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volume 9 number 5

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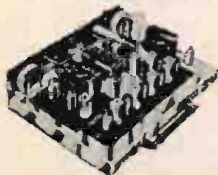
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AUTHORitatively Speaking

R. A. Israel, who takes us this month on the trail of that merry and ageless Gaul, Maurice Chevalier, is at present associated with M-G-M Records. He has been associated with other brands and makes of records, some of them his own, for the last twelve years. He began with Musicraft, in 78-rpm days, started the Heritage label, and handled a branch of the radio-TV transcription service of SESAC, Inc. He has managed recording ventures for Alan Jay Lerner, W. C. Handy, Ira Gershwin, Harold Rome, Lotte Lenya, and Betty Comden and Adolph Green.

Charles Rosen, author of "Where Ravel Ends, and Debussy Begins," is a pianist you have heard of. However, it is possible that you have not heard of his other occupations and attainments. For one thing, he teaches at M.I.T.—not the piano, but history and French literature. He holds a Ph. D. in the latter from Princeton, where he also did his undergraduate work, emerging *summa cum laude* and with a Phi Beta Kappa key. He spent two years in France on a Fulbright scholarship. His piano studies began when he was four years old, at his own insistence, and have never ended.

Martin Mayer is in Europe, working on another (!) book, but before leaving he managed on our behalf to interview Bill Colbert of Audio Exchange (see page 39). Mr. Mayer's last book, of course, was the best seller *Madison Avenue, U.S.A.* His next is a musical novel, *A Voice That Fills the House*, which Simon and Schuster will publish this month.

It would be silly, of course, to introduce Alfred Frankenstein to our readers (he's been with us six years) or to anyone else who reads the literature of music. However, we like to remind people occasionally that he's the man who tracked down the actual Pictures at the Exhibition which inspired a rather well-known piece of music from one Modeste Mussorgsky. Which perhaps requires the explanation that Mr. F. is one of the nation's leading art critics as well as one of the nation's leading music critics. This issue, he's got a new art to deal with. Read about Vortex, page 45.

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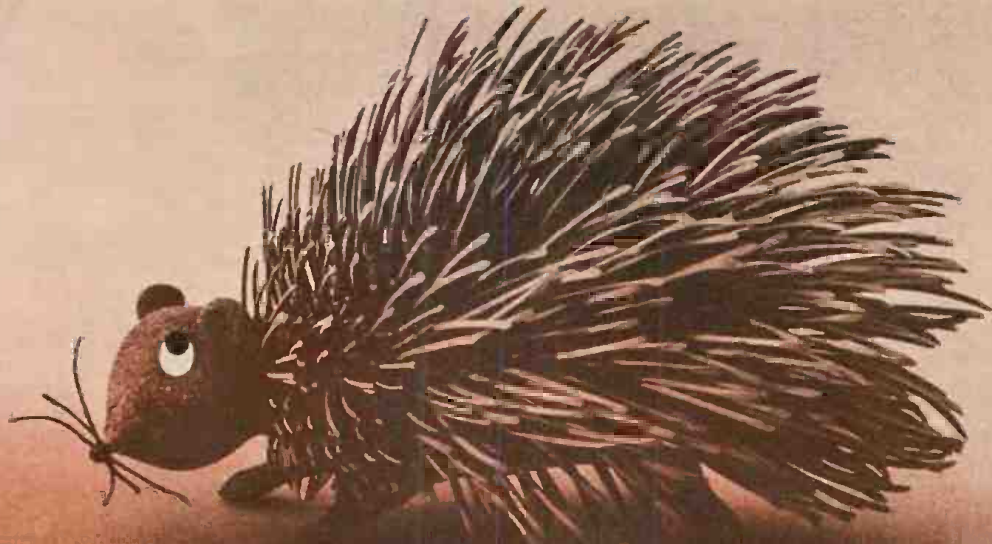
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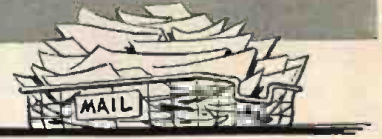
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LETTERS



One-upmanship Revisited

Sir:

The ubiquitous Mr. Pleasants has again demonstrated [February] the foolishness and transparency of being one who *knows* rather than *cares*. The moral of this is: Never be a smart aleck.

May I be among those who are regularly amused *at* rather than *by* Mr. Pleasants' musico-literary jigs and point out that it is (in Italian) "Un Ballo in maschera" and (in English) "A Masked Ball"? This is true as a matter of simple fact, and not just an exercise in one-upmanship, which discipline Mr. Pleasants' article is a poor attempt to imitate in musical terms.

I treasure your magazine, for reasons which even include Mr. Pleasants' occasional appearances—though in that respect only for the comic relief afforded.

Ed M. Clinton, Jr.
East Palo Alto, Calif.

Short Memories, Note

Sir:

Many thanks for Joseph Roddy's article on the New York Philharmonic [February]. If radio broadcasts are any indication, Mr. Roddy is quite correct about this season's orchestral improvement.

However, at least a few careful listeners and a host of trained symphonic musicians (I fall in the latter category) stand ready to take issue with certain often heard generalizations reflected in this article. A subjective myth which began in the 1930s has grown into a musical dogma in New York. This is the Toscanini fetish which will not down, it seems. In this light Mr. Roddy's statement "... the appointment of Willem Mengelberg ... yielded immense improvement, but—for the Philharmonic—it was only the beginning," needs to be drastically reconsidered.

For a moment, let us forget Toscanini's laudable democratic fighting spirit as opposed to Mengelberg's tragic political defection. We may also bypass personal preferences as to mu-

