensation at any volume setting. As the LOUDNESS control is advanced, it still has no effect at the full-volume settings, but it introduces progressive amounts of compensation (both bass and treble) at reduced volume levels. Thus, with the VOLUME and input level-set controls properly adjusted, the LOUDNESS control allows the amount of compensation to be varied for an optimum match to any high- or low-efficiency speaker system.

The TAPE input connection to the CA-40 is intended for direct connection to the playback head on a tape deck, and the preamp then supplies the correct equalization for NARTB recorded tapes. A tape recorder with its own playback preamp would feed into one of the AUXILIARY inputs on the CA-40.

Other unusual (although not unique) features of the CA-40 include DC-powered tube heaters (eliminating the necessity for selecting hum-free input tubes), shockmounting of the early stages, and inverse feedback circuits around every stage in the entire amplifier circuit. Probably as a direct result of the latter, the CA-40's distortion at normal operating levels was found to be extremely low; I measured 0.08% intermodulation at 1 watt output. Other bench tests indicated very good low- and high-frequency power response, a high degree of bass stability, and an observable tendency toward damped high-frequency oscillation on square waves.

The CA-40's sound was quite clean at all levels approaching its rated output, with a sumptuous, well-controlled low



The CA-40's panel shows its frequency response.

end and a somewhat crisp-sounding high end. The high-frequency filter, which is very effective in minimizing roughness in recorded sound, introduces a slight peak at the cut-off point when set to its 8 kc or 4 kc positions.

The CA-40 is better suited for use with a speaker not overly efficient at the high end, and it will no doubt appeal very strongly to people who wish to see, as well as to hear, what their tone controls are doing. — J.G.H.



# Over Hill and Dale with a Converted GE by JOHN L. HOKE

THE COLLECTOR of vintage discs and recorded rarities may be fully aware that the tape recorder revolutionized commercial recording techniques and paved the way toward higher and higher fidelity, but to him the tape recorder's most precious virtue is that it enables him to obtain recordings that are literally impossible to buy, provided these can be borrowed for an evening of copying.

A modern phonograph is designed to play lateral recordings—ones on which the sound is recorded as side-to-side motions of the groove—and it won't play any other type of recording without damage to both the pickup and the record. However, all cylinder records and some very early discs were modulated by varying the *depth* of their groove, cutting a series of hills and dales into a groove that is otherwise essentially straight. Since there are no lateral motions, a modern pickup cannot play them properly, let alone play them safely.

Vertical magnetic pickups are available, but they are strictly studio equipment, and are quite costly. It is, however, possible to convert a GE variable reluctance pickup into a hill-and-dale pickup, and for a minimal expenditure of time and money.

In a single-stylus GE cartridge, the stylus tip is mounted at the end of a flexible steel cantilever, whose opposite end is soldered to a base pin that is inserted into the cartridge body. At either side of the stylus are a pair of metal pole pieces, and it is the movement of the cantilever back and forth between these pole pieces that generates the pickup's output. If the stylus moves up and down in a groove, its position between the pole pieces does not vary, so no signal is produced. However, if we turn the cartridge on its side, vertical stylus motion relative to the record surface will vary the stylus' position relative to the pole pieces. Obviously, however, with the pickup lying on its side, its stylus will not contact a record surface, so we must add an extension to the stylus assembly, to reach from the cantilever to the groove.

The extension can be made from an ordinary .003 replacement stylus for the GE pickup.

One starts by unsoldering the replacement stylus' cantilever from its base pin, and then flicking off any excess solder from the cantilever while it is still heated. The cantilever will be found to have two right-angle twists along its length, and

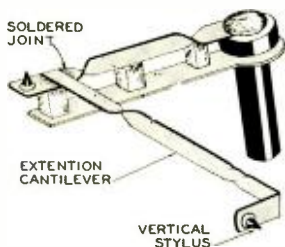


Figure 1. In the converted pickup, the cantilever assembly from a replacement stylus is used as a right-angle extension of the main stylus bar.

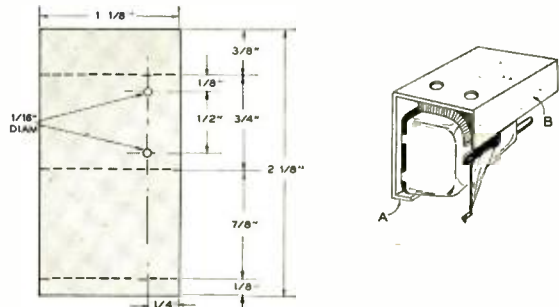
the one nearest the stylus must be removed. Straighten it with a small pair of needle-nose pliers, and then, being extremely careful not to damage the stylus, bend the cantilever close to its tip until the stylus is pointing away from and in line with its cantilever, as shown in figure 1.

Now use a sharp lead pencil to make a mark across the main cantilever (in the pickup cartridge) at a point directly opposite the rear edges of the cartridge pole pieces. The extension cantilever must be attached somewhere behind this pencilled line if it is to avoid interference with the pole pieces.

Remove the main stylus assembly from the pickup, turn it upside down, and clamp its base pin gently but firmly in a vise. (Alternatively, it can be affixed to a block of wood by pressing its base pin into a small hole drilled in the wood.)

Gently scrape clean about 1/16 inch of the cantilever's length, behind the pencilled mark, and then tin it, using a very hot soldering iron and as short a heating period as possible. Now orient the assembly so that the stylus end is to your left, and lay the extension cantilever across it, as diagrammed, with the extension pointing toward you and the stylus tab aimed to your left. Touch the soldering iron quickly to the junction point and sweat the two cantilevers together.

Because of the length of the extension, it will generate considerable needle talk and severe high-frequency resonances unless measures are taken to damp it. A few small triangular



Figures 2a (left) and 2b. An adaptor bracket for side-mounting the converted cartridge in a standard pickup arm.

pieces of cellulose tape attached between the cantilevers will serve the purpose, as well as providing additional rigidity for the whole assembly. Trim the edges of the tape closely, so they will clear the borders of the cartridge's stylus slot.