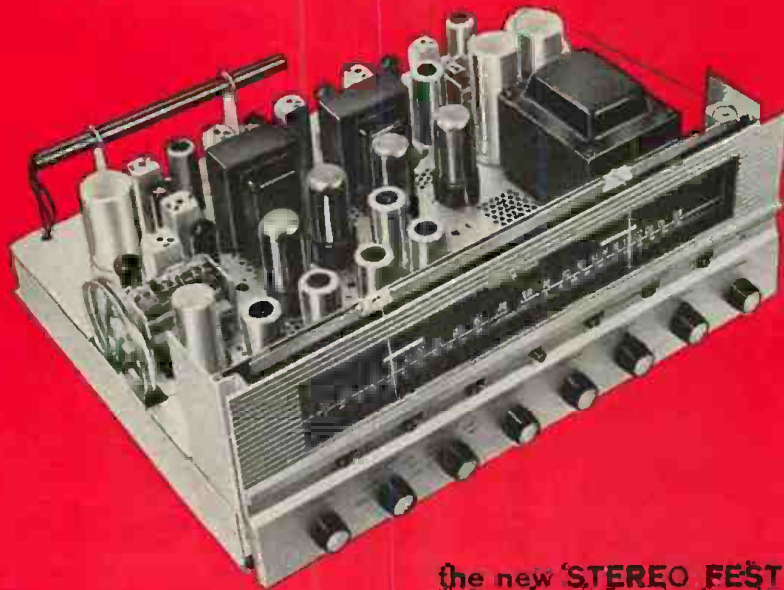
Continued on page 8

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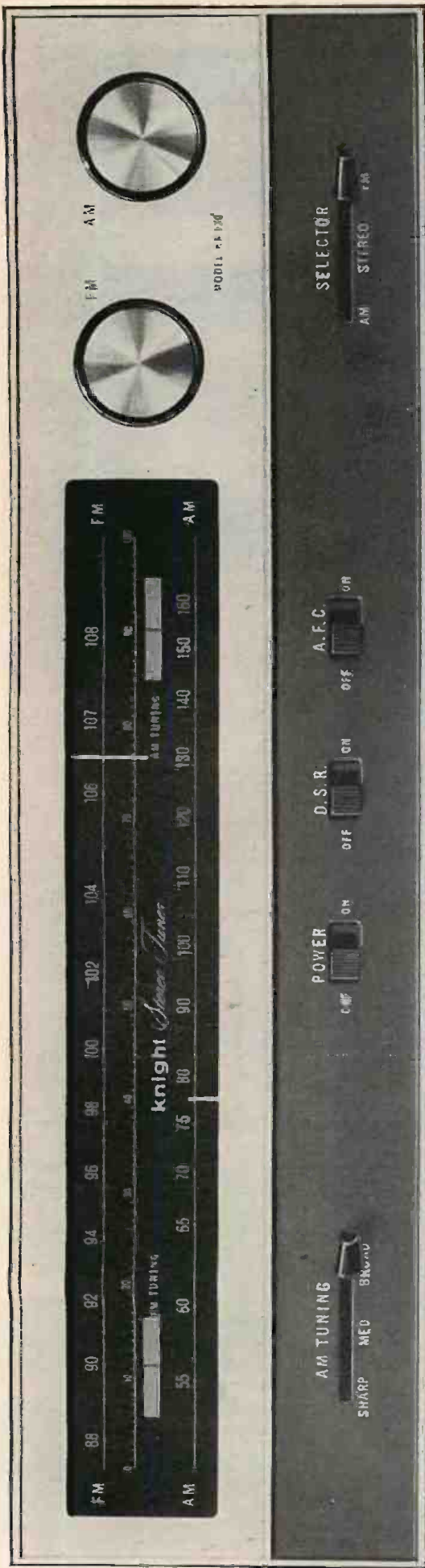
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LETTERS

Continued from page 6

sical interpretation of the symphonic literature. On the grounds of basically good instrumental ensemble performance it becomes clear that Mengelberg alone deserves the credit for raising the New York Philharmonic to its highest eminence as a symphonic group. Toscanini inherited a first-class ensemble which actually deteriorated somewhat under his leadership.

Mengelberg was correct in fact, if unprofessional in conduct, when he reprimanded the orchestra at rehearsals for playing so sloppily under Toscanini during one of their shared seasons. A careful comparison of the Philharmonic recordings made under the two conductors in the late 1920s will substantiate this. Try any of the recent RCA Camden reissues.

Toscanini was the better audience psychologist. He conducted few concerts and always left his listeners wanting more. Mengelberg appeared too often.

How regrettable that a musician who did so much to raise symphonic standards—and who has so many outstanding performances of major works on records—should be so often ignored by present-day musical commentators. Those with short memories or too few years behind them should take note; the evidence is duly preserved in the recordings.

Chester K. Davis
Las Vegas, N. M.

Vive la Reine

Sir:

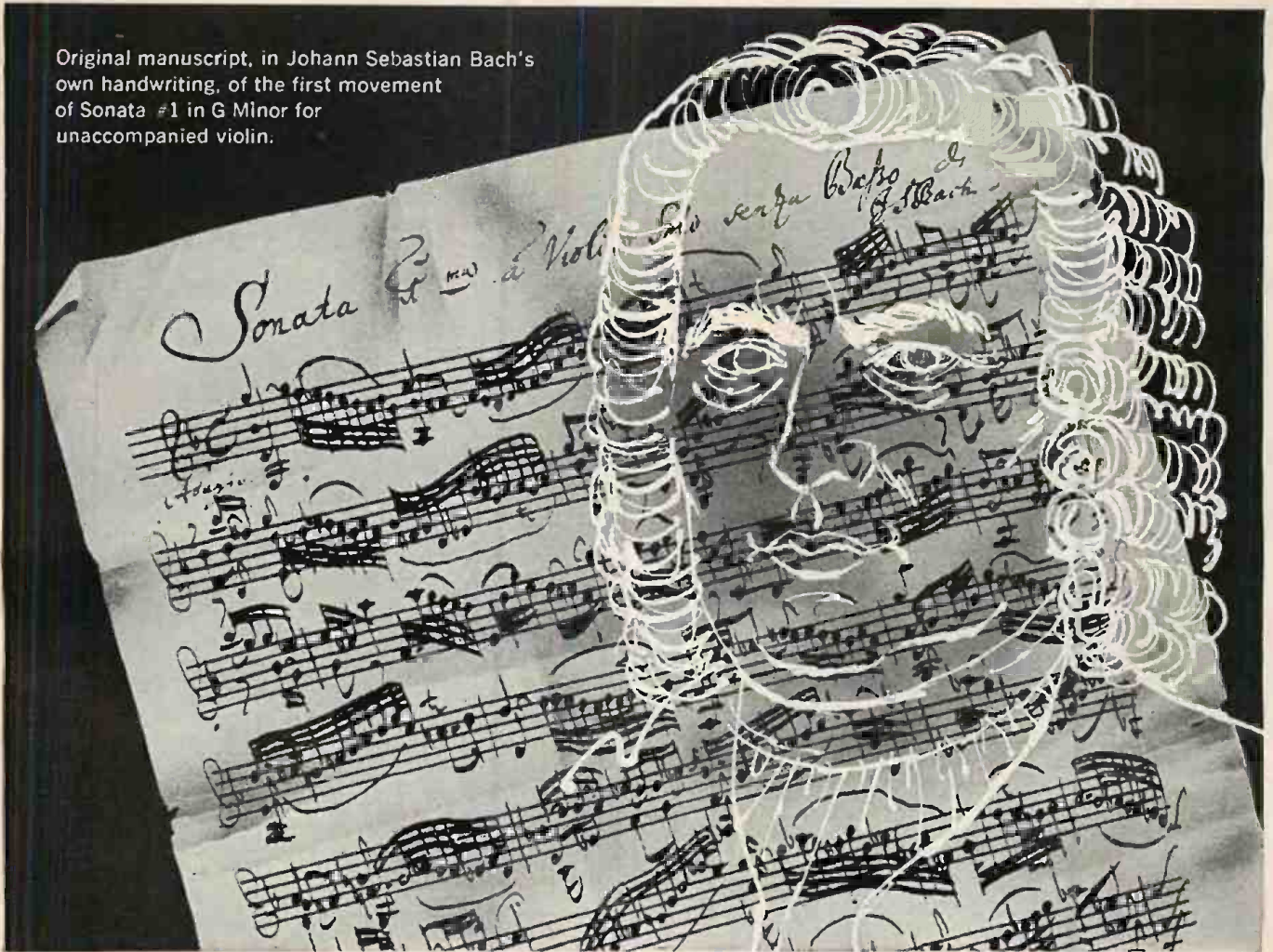
I was glad to see the letter of a Zinka Milanov fan [February] defending her recent recording of *Gioconda*. I am a great admirer of your magazine, though, as doubtless do many others, I sometimes disagree with your record reviews. Surely your opera reviewers in the past have been quite severe with Mme. Milanov. I have hardly seen a kind word for her from Messrs. Hinton, Steinberg, or Johnson. If you can find no one on your staff of reviewers with a predilection for Mme. Milanov, I am always available.