Before replacing the assembly in the cartridge, bend the main cantilever far enough to one side so that it will rest lightly against the lower pole piece when installed in the tilted cartridge. This bias is to compensate for the flexing that will take place when the force of the counterbalanced arm acts against the record surface.

That completes the conversion.

If the user has on hand a pickup arm which uses a knurled compression screw to lock the cartridge in place, installation of the converted unit is a simple matter. A short length of wire will have to be attached to one of the cartridge contact pins, to tie across to the arm contact that no longer touches it.

To install the converted cartridge in a conventional pickup arm, the bracket shown in figures 2a and 2b will have to be fabricated from a sheet of aluminum. The two small holes, which should be drilled before the aluminum is folded into shape, are to pass the pickup mounting screws which will hold the bracket in place. When the bracket is affixed to the pickup arm, attach the signal leads to the cartridge and lay it into the corner directly under the narrow ledge, A, in figure 2b. Then take a soft pencil eraser, cut from it a block measuring 1 by 3/4 by 1/8 inches, and slide this between the cartridge and the angle formed between the bracket top and its downward-hanging flange, B. The bent rubber strip should be seated so as to fold over the edge of the cartridge, as shown in figure 2b.

Now set the pickup on a record, view it from in front, and gently bend the extension cantilever until the stylus is vertical to the record surface. Then adjust the arm counterweight until the main cantilever (in the cartridge) lies mid-way between the pole pieces. This will provide sufficient tracking force to ride most hill-and-dale recordings, but if greater downward force is required at any time, a thin strip of fine sponge rubber inserted between the main cantilever and the upper pole piece will allow the force to be considerably increased without driving the cantilever off center.

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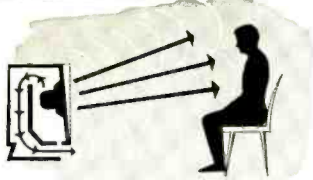
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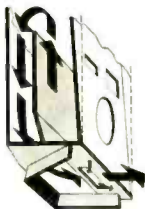
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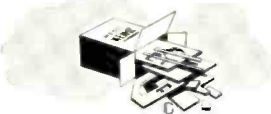
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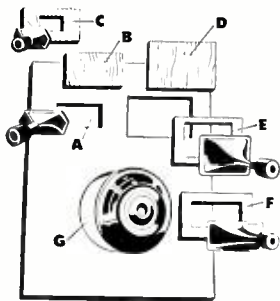
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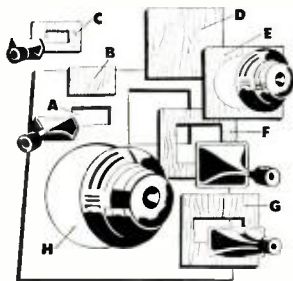
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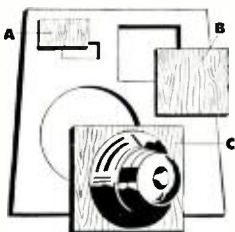
A—Hole cut out for HF-206. B—Blank plug supplied when tweeter isn't used. C—Adapter supplied cut out for UXT-5. D—Blank plug supplied. E—Adapter supplied cut out for 4109. F—Adapter supplied cut out for new H-600 horn. G—Takes 312, UXC-123, Diffusione-12, UXC-122, Diffaxials, 6200, 6201 wide-range speakers and C-12W woofer.



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**SANITY FAIR**

*Continued from page 35*

modified version of "Walker's Little Wonder" of a year ago. I thought it was rather more impressive than a year ago, though one of the officials told me the only difference was a slightly smaller room! As was so last year, the Quad exhibit was by far the fair's most popular, and gaining entry to a demonstration was always difficult. I personally consider the Walker electrostatic to be one of the finest, most knowing approaches to the problems of speaker design that I ever have heard; it has a completely homogeneous, smooth characteristic that begins to simulate the classically English concept of a speaker's function voiced so many years ago by the great P.G.A.H. Voigt—the "window in the wall," through which one hears a pleasant reproduction of music. In a small room, about eight by twelve feet, it put out a reasonable volume, with very good bass definition (there was only a slight trace of the usual speaker resonance), and with a complete and refreshing openness, particularly noticeable on voice recordings and on a tape of the Saint-Saëns Cello Concerto.

I understand that it still presents unsolved problems with respect to output level, frequency range, and manufacture, but I believe the speaker, if and when it is made available here, can be enthusiastically recommended to listeners who want moderate volumes with the minimum of the conventional speaker distortions. The projected price in England implies that it would sell for somewhere between \$300 and \$400 here. None of the British electrostatic makers seemed interested in disclosing target dates for commercial production, and I won't speculate—your guess is as good as mine.

Of course, the electrodynamic designers in England have not given up, and I suppose that these will be with us for a good many more years. Among the names familiar to knowledgeable audiophiles:

*Wharfedale* showed Mr. Briggs's latest innovation, a free-standing three-way system. It is a smooth unit, avoiding cabinet resonances (a subject on which the British are a great deal more uncompromising than we).

*Tannoy* showed their excellent line of dual concentric speakers, unchanged and sounding fine in heavily built and insulated cabinets.

*Lautner* exhibited a slightly improved TPI reproducer, which they termed "the outstanding electrodynamic development of our time." It might well be, for its reproduction was among the most convincing at the Fair. There also was shown a PW-2 horn, a modernized ver-

*Continued on next page*

*There are reasons . . .*

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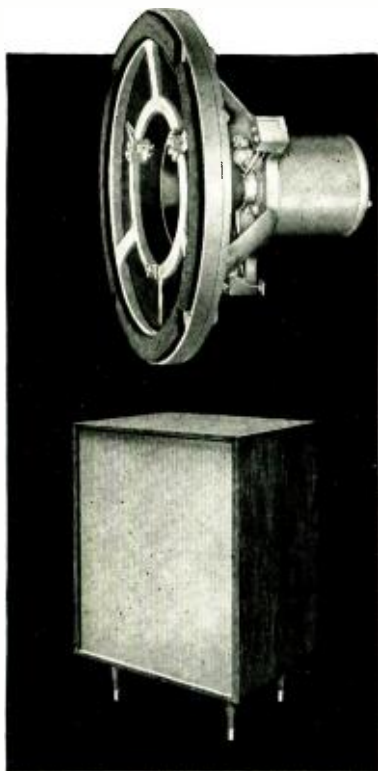
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**SANITY FAIR**

*Continued from preceding page*

sion of the famous old PW-1 horn, the very first corner horn in England, and the unit with which Mr. Voigt started the whole cult of high fidelity there. Then, too, they showed a new driver, the PM6, mounted in an "Acousta" Horn Cabinet, which is Lowther's first popular priced combination—and a very good one.

*Goodmans*, in addition to the electrostatic, demonstrated other combinations, using the Acoustic Resistance unit. The three-way particularly impressed me.

Notable among the other speakers demonstrated were several with names not well known here:

The *Gramplan* 12-inch cone speaker, made by a company known here only for a very fine feedback cutter, is a superbly engineered single-cone speaker, very similar in certain respects to the well-known Wharfedale.

The *Vitarox* DU120 is a new 12-inch design with a completely in-phase tweeter system using all direct radiating elements, and evidently incorporating long and careful consideration of the qualities of certain British and American speakers. The over-all sound was quite smooth and wide-range; it is hoped that this speaker will soon be available here.

*Philips* created a stir of interest by exhibiting amplifiers without output transformers, and speakers with high impedance voice coils to match. At the moment, the experimental possibilities are interesting; OTL systems are not new, however, in America. Incidentally, they also had a sleek-looking and fine-sounding magnetic pickup of unusual design. The *G.E.C. Periphonic* Speaker system a luxury unit, uses two of the G.E.C. metal cone speakers and several "presence" units in a totally new arrangement. The over-all results were impressive.

The *Plessey* "Ionophone," the invention of Mr. S. Klein (of Paris), was available last year, and was again demonstrated. In this one, a quartz glass tube ionizes the air directly; coupled to a short horn, it provides the most perfect high-frequency reproduction I have ever heard. The problem of matching it with a suitable woofer and midrange, unfortunately, is far from solution. I understand a quite similar device will soon be available in this country, as the super-tweeter to end all super-tweeters.

**Tape Recorders**—The standard British semiprofessional unit is the Wright and Weaire tape deck, used on the Ferrograph that is known in America. There are a few lower priced units, which have little to offer us. In addition, Simon Sound and M.S.S. make units of clearly professional quality; the latter in particular is used in the most exacting professional applications.

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Presence-rise control	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tape-head equalization	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Inputs, selectable at front panel	6	5	5	4	6	4	5	5	6	5	4	5
Microphone equalization	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tape-monitor switch	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Damping-factor selection	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
IM distortion at 20 watts	1.0	1.0	1.0	1.4	1.0	2.0	2.0	1.2	1.6	1.5	2.4	2.0
12db/oct scratch filter	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
12db/oct rumble filter	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cathode-follower recording output	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Phono sensitivity (mv) for full output	3	6	5	6	5	5	6	12	5	3	10	15
Unused inputs shorted to prevent crosstalk	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

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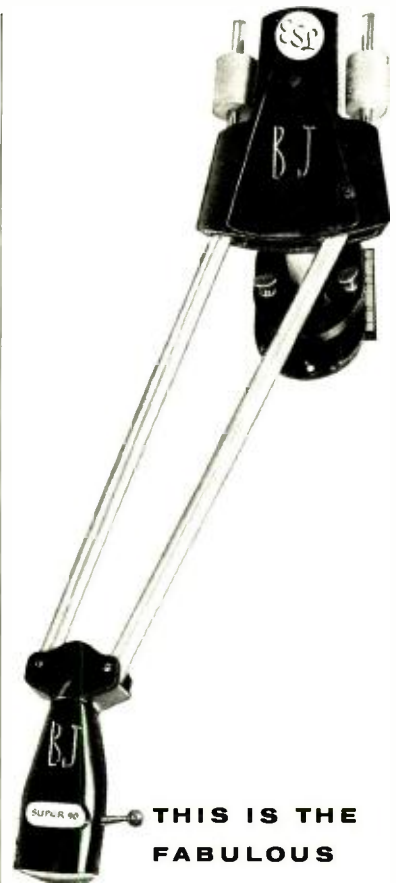
British stereo tape systems are very much like ours; results vary from mediocre to quite impressive. EMI produced a fair grade of sound in their home units, which I suppose are of much more modest quality than their professional equipment.

The Stereophonic surprise, however, was the Connoisseur system, using specially prepared records. I should say that, provided it can be manufactured economically and will stand up in the field, their system could conceivably be the answer to the problem of the high cost of stereophony.

At the heart of the Connoisseur system is an ingenious crystal cartridge, with two sections, joined to the stylus by mechanical linkages in such a way that lateral undulations of the stylus generate voltage in one; and vertical movements of the stylus activate the other. The special record is then cut in two planes, laterally (as we know modern records), and vertically (the "hill and dale" method of the old Edisons and electrical transcriptions). Of course, the signal from one microphone is cut vertically into the record; from the other, laterally. It is claimed that cross-talk between channels is down 25 db, which is considered acceptable for stereophonic recording.

This system demands a very quiet turntable. A Standard Connoisseur was used, along with two Wharfedale 12-inch speakers mounted toward the ceiling. The spokesman pointed out that Connoisseur was not so much after complete right and left placement of instruments, but that they were concerned with obtaining the power and sweep of an orchestra, sans the usual "tricks." The vertical mounting of the speakers, he made clear, was necessary, because for proper blending, it was absolutely essential to avoid a definite point source.

In summation, I should say that this approach toward stereophonic sound summed up the entire British approach toward high-fidelity: limited objectives, the goal being a natural-sounding approximation of the original, with a minimum of fuss, commotion, and misdirection; but always with a delight in the pure quality of the equipment and its construction. I was, frankly, much impressed by most of their exhibition, and feel that we here would do well to adopt some of the sane attitudes toward high fidelity evidenced at the London Audio Fair of 1957.