Every day upon rising from bed I face my high-fidelity set and ask the question. The tubes immediately start gleaming and from deep within the heart of the loudspeaker comes the reply:

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Otis H. Etheredge
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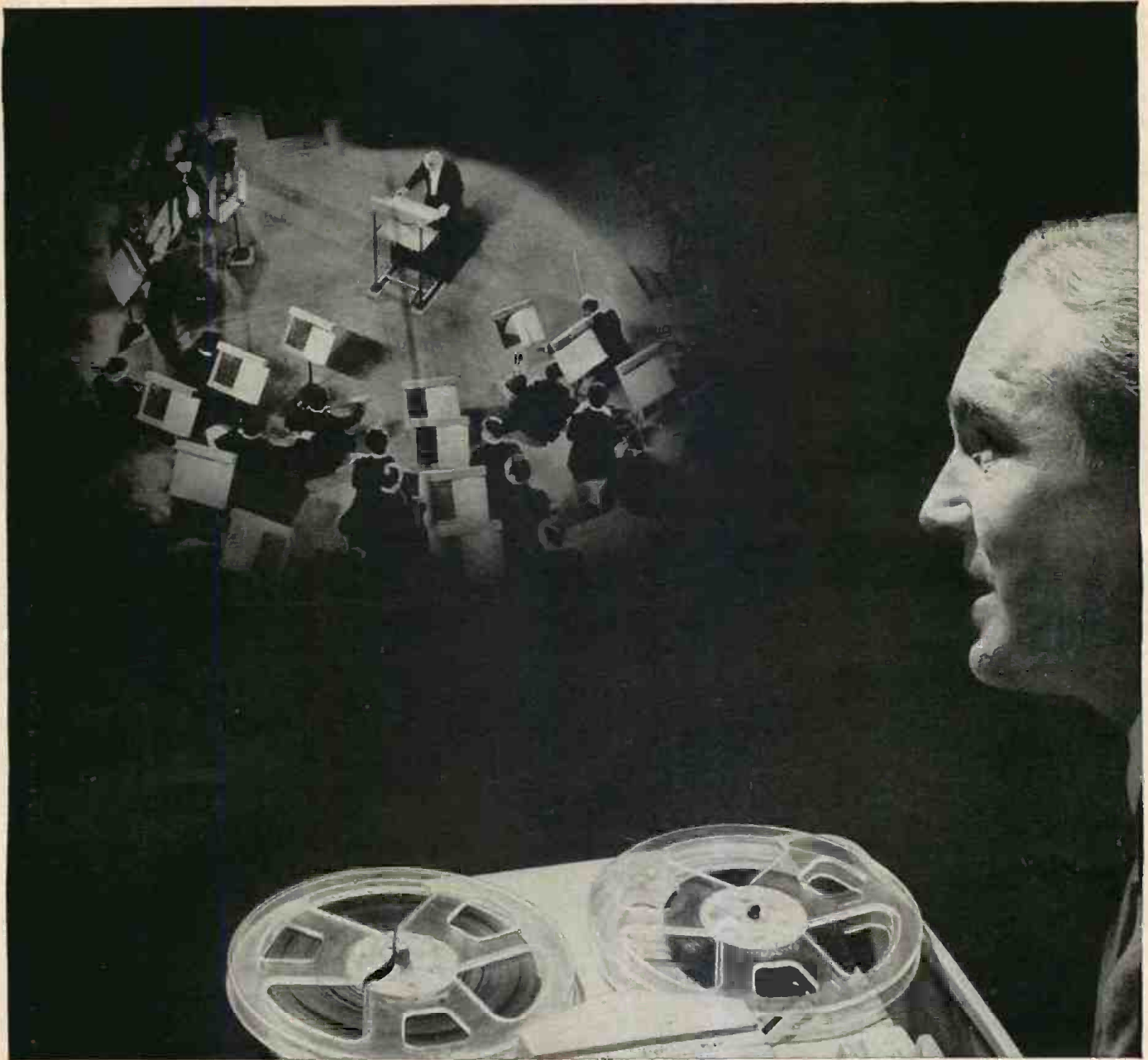
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HF86: Stereo Dual Power Amplifier for use with HF85 above or any good self-powered stereo preamp. Identical Williamson-type push-pull EL84 power amplifiers, conservatively rated at 14W, may be operated in parallel to deliver 28W for non-stereo use. Either input can be made common for both amplifiers by Service Selector switch. Voltage amplifier & split-load phase inverter circuitry feature EICO-developed 12DW7 audio tube for significantly better performance. Kit \$43.95. Wired \$74.95.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source — tape, discs, broadcasts—& feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Service Selector" switch permits one preamp-control section to drive the internal power amplifiers while other preamp-control section is left free to drive your existing external amplifier. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality . . . extremely versatile" — RADIO & TV NEWS LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

MONO PREAMPLIFIERS (stack 2 for Stereo) HF-65: superb new design. Inputs for tape head microphone, magnetic cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95. Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

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HF60 (60W), HF50 (50W), HF35 (35W), HF30 (30W), HF22 (22W), HF14 (14W); from Kit \$23.50. Wired \$41.50.

MONO INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52 (50W), HF32 (30W), HF20 (20W), HF12 (12W); from Kit \$34.95. Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HFS2: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Eminently musical"—Holt, HIGH FIDELITY. "Fine for stereo"—MODERN HI-FI. Completely factory-built: Mahogany or walnut, \$139.95; Blonde, \$144.95.

HFS1: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

FM TUNER HFT90: For the first time, makes practical even for the novice the building of an FM tuner kit equal to really good factory-wired units. No instruments needed. Pre-wired, pre-aligned temperature-compensated "front end" is drift free—eliminates need for AFC. Precision "eye-tronic" DM-70 traveling tuning indicator, supplied pre-wired, contracts at exact center of each FM channel. Pre-aligned IF coils. Sensitivity 6X that of other kit tuners: 1.5 uv for 20 db quieting, 2.5 uv for 30 db quieting, full limiting from 25 uv. If bandwidth 260 kc at 6 db points. Frequency response uniform 20-20,000 cps ±1 db. Has 2 output jacks: cathode follower output to amplifier, plus Multiplex output for FM Multiplex Stereo adapter; thus prevents obsolescence. Flywheel tuning, AGC, stabilized low limiting threshold for excellent performance from weaker signals, broadband ratio detector for improved capture ratio & easier tuning, full-wave rectifier & heavy filtering, very low distortion. "One of the best buys you can get in high fidelity kits" — AUDIOCRAFT. Kit \$39.95. Wired \$65.95. Cover \$3.95. "Less Cover, F.E.T. Incl.

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- ★ that has *no critical listening position* . . . allowing you, your family, any number of listeners to enjoy full, perfectly balanced high fidelity stereo almost everywhere in the room.
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See and hear why the 'Trimensional' TMS-2 has been called "the most significant loudspeaker achievement since the advent of popular stereo." Or write today for complete story. Desk P-12, University Loudspeakers, Inc., White Plains, N. Y.



Musical Renaissance

Cue Magazine recently released the information that this country "is on the threshold of a renaissance movement for fine music unequalled in our history." In a survey of its readers it discovered that 59.2% preferred classical music; 60.2% owned FM receivers and spent an average of eight hours a week listening to FM. As a result of the survey, *Cue* decided to devote an eight-page section in each issue to FM program schedules and to music in general.

Congressional High Fidelity

We were pleased to discover that a full two columns of the *Congressional Record-Appendix* were devoted to high fidelity. On the occasion of the Washington audio show, Representative Philip J. Philbin of Massachusetts read into the *Record* an excellent description of the growth of the high-fidelity industry, with special reference made to those famous Massachusetts concerns, H. H. Scott, Acoustic Research, and HIGH FIDELITY Magazine.