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## DE FALLA

Continued from page 29

he used to say his favorite painter was Zurbarán, whose saints wear somber habits, while through their pale faces shines the light of the spirit. I longed to ask the composer where had gone the demons that possessed him when he was writing the Ritual Fire Dance in *El amor brujo*, or *The Nights in the Gardens of Spain*. The Falla I now met was not the man I had known before. The Granada Falla saw now, I told myself, was no longer the city dominated by the Moorish towers of the Alhambra, but the sixteenth-century spiritual community where lived St. John of the Cross. I heard him quote in a low voice from the poetry of that great mystic, and began to understand the inner peace that he had discovered in solitude.

Nevertheless, when he began to talk of his future work, his livid face would light up and a glimmer of the old fire would return to his sunken eyes. I was told by friends in Granada that his eccentricities and obsessions had increased in later years, and they added that he wrote most of his music in the silent watches of the night before dawn. At eight o'clock every morning a cab would come to take him to Mass at a neighboring church. Yet in spite of his mysticism he maintained his profound interest in musical developments elsewhere. I was surprised to see how intently he studied the music the Norwegian composer Halvorsen had written for the Hardanger fiddle, a violin strung with four stopped and four sympathetic strings. He talked to me also of Grieg, for whose music he had genuine affection. He admired the Norwegian composer for having been able to adapt his tone structure to themes which could hardly be distinguished from genuine folk music. I thought to myself that the same might be said of much of his own music. Just as Grieg's music evokes the soul of Norway in its essence, so does Falla's evoke the soul of all Spain.

WHEN I paid my last visit to Falla in 1935, he was busily working at his choral work *L'Atlantida*, based on the epic poem by the Catalan priest-poet, Jacinto Verdaguer. The poem describes the story, told by an old man to a young Genoese, of Atlantis, the lost continent sunk in the sea beyond the west coast of Spain. The Genoese youth then sees the new world rising before him. His name is Christopher Columbus, and inspired by the words of the old hermit, he sets out in his three caravels to discover the new world. No theme in poetry or music opens greater vistas to the artist than the myth of the engulfed

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continent, told once upon a time by Plato and still haunting the race memory of those who visit the salty marshes of the Camargue with its wild bulls and white Arab horses sacred to Poseidon.

But the *L'Atlantida* of Manuel de Falla also was closely connected with Mallorca, *La isla de la Calma*, where he went in his later years hoping to work in peace, away from a world which had become troublesome to him. There he composed his Fanfare for Wind Instruments and Percussion, for the jubilee of his close friend, Enrique Fernández Arbós, conductor of the Madrid Symphony Orchestra. There also he produced the *Ballad of Mallorca* for unaccompanied chorus, the music based on Chopin's F major ballade, whose *andantino* theme resembles a Mallorcan folk barcarolle.

The sudden cataclysm of the Civil War, the murder of his beloved friend Federico García Lorca, and his many ailments brought Don Manuel close to death in the 1930s. He rallied, however, and was able in 1940 to set out for Argentina, where he spent the rest of his life at the house of a sister at Alta Gracia in the hills near Córdoba. He died on November 14, 1946. His body was brought back to Spain and buried in his birthplace, Cádiz. Spain ever since has been waiting impatiently for the first performance of the composer's last utterance. Falla died leaving the work unfinished. His disciple, Ernesto Halfter, was entrusted with the task of completing it.

Manuel de Falla, though a lover of peace and solitude, lived an imaginative life of fierce intensity. The spirits with whom he felt closest affinity were Saint John of the Cross and the painter Zurbarán, whose ascetic ideals Falla tried to embody in his art. But, despite his austerity, all through his life he was the prey of Arab demons, or djinns, and even the influence of the mystic poet



and the ascetic painter could not drive them away. The war Falla fought with these demons of the Infidel was pitiless because they were Spanish too, and old and potent. Perhaps it is the struggle within him between Cross and Crescent that gives his music the drama that stirs us so deeply.

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*The Saturday Review* (David Hebb)

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**SUMMER**

*Continued from page 32*

Friday and Saturday evenings and Sunday afternoons, featuring such artists as Leonard Pennario, Grant Johannesen, and Isaac Stern. Performances of *Carmen* and *Elijah* are scheduled for the Gala Festival Series. The Brevard Festival Orchestra plays under the direction of James Christian Pfohl, conductor of the Charlotte (North Carolina) Symphony Orchestra and of the Jacksonville (Florida) Symphony Orchestra.

The Peninsula Music Festival will begin its fifth season under its Director-Founder, Dr. Thor Johnson, permanent conductor of the Cincinnati Symphony Orchestra, on August 10 and will offer a series of nine concerts through August 25. The Festival concerts, built around the forty-five member chamber symphony and presenting distinguished guest artists, are held at Gibraltar Auditorium, Fish Creek, Wisconsin, at the entrance to the Peninsula State Park on the shores of Green Bay. Several works by American composers have been commissioned for the 1957 series.

Already well under way is the twenty-third consecutive season of six evening concerts—Music Under the Stars—given by the Little Symphony Orchestra of St. Louis, Missouri, in the Quadrangle of Washington University. Beginning June 21, concerts are held on successive Friday nights with an orchestra composed of approximately thirty musicians who play with the "big" St. Louis Symphony during the winter season. Max Steindel, resident conductor, opened the series; Theodora Bloomfield, conductor of the Portland (Oregon) Symphony Orchestra, will make his first appearance in St. Louis, conducting the second and third programs; and Jascha Horenstein will return for his third guest appearance to conduct the final three concerts.

The Aspen Music Festival is presenting its concert series at Aspen, Colorado, from June 26 through September 1, with guests Alexander Uninsky, Vronsky and Babin, Adele Addison, Phyllis Curtin, Jennie Tourel, Mack Harrell, Reginald Kell, and William Primrose. To celebrate the seventy-fifth birthday of Igor Stravinsky, works by Stravinsky will be emphasized throughout the season. Joseph Haydn will be the classical composer to receive special attention. Concerts are in the Amphitheater at four in the afternoon every Wednesday, Saturday, and Sunday, under the musical direction of Izler Solomon. Every Friday there will be a Young Artists Concert presented by advanced students of the Aspen Music School, associated with the Festival.

In Canada, the Stratford Shakespearean Festival will begin its five-week



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series of chamber opera, symphonic music, and jazz concerts on July 31 and run through September 6. The English Opera Group, which since its formation in 1947 has revitalized English opera, will be at Stratford for its North American première with Peter Pears in Benjamin Britten's opera *The Turn of the Screw*, the composer conducting. Britten and Pears will pair for two recitals in August. The Symphony Orchestra of the Canadian Broadcasting Corporation will perform at four Wednesday night concerts with leading Canadian conductors and soloists. Jazz concerts, included in the Festival for the first time last season, will spotlight Count Basie and his orchestra, singer Billie Holiday, Toronto's Ron Collier Quintet, the Gerry Mulligan Quartet, and pianist Teddy Wilson.

*Da capo*, the heeding hills and valleys will resound this summer with their antiphonal answers to Orsino's appeal to the musicians attending: "... play on! Give me excess of it . . ."

## GERALDINE THE GREAT

*Continued from page 38*

a concert engagement in our city; then, when she had quite finished, I called her attention to a signed photograph of the singer on the wall behind her, whereupon she began at once to discuss what a great artist Miss Farrar was! In this particular case, it was a dreadful sore throat that had caused the trouble, and I knew the facts because a close friend of mine was the physician who had cared for her.

One night at the Metropolitan Miss Farrar and Giovanni Martinelli were singing *Zaza*. They had often done it before but never like this! Through a long scene, Martinelli, the supposedly ardent lover, sat glued to the little sofa around which the action revolved, while Miss Farrar circulated about him, leaned over the back of the sofa, sat on the arms until they creaked, and in short put forth every blandishment to inflame a man who seemed remarkably lethargic toward her. There were unfavorable comments concerning the "vulgar" way she had played the scene that evening.

What had happened was that at the beginning Martinelli had leaned over to her and whispered, "*Cara Geraldina*, I cannot move. My suspenders have broken."

The vulgar "business" was all improvisation. It was a choice between this and no "business" at all!

MISS FARRAR belonged to the first generation of recording artists, and made, I think, a larger number of records than any other prima donna of

*Continued on next page*



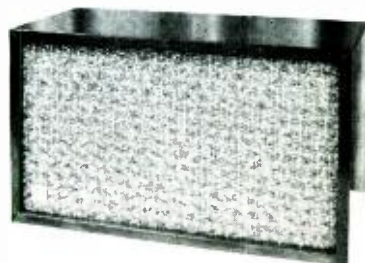
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## GERALDINE THE GREAT

*Continued from preceding page*

her time except Alma Gluck. The acoustical horn did not treat her as well as it did Gluck and McCormack, the ideal recording voices of the acoustic era, but she fared much better than such sopranos as Melba, Eames, or Gadske. The horn had difficulty with some of her tones (I have, for example, never heard a copy of "Tu me dirais" or *Tby Dear Eyes* which did not blast), but the beauties that have been caught and preserved are very wonderful for all that. They are worth training your ears for too, if you know only the modern era in recording.

Miss Farrar began her recording in Germany where, between 1904 and 1906, she made at least eighteen discs for the German Gramophone Company, thirteen of them operatic selections (including three duets with Karl Jörn and one with Wilhelm Grüning) and the rest songs. In 1907 she began to record for Victor. Between then and 1923 Victor issued seventy-two solo records, thirty-seven duets with Caruso, Clement, Homer, Journet, Scotti, and others, and four concerted numbers. She made sixty-four operatic records for Victor. *Faust*, *Carmen*, and *Madama Butterfly* together account for thirty-two of these; the rest are from *Don Giovanni*, *Le Nozze di Figaro*, *Mignon*, *Mefistofele*, *Tannhäuser*, *Les Contes d'Hoffman*, *Roméo et Juliette*, *Tbaïs*, *La Bobème*, *Tosca*, *Le Donne Curiose*, *Il Segreto di Susanna*, *Die Königskinder*, and *Zaza*. "Star of Love" from Fritz Kreisler's *Apple Blossoms* was the closest she ever came to the "popular" level.



She recorded very few *lieder* for Victor; the sales department was dubious about them. When, in 1932, Mr. William H. Seltsam founded the International Record Collectors' Club, his first release was an unpublished recording of *Der Nussbaum* and *Ouvre tes yeux bleus*, both great Farrar concert

favorites. Besides reissuing a great many previously published records, Mr. Selt-sam has since put all Farrar collectors in his debt by making available some twenty otherwise unpublished sides, including a magnificent (but unfortunately incomplete) 1927 electric recording of "Dove sono," a *Bobème* duet with Caruso ("O soave fancilla"), and the only American recording of Juliette's *Valse*. There are also several recordings of Miss Farrar's speaking voice<sup>1</sup> and one record in which she plays piano accompaniments for her friend Marion Telva singing *Zueignung* and *Ich liebe dich*. Many of Miss Farrar's IRCC records have been autographed by the singer and some labels carry photographs of the singer and her insignia.

Mr. Selt-sam's recent record<sup>2</sup> (already referred to) will give modern collectors the best chance they have had to learn what Miss Farrar sounded like at the beginning of her career, already an accomplished artist but with the morning dew still upon her voice.

Of the materials included in this record, only the selections from *Faust* and *Mefistofele* were later rerecorded by Victor. The two most unusual numbers are, of course, the selection from *Der Roland von Berlin*, the opera which Leoncavallo wrote in 1904 at the command of the Kaiser, and the selection from *Le domino noir*. Though Miss

Farrar's few light opera records are emotionally exciting, they never find her at her vocal best; nor do the brief phrases of *Le domino noir* particularly suit her voice. The *Roland* aria, however, like the *Mefistofele*, has a rich, brooding quality, showing the "darker" aspect of her attractive lower register, later to be shown in her Victor recording of Tosca's "Vissi d'arte," perhaps the most splendid of all her dramatic records.

The *Faust* aria is lovely and spirited, but probably the most "brilliant" selection of the lot is the *Traviata*. Violetta was Miss Farrar's second role in Berlin

*Continued on next page*

1. This is an IRCC microgroove (L-7001) comprising on the A side *Geraldine Farrar Comments on the Career and Records of her Teacher, Lilli Lehmann*, which was originally presented on WQXR by Stephen Fassett, Dec. 10, 1939, and on the B side: (1) *The Four Marguerites* (Schubert, Gounod, Berlioz, Boito; NBC, Mar. 16, 1935); (2) *The Legend of the Dogwood Tree* (Farrar); (3) *The Little Christmas Donkey* (Farrar). All the material on the B side had previously been issued by IRCC as 78s. Very few copies of this record remain at the present writing.