Incidentally, and to continue the political flavor of this item, Vice-President Nixon recently had a stereo high-fidelity system installed in his home.

This Summer in Europe

World Tape Pals is sponsoring a jamboree to be held in Munich this summer. Speakers, singers, tours, dinners, dances, meetings. . . . For more information, write Dennis Cooper, 14 Guilford St., London W. C. 1, England. Please include an international reply coupon.

For a thirty-day high-fidelity music tour of Europe, contact Travel-Inc., 1001 Connecticut Ave., N. W., Washington, D. C. The tour will be conducted by M. Robert Rogers and Pierson Underwood. Leaves New York by jet on May 8, costs \$1,295, and covers, among other cities, London, Amsterdam, Salzburg, Vienna, Venice, Florence, Paris, Rome, Milan, etc. With an extra \$450 you can have a five-day de luxe detour to Moscow.

Continued on page 14

HIGH FIDELITY MAGAZINE

for Ultimate Fidelity

SHERWOOD*

FM inter channel hush



A new noise muting system without loss of sensitivity



BURTON BROWNE ADVERTISING

Sherwood—the first tuner ever to achieve sensitivity below 1 microvolt for 20 db FM Quieting which increases station range to over 100 miles—and the only FM tuner selected for the Brussels World's Fair—Now gives you a noise muting system automatically eliminating noisy "hash" between channels, without affecting the tuner's sensitivity. FM tuning is easier than ever with "Inter-Channel Hush."

Other Important Features:

- FM Multiplex Output
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- Automatic Frequency Control
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Model S-3000 II FM (only) Tuner \$105.50 Net
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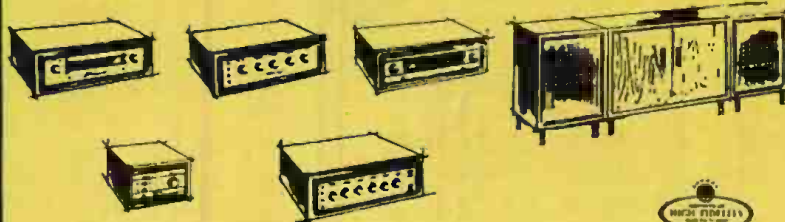
For Stereo FM Multiplex Reception —
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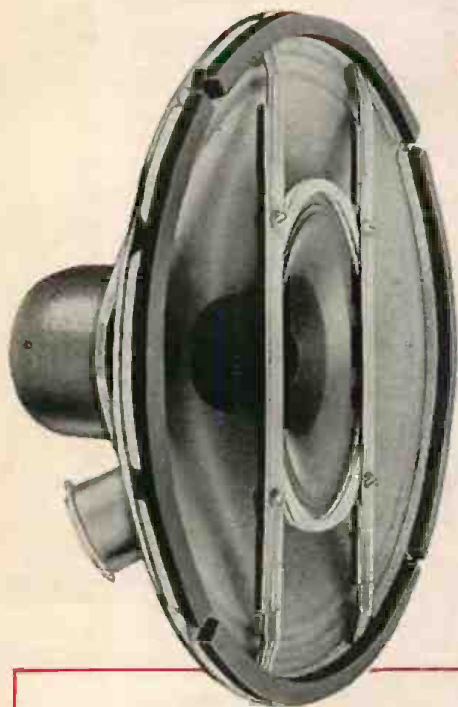
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*Outstanding honors bestowed by most recognized testing organizations.

How to get a lot of fine sound for only \$27⁵⁰



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Whether you want a basic speaker... stereo speaker... or an extra speaker... one listen will convince you that Sonotone's new CA-12A gives the brilliant performance you've been seeking.

Sonotone's high quality speakers cost less because the beauty is in the sound... not appearance. Unnecessary frills, chrome, and fancy packaging are eliminated. For fine craftsmanship at a budget price... get Sonotone. You'll *hear* the difference.

S P E C I F I C A T I O N S

Frequency range... 35 to 20,000 cycles	Impedance... 16 ohms
Resonant frequency... 50 cycles	Flux density... woofer—12,000 gauss, tweeter—9,500 Gauss
Crossover frequency... 2,000 cycles	List Price... \$27.50
Power handling... 40 watts average program, 80 watts peak	

Slightly higher in West

Sonotone's 8-inch WR-8—no other speaker gives you so much to like at so low a price!

Compare anywhere... WR-8 surpasses all other 8-inch speakers in its price class for fine quality reproduction.

S P E C I F I C A T I O N S

Frequency range... 55 to 15,000 cycles	Impedance... 8 ohms
Resonant frequency... 65 cycles	Flux density... 12,000 gauss
Power handling... 20 watts average program, 40 watts peak	Voice coil diameter... 1-inch
	List price... \$12.00

Slightly higher in West



Sonotone

Electronic Applications Division, Dept. LP-59

ELMSFORD, NEW YORK

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

Leading makers of fine ceramic cartridges, speakers, microphones, electronic tubes.

NOTED WITH INTEREST

Continued from page 12

Meat

Ben Snyder, president of Snyder Mfg. Co., has announced the formation of Tanglewood Angus Farms Club as a special service to a limited number of executives in the radio, TV, and housewares industries who want to give choice Black Angus steaks as gifts to friends and families. It is stated that club members will be hand-selected by Mr. Snyder, and will be able to order specific packages as anniversary gifts anywhere in the country.

One gift package of four giant-size Black Angus filets and sirloins will cost \$25; a family assortment will cost \$50. Interested persons can get in touch with Mr. Snyder at his company address: 22nd & Ontario Sts., Philadelphia 40, Pa.

We want to take this opportunity to advise our readers that, as far as we have been able to determine, there is no relationship between Mr. Snyder's Tanglewood Angus Farms and the Tanglewood Music Festival which takes place every summer near HIGH FIDELITY's offices. There may be times, however, when the stodgier members of our staff may have had their doubts, particularly on returning from a session at which the students have performed a newly created work of one of the student composers.

Traveling Demonstrations

RCA is making available to service, women's civic, and professional clubs what they call a presentation unit: it consists of a professional public speaker, a sound technician, and a station wagon full of old and new sound equipment. Appearing before professional and club groups, the unit presents the story of recorded sound, from tin-foil cylinder to stereo disc.

The program, entitled "The New Sound," is a nontechnical, noncommercial demonstration, and is provided as a public service. Club program chairmen may obtain available dates in their localities by writing to the RCA Shows and Exhibits Department, Camden 2, N. J.

Printed Circuit Boards

We had an item about printed circuit boards being, in our opinion, a blessing for the kit builder. Andrew Davidson of Princeton, N. J., says no, a thousand times no! He points out that flux can flow, and boards can split. True indeed; also true that repairmen dislike the boards... but we re-

Continued on page 16

HIGH FIDELITY MAGAZINE

NOW PERFECT STEREO PERSPECTIVE

BY REMOTE CONTROL!



THE FISHER

Stereo Master Audio Control

400-C

THE FISHER Remote Control

Model RK-1

World's first high-quality stereo remote control unit! Now you can achieve perfect stereo balance *right from your listening chair!* The RK-1 fits into the palm of your hand. Instantaneous plug-connection to THE FISHER 400-C—*all models.* The 30-foot cable permits it to be located anywhere in your room.
Complete assembly, **\$17.95**

Prices Slightly Higher in the Far West

It is well-established that, for maximum convenience and accuracy, stereo balance should be regulated *from the actual listener's seat.* With the 400-C and the RK-1 you can do exactly that! Because they were made for each other—and for you! The 400-C, finest of the stereo control centers, is now more versatile than ever. Remote Channel Balance and Volume Controls, *plus* independent bass and treble controls for each channel—these have been added to an already phenomenal array of features. **EIGHT** pairs of stereo and mono inputs. Hum, noise and distortion *completely inaudible.* Frequency response, 20 to 25,000 cycles. **\$169.50**
Cabinet, **\$17.95**

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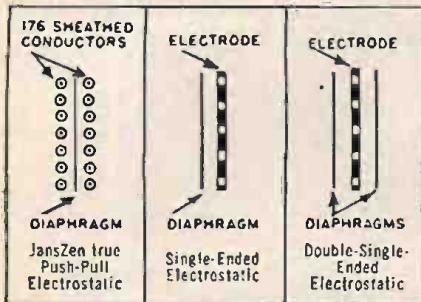
Concerning Electrostatics . . .

Among the many high frequency speakers available today, we believe the electrostatic merits special consideration for the serious listener. This is not to imply that all electrostatics automatically guarantee superior reproduction. When properly designed and carefully manufactured, however, the push-pull electrostatic will outperform all other types of tweeters in terms of *low distortion, excellent transient response, and wide range* — qualities most important to serious listeners.

As a guide for prospective purchasers, the manufacturer of the JansZen has compiled the following most commonly-asked questions about electrostatics:

Q. What are the basic differences between electrostatics now on the market?

A. Electrostatic speakers all utilize the electrostatic principle, but there the similarity ends. Three commonly-used electrostatic designs are shown below. After long and continuing tests of all types, JansZen believes that only the push-pull design really meets high fidelity requirements. Its balanced and opposing electrostatic forces operate simultaneously on both sides of the diaphragm — one pushes while the other pulls — to give precise control over diaphragm movement. In single-ended and double-single-ended designs, electrostatic forces acting on only one side of the diaphragm cannot provide the degree of control necessary for good transient response and low distortion.



Q. JansZen literature stresses "virtually massless diaphragms" and "sheathed conductors." Don't all electrostatics have these?

A. No! The JansZen diaphragm is the thinnest, lightest, most chemically stable material used in any electrostatic. Thus it has virtually no inertia to resist the electrostatic forces or to produce hangover, distortion, or poor transient response. The sheathed conductors are another JansZen exclusive that contribute materially to long, troublefree life and lowest distortion. 88 sheathed conductors, stretched taut on either side of each diaphragm, provide the controlling push-pull electrostatic forces. Tolerances as close as 1/1000-inch are rigidly maintained during the several hours required to assemble each JansZen radiator.

Q. How durable are electrostatic radiators?

A. JansZen's patented sheathed conductors and chemically stable diaphragms cannot oxidize — a potential source of electrical breakdowns. Radiators are thoroughly protected by rigid styrene frames and placed well behind

the grill cloth. No potential trouble spots have been found during JansZen's continuous accelerated life tests which age tweeters 10 years in 1; hence a straightforward 2-year written warranty is furnished with every JansZen

Q. JansZen electrostatics are called "mid/high range" tweeters. Exactly what does this mean?

A. While most electrostatics are limited to frequencies above about 5,000 cycles, the response of the JansZen extends down through the mid-range of 700 or 500 cycles depending on model. Thus, the JansZen may be used with any good woofer without the need for a costly separate speaker and crossover network to handle middle frequencies. The wide range of the JansZen is not achieved without cost, however. Extra care in the manufacture of the electrostatic radiators and larger, more expensive power supply components are required to insure that mid-range response retains the same transparent clarity that makes the JansZen so desirable as a high frequency reproducer.

Q. What is the purpose of the power supply in electrostatics?

A. In the dynamic speaker, a magnet furnishes the force to move the cone. In the electrostatic, the power supply furnishes "plus" and "minus" voltages to move the sensitive diaphragm. Special transformers in the JansZen power supply provide a step-up ratio which remains uniform from the critical mid-range to beyond audibility. This assures flat response throughout the wide frequency range encompassed by the JansZen — and with less than 0.5% total distortion.

Q. Aren't electrostatics quite inefficient?

A. The unusually flat response and wide range of the JansZen may make it seem less efficient than a less uniform tweeter whose efficiency is measured at some peak in the response curve. The JansZen can be used with any good amplifier capable of 20 or more clean watts output. When comparing efficiency, note that the JansZen requires no power-robbing attenuator pad in the woofer circuit; it readily balances with most good low frequency direct radiators.

JansZen*

*Including designs by Arthur A. Janszen and made only by NESHAMINY ELECTRONIC CORP. Neshaminy, Pa.

NOTED WITH INTEREST

Continued from page 14

member the first oscilloscope we put together, and the endless hours it took, and how much time was saved by the circuit-board technique.

Anyone else on this subject? The manufacturers would like to know how the majority feels.

Moravian Music Festival

We have been asked to report the dates of the Fifth Early American Moravian Music Festival and Seminar in Winston-Salem, N. C.: June 22-28. Thor Johnson is the music director; there will be concerts of music (primarily pre-1850) by an orchestra of thirty pieces; and there will be study seminars.

We note with interest, for example, that there will be included a symphony by Charles Hommann (c. 1830) which, the program points out, may be the first American symphony; it was dedicated to the Bethlehem Philharmonic Society.

Bennington, Vt.

Friend of ours—Loyal Nash—stopped in to see us some time ago, said he was surprised at how few high-fidelity enthusiasts there were in Bennington, whither he moved a couple of years ago (to Fairview Street, to be specific). Is that true, or doesn't he move in the right circles? He says he'll welcome a phone call or note from others who share his interests.

Chair Sponsors

The Springfield (Massachusetts) Symphony Orchestra has been unusually successful in raising additional funds through its chair-sponsor program. Under this program, business houses are invited to sponsor a "chair" at an annual fee of \$250 per chair. Thirty-nine local and national firms are now sponsoring one or more chairs of the orchestra, enabling it to make up the difference between total operating expenses and income from ticket sales, etc. Special rehearsal concerts are opened to chair-sponsors and their families, and much closer cooperation and involvement between business and orchestra are achieved.

This seems to us to be an unusual approach to an ever-present problem, and one which other orchestras might well examine closely.

CHARLES FOWLER



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THE FISHER 600 INCLUDES:

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FM-AM TUNER**
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**TWO 20-WATT
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Price Slightly Higher in the Far West

NEVER BEFORE IN OUR TWENTY-ONE YEAR HISTORY has there been a public reaction so overwhelming as that lavished on the brilliant FISHER 600—first presented at the California high fidelity shows. And there is a reason! The FISHER 600 is the *first* complete stereophonic *receiver*—everything you need, on *one* compact chassis: Stereo FM-AM tuners, Stereo Master Audio Control, two 20-watt Amplifiers. Simply connect two speaker systems and a turntable—and you have a magnificent stereophonic installation. The tens of thousands of visitors to our display rooms were uniformly impressed by the sheer *beauty*, and *simplicity*, of this incredibly flexible instrument. They were equally impressed by the demonstrations of the sensitivity of the FM tuner, which effortlessly brought in virtually all of the FM stations serving the area, even though the "600" was being operated at the very center of the second floor of a fourteen story hotel, and at least 150 feet from the street.