2. *Geraldine Farrar: Commemorating the Fiftieth Anniversary of her Metropolitan Opera Debut, Nov. 26, 1906* (IRCC L 7010). A side: (1) Introductory Remarks and *Romeo et Juliette: Valse* (Gounod) in French; (2) *Faust: Jewel Song* (Gounod) in German; (3) *Der Roland von Berlin: Fahr uoh! Trautewell!* (Leoncavallo) in German; (4) *Mefistofele: L'ultra notte* (Boito) in Italian. B side: (1) *Faust: Love Duet*, with Karl Joern (Gounod) in German; (2) *Rigoletto: E il sol dell'anima*, with Karl Joern (Verdi) in Italian; (3) *Tannhaeuser: Gepriesen sei die Stunde*, with Karl Joern (Wagner), in German; (4) *Le Domino Noir: Aragonaise* (Auber) in German; (5) *La Traviata: Follie! Jolie!* (Verdi) in Italian.

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**GERALDINE THE GREAT**

*Continued from preceding page*

(on November 29, 1901, with Jörn as Alfredo), and it is good to hear how she did it. There is vivid drama in the *Tannhäuser* number, and the *Rigoletto* duet is sweet, restrained, and impassioned. Myself I enjoy the vibrant enthusiasm of Karl Jörn's voice, though I know it is not to all tastes; there are times when he almost drowns out Miss Farrar, especially in the *Tannhäuser*.

Farrar first sang Carmen at the Metropolitan on November 19, 1914, with Caruso, Amato, Alda, Rothier, Reiss, and Braslau, Toscanini conducting. It was her first appearance in the role anywhere. Although the connoisseurs generally liked her better in more *spirituelle* roles like Elisabeth in *Tannhäuser* and the Goose Girl in *Die Königskinder* than they did in either *Carmen* or *Butterfly*, these latter will



probably be the roles always most closely associated with her in the popular imagination. (If I had to give up all Farrar records except one, the two arias from *Die Königskinder* are what I would hold on to.)

For that matter, even Miss Farrar spoke of Carmen in her first autobiography, *Geraldine Farrar: The Story of an American Singer*, published in 1916, as "a role I had always longed to sing and which favored me as I had rarely been favored," and when, in 1915, she signed the fabulous motion picture contract which provided that she should receive two dollars for every minute the sun shone while she was in southern California, it was *Carmen* that was chosen, under Cecil B. de Mille's direction, for her film debut. After her retirement from the Metropolitan, too, it was a condensed version of this opera that she elected to take upon the road. Her *Carmen*, in opera house and film studio alike, was primitive, simple, direct, and elemental, with none of the psychological subtleties some singers have injected into the role.

The new Camden offering contains all Miss Farrar's *Carmen* records, and all save one were recorded 1914-1916. The exception is Micaela's air, which harks back to 1908, when Miss Farrar sang Micaela at the Metropolitan to the Carmen of Maria Gay. One can hardly wish that this beautiful number, which is fitted into its proper place in the opera, had been left out, but it is a

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little startling to have Miss Farrar not only shift characters at this point but also shift to an obviously younger, less "dramatic" voice.

It is fine that the scene between Carmen and José toward the close of Act II should include not only the well-known "Halte là!" duet with Martinelli but also the succeeding "Au quartier pour l'appel," which, though listed in at least one catalogue, was never issued by Victor, though it was made available for special pressings and, still later, was published through IRCC. Personally I like Miss Farrar's *Habanera* better than most of her admirers do, though I do not care for either it or the very vigorous "Chanson Bohème" so much as I do for the *Seguidilla*, the wistful "Li bas dans la montagne," or the thrilling, menacing "Voyons que j'essate." The equivalent of three twelve-inch 78s is given to the closing scene, with both Miss Farrar and Martinelli playing up to the hilt, and Amato too in the little singing there is for him.

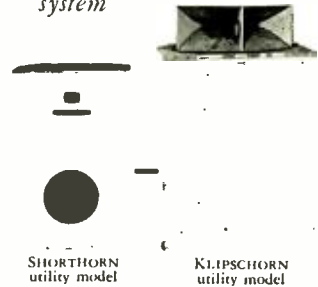
"So all things pass away, but those were beautiful days!" Thus Theodore Roosevelt, once, looking back upon the years that brought him to fame. Through the miracle of modern technology we can now save a good deal out of the past that once would have had to be left to perish. It would be too much to suppose that Miss Farrar can ever mean to our children what she meant to us. Nobody would expect that, least of all the clear-eyed, fiercely honest woman who is the subject of this article. She is on record as having found her career every bit as satisfying in experience as it was in anticipation, but she also feels, as she looks back upon it, as though it had been lived by another woman. Life gave her all she could hold; she was never disposed to ask for more. Quite frankly contented with her own period, she is sincerely grateful that her career as artist was not cast in these latter days. It has never been her way to outgrow old friends or old associations. The last time I visited her I noticed a signed photograph of the last Emperor of Germany upon her piano. "I see," I remarked, "you have restored the Kaiser." "Restored!" she exclaimed, "He has never been away! He stood there all through World War I."

This steadfastness is in all her attitudes. Once she told me that she was cleaning her own house because she could not find a girl who wanted to stay out in the country. "What would your mother say," I asked, "if she knew you were doing your own cleaning?" "My mother," she replied serenely, "would say that I had returned to first principles."

That is why retirement has been no tragedy to Geraldine Farrar: she has continued to grow. And that too is why she is still as interesting at seventy-five as she was forty years ago.

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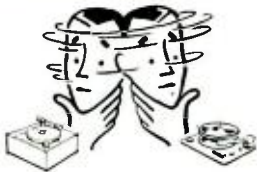
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## AUDIO FORUM



SIR:

I have been getting severe high-frequency distortion from my hi-fi system, particularly when playing the inner grooves of records. My turntable and pickup arm are level, and I have tried varying the pickup stylus force from 4 to 7 grams, but to no avail.