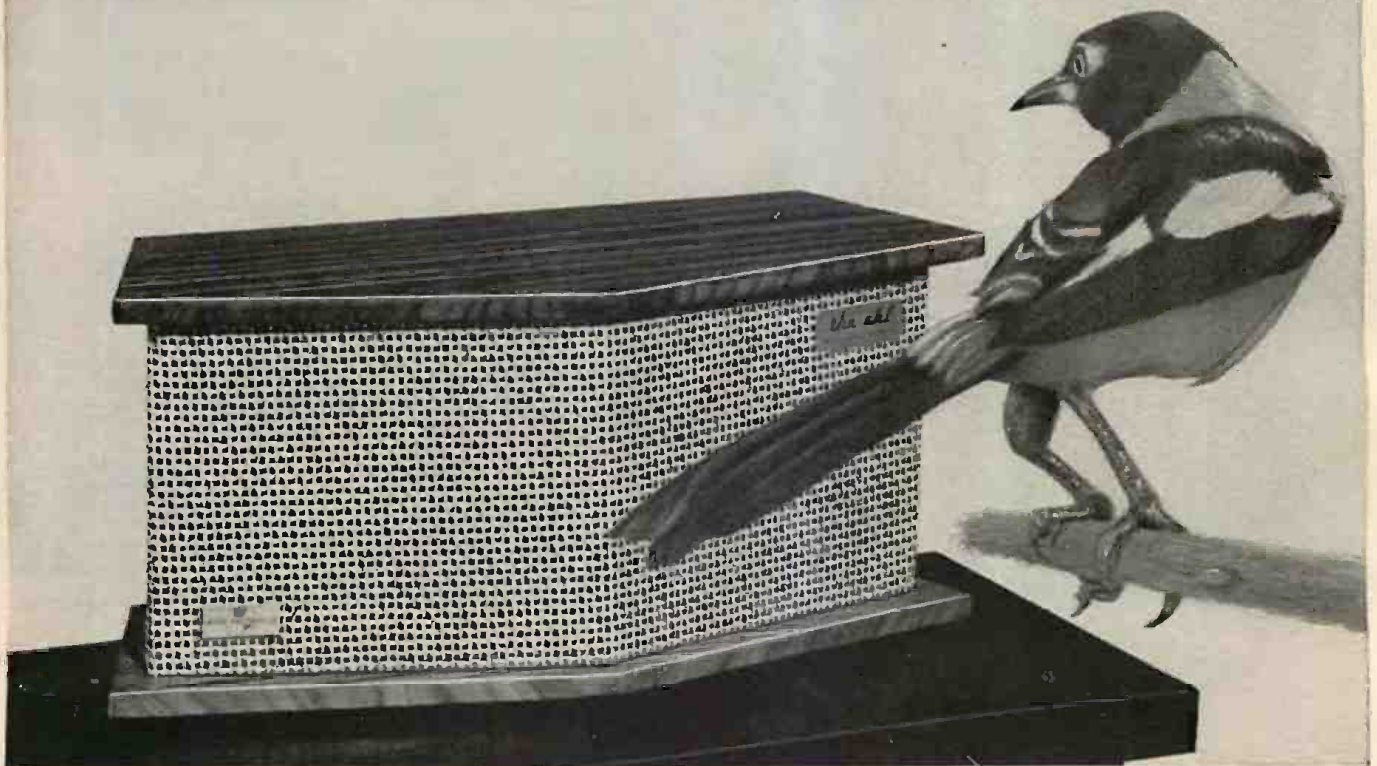
But the performance of Fisher tuners is already legendary. In the professional and quality field, more people own Fisher tuners than *all other makes combined!*

For the complete story and specifications on the world's first and finest stereophonic receiver, please write us today.

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a new tweeter that solves at least three of your speaker problems!



SOUTH AMERICAN TROUPIAL BIRD PHOTOGRAPHED AT TREFFLICH'S, NEW YORK

the 'ah!'^{*} electrostatic transducer

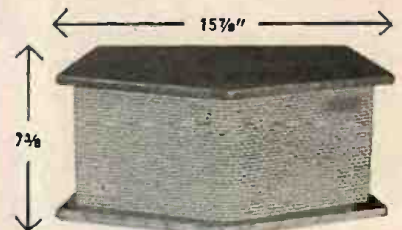
A Combination Mid-Range and Super Tweeter

- ① The 'ah!', because of its revolutionary new construction gives clear, transparent response on all frequencies from 600 cps to beyond the limit of audibility and has none of the limitations of tonal coloration and exaggerated peaks found in cone or piston type tweeters!
- ② The 'ah!', because of its omni-directional characteristics, offers tremendous advantages in your stereo system. The 'ah!' enables you to space out speakers to achieve the dramatic effects associated with wide separation *without* the disturbing "hole-in-the-middle" caused by the directional characteristics of conventional speakers . . . or by single-ended, high distortion, limited range electrostatic speakers.
- ③ The 'ah!' electrostatic transducer is superior in quality and performance to speakers selling for almost twice as much, but, because of expert research facilities and newly developed materials it is offered at an unprecedented low price . . . only \$49.95.

Nothing else to buy - R/C crossover network and AC power supply are built in. 8 or 16 ohm L pad may be added to attenuate tweeter, if desired.

^{*}An American-made speaker - patent applied for by COSMOS INDUSTRIES.

GUARANTEED FOR FIVE FULL YEARS, elements are practically indestructible.



Mates easily and quickly to any speaker made. Frequency Response: Full flat, lifelike midrange plus UHF coverage—600 cps to past the limit of audibility. Roll off 6 db/octave of speaker and crossover network below 900 cps; Backwave completely undamped. Impedance: Designed to match 8 or 16 ohms output of 15 to 50 watt amplifier. Crossover: Self-contained R/C crossover network; recommended crossover point between 650 to 850 cps. May be connected in parallel directly across any low frequency woofer without additional network. Sound Dispersion: Full 180° coverage (front and backwave) when speaker is mounted at least 6" from back wall. Distortion: Practically unmeasurable. Radiation area is 62 sq. inches. Polarizing Voltage: Fused currentless 1000 volt DC power supply. 110 volt AC power line. Hand rubbed genuine walnut cabinet, other finishes available on special order.