My triaxial speaker system used to give a nice, diffused sound source, but I am now very much aware of an annoying point source effect. I have not moved the loudspeaker's position in the room, and my amplifier and associated equipment seem to be operating properly. Can you suggest what might be causing this defect?

Gerald Bares  
Black River Falls, Wis.

There are several things that might contribute to the high-frequency distortion you hear from your system.

First, your cartridge may have a worn or defective stylus, or its damping material may have stiffened with age. Return the cartridge to the manufacturer for inspection and for service if necessary.

Second, if your high-frequency distortion disappears when you turn the triaxial speaker's super-tweeter all the way off, the tweeter may be defective or may need replacing with one having smoother response and lower distortion.

Third, if your phonograph assembly is located where you can hear needle talk from it with your volume control turned all the way off, this will markedly contribute to the trouble that you are having. The pickup should be operated either in a closed cabinet or in a room adjoining that in which you listen.

Finally, your amplifier and control unit should be checked at a qualified audio service agency, and if found to have more than 0.3% 1M distortion from the phono input to the speaker output (60 & 6,000 cps, 4:1 ratio output), the amplifier should be serviced or replaced with one having lower distortion.

SIR:

My rig consists of a Weathers pickup system, Components turntable, McIntosh C-8 and MC-30 preamp and amplifier, and a Bozak dual-woofer, three-way speaker system in a 15 cubic-foot, properly padded enclosure.

The bass is quite full and deep, but it is not, in my opinion, sufficiently crisp or tight. I reason that, to tighten the

bass, I could throw kindling-length logs into the enclosure until its internal volume is reduced to the point where there is more air-damping on the speakers than at present. Or, I could add an electronic crossover and convert to bi-amplifier operation. This would give me the added advantage of being able to add "presence" to the flat response of the Bozak system, should I so desire.

Will either of these things help, or do you have another suggestion?

Alvin Duis  
Sidney, Neb.

Reducing the volume of your speaker enclosure will restrict the bass range of the system, but here is how you might go about tightening the bass response from your Bozak system, without interfering with its bass range. Take two 16-in. square pieces of sheet glass wool (the type without paper backing), and cut in the middle of each a round hole just large enough to fit around the magnet pots on the back of the woofers. Fit these over your woofers (bringing the speaker leads through the holes in the squares), and tack the glass wool to the rear surface of the front panel, around the edges of the woofers. Then fill most of the volume of the enclosure with triangular pieces of sheet glass wool, cut to about five inches per side.

Don't forget to make sure that your woofers are connected in phase.

SIR:

I am going to try my nasty best to put you on the spot.

I am a nontechnical reader. I don't know anything about decibels and volts and feedback, and I care less. I am uncommonly dense when it comes to technical matters, and if I find something difficult to understand I simply cease trying to understand.

Now that you know what you're up against, here's my question. How does a record equalizer work?

William Schickley  
Bronx, N. C.

A record equalizer consists essentially of a circuit offering a varying amount of opposition to the signal coming from a phonograph pickup.

The equalizer is a network of resistors and condensers which are so arranged as to produce an impedance which varies with the frequency of the signal passing through it. An RIAA equalizer, for instance, offers extremely high opposi-



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tion to the passage of tones in the vicinity of 10,000 cycles, and its impedance decreases at a uniform rate as the frequency passing through it decreases. When the frequency gets down to the vicinity of 2,000 cycles, the impedance of the equalizer levels out and stays level until it reaches 500 cycles, at which point its opposition once again begins to decrease at a uniform rate. Finally, at 50 cycles, the equalizer's impedance levels out and remains constant down to the lowest frequency of the amplifier in question.

The effect of the equalizer, then, is to cut down the treble response of the signal with a relation to the middle frequency range, and to boost the bass region with respect to the middle range, providing an over-all frequency response which is exactly opposite to that recorded originally on the disc.

SIR:  
I seem to be getting too high a hiss level from my preamp-control unit. Can you suggest what might be causing this trouble, and what I might do about it?  
Alan Pomel  
Roxbury, Pa.

If the excessive noise level from your preamplifier is of a random, sputtering variety rather than being a steady hiss, it is probably caused by a noisy preamplifier tube, a leaky coupling capacitor, or a noisy early-stage plate or cathode resistor. A steady hiss may indicate that an early stage resistor is defective or that the unit's design is at fault.

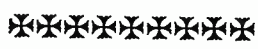
If you have had any previous experience in servicing high-fidelity equipment, you might try to locate this trouble yourself. Otherwise, the safest thing to do would be to return your preamp to the manufacturer for service.

SIR:  
I would like to use a biampifier set-up with my Altec 604C speaker, and plan to use the Heath XO-1 electronic crossover with it.

However, the recommended crossover frequency for this speaker is 1,600 cycles, and the Heath crossover does not provide this setting. Could I use the Heath's 1,200-cycle or 2,000-cycle crossover setting without impairing performance or damaging the speakers?

Fred Bauer, Jr.  
Memphis, Tenn.

Using the Heathkit electronic crossover, you could operate your Altec 604C equally well at 1,200 or 2,000 cycles. If there is any audible difference between these two positions, simply use that which sounds the best.