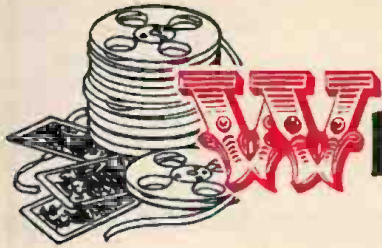
EAST COAST		the 'ah!' electrostatic transducer can now be seen at		WEST COAST	
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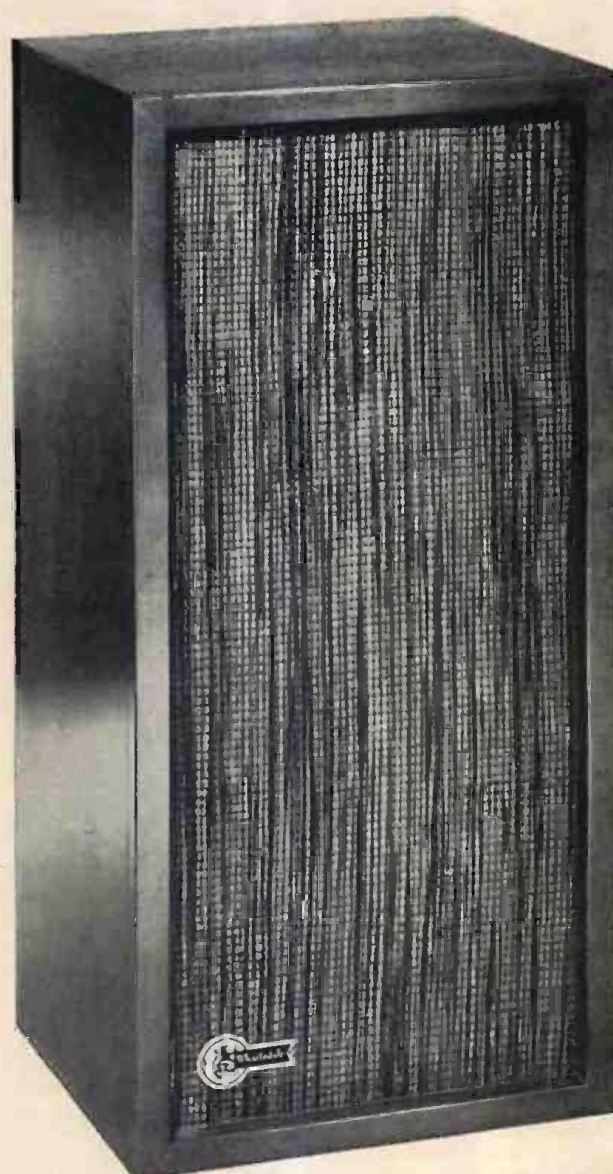
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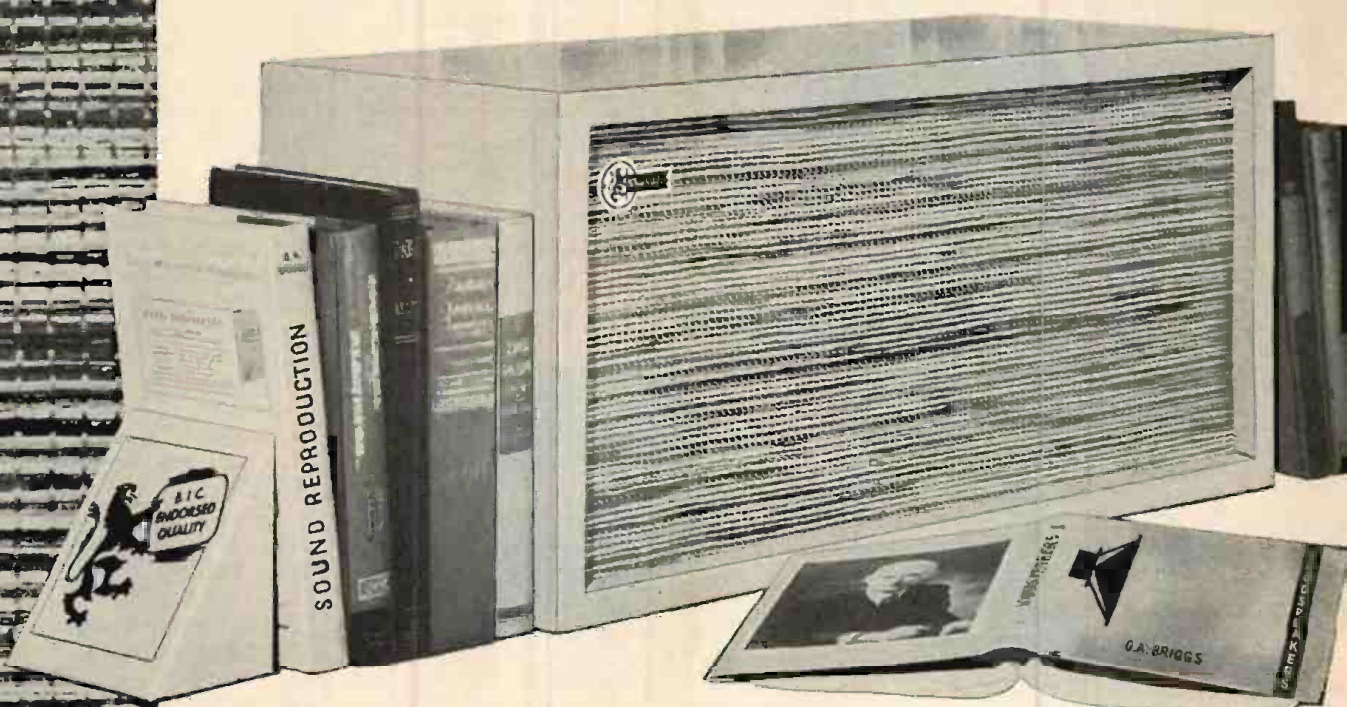
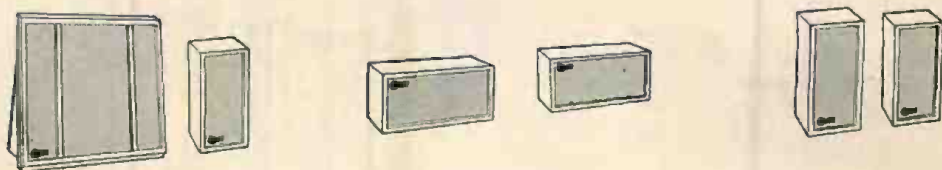
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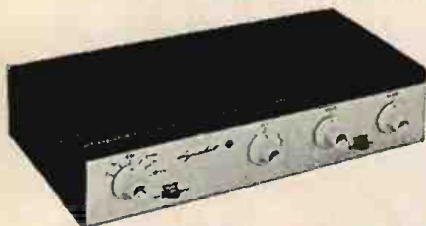
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Books in Review

Baker's Biographical Dictionary of Musicians: 5th Edition. The serious music lover who finds such comprehensive reference works as *Grove's Dictionary* far beyond his space and budget often faces a tough problem in the choice of a one-volume dictionary or encyclopedia. The main disadvantage is that where both general subjects and biographies are included, one or the other is liable to be skimmed—or both are treated in less than adequate fashion. Many of us have found the preferred solution in a combination of two separate specialized volumes—and particularly the aptly complementary pairing of the *Harvard Dictionary of Music* (1944, \$9.50), which omits biographies entirely, with *Baker's*, which confines itself to these (and individual bibliographies) exclusively. The latter, however, has been increasingly wanting in up-to-date materials, as well as more and more obviously cluttered with obsolete data. Happily, there has now appeared a completely fresh (rather than just revised and augmented) *Baker's*, one which, despite the retention of its original compiler's name, is entirely the work of that prodigious researcher, Nicolas Slonimsky (with a well-deserved credit line for the no less eagle-eyed cross-checking of editor Nathan Broder). For anyone who knows Slonimsky's reputation, the worth and reliability of the brand-new *Baker's* will be self-evident. For others, even a cursory dipping into the 1,855 pages of the present volume should speedily convince them that in its typographical clarity, inclusiveness of pertinent information (and especially of its detailed individual catalogues of both musical compositions and books on music), this is one of the most convenient and informative, as well as the most up-to-date, reference works in its field. And for good measure, Slonimsky provides a preface which is at once a lucid statement of his work's scheme of organization and scope and a characteristically vivid and witty exposition of a musical researcher's special headaches and consolations (G. Schirmer, Inc., \$18.00).