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**ADVERTISING INDEX**

Key No.	Advertiser	Page	Key No.	Advertiser	Page
1	AMI Inc.	20	50	Kierulff Sound Corp.	90
2	Acoustic Research, Inc.	88, 89	51	Klipsch & Associates	93
3	Airex Radio Corp.	95	52	Lansing, James B., Sound, Inc.	16
4	Allied Radio Corp.	9, 90	53	Lectronics	91
5	Altec Lansing Corp.	17, 19	54	Leslie Creations	Indexed on 46
6	American Cancer Society	93	55	Livingston Electronic Corp.	Indexed on 46
7	American Electronics, Inc.	70	56	London Records	Indexed on 46
8	Angel Records	Indexed on 46	57	Louisville Philharmonic Society	Indexed on 46
9	Audak Company	95			
10	Audio Devices, Inc.				
	Inside Front Cover				
11	Audio Exchange	96	58	Marantz Co.	92
12	Audio Fidelity Records	Indexed on 46	59	McIntosh Laboratory, Inc.	18
13	Audiogersh Corp.	92	60	Mercury Record Corp.	Indexed on 46
14	Bell Sound Systems, Inc.	39	61	Minnesota Mining and Manufacturing Co.	Inside Back Cover
7	Berlant Recorders	70	62	Music Listener's Bookshop	67
15	Bogen, David, Co., Inc.	94	63	Music Mountain	Indexed on 46
16	Book Department	84	48	Neshaminy Electric Corp.	10
17	Bozak, R. T. Co.	74	64	Newcomb Audio Products Co.	12
18	British Industries Corp.	24	65	North American Philips Co., Inc.	87
19	Cabinart	95	66	Nuclear Products Co.	Indexed on 46
20	Classic Electrical Co.	90	67	Peck, Trevor, Co., Ltd.	90
21	Columbia Records	Indexed on 46	68	Phonotapes, Inc.	69
22	Columbia LP Record Club, Inc.	5	69	Pickering & Co., Inc.	2
7	Concertone Recorders	70	70	Pilot Radio Corp.	21, 22, 23
23	Concord Record Corp.	Indexed on 46	71	Printed Electronic Research, Inc.	87
24	Conrac, Inc.	6, 7		Professional Directory	90
25	Crowell-Collier Record Guild	Indexed on 46	72	RCA Custom	Indexed on 46
12	Dauntless International	Indexed on 46	73	RCA Victor Division	Indexed on 46
26	Decca Records, Inc.	Indexed on 46		Record Market	Indexed on 46
27	Dyna Company	83	74	Record Review Index	Indexed on 46
28	EICO	4	75	Rek-O-Kut Co.	94
29	Edi Tall	70	38	Rockbar Corp.	84
30	Electro-Sonic Laboratories, Inc.	85	76	Santa Monica Sound	90
31	Electro-Voice, Inc.	40, 41	77	Sargent-Rayment Co.	42
32	Epic Records	Indexed on 46	78	Schwann, W.	Indexed on 46
33	Ercona Corp.	70	79	Scott, Herman Hosmer, Inc.	79
34	Fairchild Recording & Eqpt. Corp.	86	80	Sherwood Electronic Laboratories, Inc.	85
33	Ferrograph	70	81	Sonotone Corp.	76
35	Fisher Radio Corp.	11, 13, 15	82	Stephens TRU-SONIC INC.	Back Cover
24	Fleetwood Television (Conrac, Inc.)	6, 7	46	Stereo by Holt	93
36	Friend's	90	83	Stereophonic Music Society	69
18	Garrard Sales Corp.	24	84	Stromberg-Carlson	14
37	General Science Service Co.	90	85	Tannoy, Ltd.	92
38	Goodman's Loudspeakers	84	29	Tech Lab	70
39	Gray Research and Development Co.	91	86	Techmaster Corp.	89
40	Harman-Kardon, Inc.	8	87	Trader's Marketplace	86
41	Heath Co.	71, 72, 73	88	University Loudspeakers, Inc.	82, 83
42	Hi-Fi Headquarters	90	89	Vanguard Recording Society, Inc.	Indexed on 46
43	High Fidelity House	90	90	Vox Productions, Inc.	Indexed on 46
44	High Fidelity Record Annual	Indexed on 46	91	Westminster Recording Co.	Indexed on 46
45	Hollywood Electronics	90	47	World Radio Lab	90
46	Holt Radio	93			
47	House of Hi-Fi	90			
48	JansZen	10			
49	Jensen Mfg. Co.	1			



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ADVERTISED	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
PRODUCTS	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
(See Key Nos.	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
in index on	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
page at left)	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

PRODUCTS MENTIONED EDITORIALY (Including all departments)

PRODUCT ..... PAGE .....

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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
ADVERTISED	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
PRODUCTS	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
(See Key Nos.	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
in index on	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
page at left)	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

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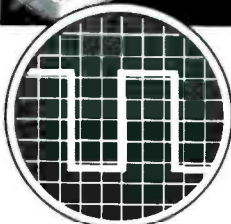
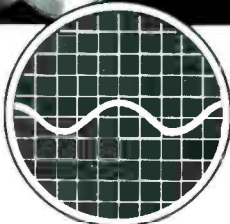
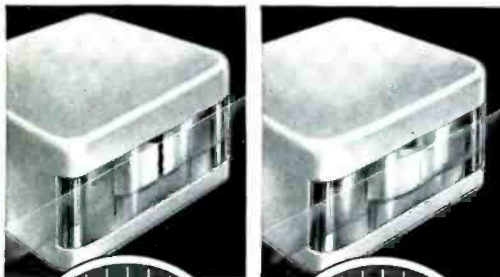


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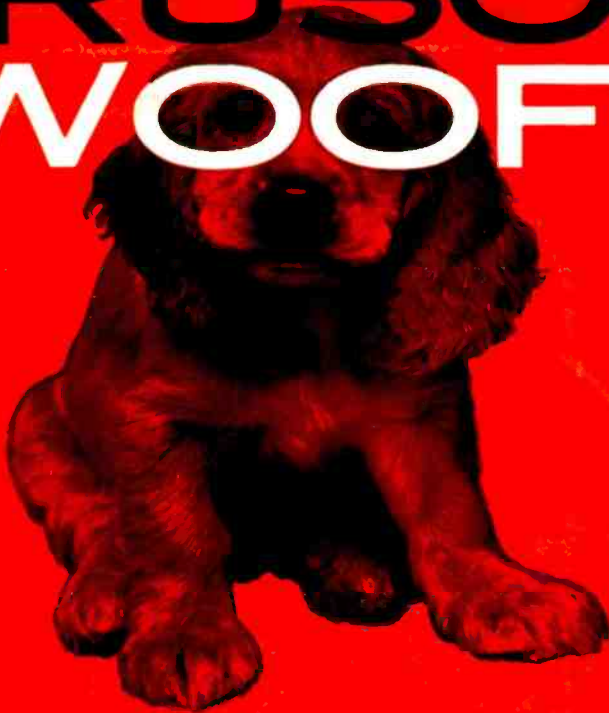
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