The Collector's Chopin and Schumann and The Collector's Haydn, the two new releases in the "Keystone" series of pocket-book discographies, are updated expansions of critical surveys which ran serially in the pages of this journal: Harold C. Schonberg's Chopin in June 1955 and Schumann in

Continued on page 24

HIGH FIDELITY MAGAZINE

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See her sitting there so neat. And I tell you very confidentially... the 6973's got POWER... real power for such a small "bottle". Four of them, in twin, push-pull class AB1 circuits, put 20 watts of power into each of two output-transformers to give you the brilliant stereo sound you dream about. With the flip of a switch, you can parallel the twin circuits for 40 husky watts' monophonic power output. Big on power... small in size... long on low-cost design possibilities... everything about RCA's 6973 beam-power tube makes sweet news.

Whether you're designing for monophonic or stereo high fidelity, you'll want to hear the many other facts your RCA Field Representative can give you on the RCA-6973. For technical data, write RCA Commercial Engineering, Section E-74-DE, Harrison, N. J.

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RADIO CORPORATION OF AMERICA
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Continued from page 22



You've dreamed of "picture on the wall television". It's yours now with the new Fleetwood da Vinci . . . the set designed for custom installation . . . designed to be framed, as a picture, in a frame just right for your decor. Fleetwood's new slim design lets a bookcase give a perfect "built-in" appearance without actually building in.

Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

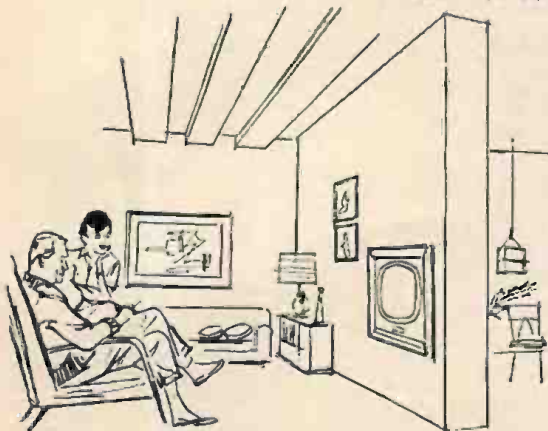
*Diagonal measure,

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September 1956 and December 1957; C. G. Burke's Haydn in 1952-3. In addition to covering the latest pertinent recordings, the former's new materials include an illuminating introduction to the Romantic Age and its pianistic traditions, as well as concise biographical sketches; the latter's are a characteristically ebullient preface on the special significance of the LP revolution to the rediscovery of Haydn, a biographical sketch, and an addendum by Arthur Colm which evaluates the pertinent releases that have appeared since mid-1957. The approaches are as different as the personalities involved, but all the critics concerned are unsurpassed in their close familiarity with their specialized repertoires and in the persuasive communication of their own enthusiasms (Lippincott "Keystone" paperbacks: Schonberg's *Chopin and Schumann*, \$1.45; Burke's *Haydn*, \$1.65).

Handel (2nd Ed., Rev.), by Herbert Weinstock, sounds a bibliographic fanfare for the Handel Bicentenary Year with appropriately majestic pomp, for it is an uncommonly handsome (both in format and in its twenty-six reproductions of contemporary portraits, prints, and manuscripts) and large-scaled work, one which traces the composer's varied careers in absorbing detail, includes all his known letters, and paints as background a Hogarthian panorama of musical life in Germany, Italy, and particularly Hanoverian England. First published in 1946, Weinstock's biography embodies in its new edition innumerable minor corrections and clarifications of factual data derived from Deutsch's great *Documentary Biography* of 1955 and other even more recent discoveries of Handelian scholarship. Yet its prime appeal remains in the gripping story it tells of the trials and triumphs of surely the most extroverted and protean of all composers. Everything is here except a resolution of the mystery of how such a *bon vivant*, indefatigable impresario, and versatile jack-of-all-musical-trades was able to achieve not only the grandeur but also the sweetness of the musical legacy we are perhaps only now beginning fully to appreciate (Knopf, \$7.50).

Famous Mozart Operas. The scheme of Patrick Hughes's "analytical guide for the operagoer and armchair listener" is as simple as it is familiar: his 253-page book is essentially a series

Continued on page 26

The Dream Amplifier

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Hum and Noise: Only 1/1000th of 1% of full rated output!
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Only a quality cartridge will adequately recreate for you the near-perfect musical image inherent in today's disks. And only a properly engineered cartridge will treat your records *gently*, preserving every delicate nuance for the next playing, as well as revealing it in this one.

Even one listening session will convince you that the FAIRCHILD 232 is such a cartridge, but only extended listening can reveal the full capabilities of this superb transducer, or its amazing kindness to Stereo records. It's today's most wanted Stereo cartridge, by all who appreciate good sound. Once you hear it, you will want it, too. Its cost—modest when compared with the quality of its performance, or the value of the records it will *protect*. Audiophile net \$49.50

And, if you really want the best possible sound, buy a complete Fairchild "front end." The 282 STEREO ARM is ideal for use with the 232 cartridge, which it takes interchangeably with all other Fairchild cartridges (and many others as well) in a convenient plug-in slide. It comes complete with two long shielded cables, ready to plug into your preamplifier, and a separate, insulated ground wire to eliminate all possible sources of hum pickup. Designed for perfect tracking and easy handling. Finished in handsome black anodized gloss. Audiophile net, \$42.50

A Fairchild TURNTABLE will complete the "perfect installation." Available in one or two speed models as the 412-1 or 412-2, these tables all have hysteresis synchronous motors and exclusive *two-belt* drive, with four independent vibration-isolating elements. They are therefore the quietest tables and most reliable available, and are guaranteed to exceed NARTB professional specifications. 412-1, Audiophile net, \$99.50; 412-2, \$129.50

Hear these Fairchild components at your dealer, or write to Dept. HF59.

FAIRCHILD—"The Sound of Quality"

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BOOKS IN REVIEW

Continued from page 24

of program annotations for five operas (*Die Entführung aus dem Serail*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*) with disc-side references to British and American "complete" LP albums. Its distinction lies in its enormous detail (some sixty-three pages are devoted to the discussion of *Don Giovanni* alone), its liberality of musical examples (over 300 in all), and its author's obviously passionate love for his subject. Hughes (who, curiously enough, is a reformed British jazz composer and band leader, and more recently a popular broadcast commentator) does not merely recount the "stories of the operas," but provides extensive background information and often penetrating psychological as well as technical insights into the workings of the composer's and his librettists' minds. And perhaps most satisfactory of all, he devotes unusually specific attention to the too often neglected felicities of the operas' orchestrations—and even provides a special index by which his detailed references to individual instruments may be easily traced in the main text. My only complaint is that the musical quotations in these otherwise irreproachably designed and printed pages are reproduced in inexcusably hard-to-read diminutive manuscript, but this relatively minor defect should not deter anyone who owns even one Mozart opera on records from discovering how richly a mentor like Hughes can augment and deepen his enjoyments (Citadel Press, \$4.00).

More Essays from the World of Music. Those who used to read Ernest Newman's weekly columns in the *London Times* will need no prompting to add the present second collection to their treasured copy of an earlier volume. The new book can't be more aptly described than by the words Newman himself applied to George Bernard Shaw's *Music in London*, which he reviewed in a 1932 *Times* piece included here: "I do not know how these articles struck people at the time; but today they strike me as being by far the most brilliant things that musical journalism has ever produced in this country, or is ever likely to produce. . . . [He writes] in a style that, for pace, for directness, for point, for wit and humour, for variety of colour, makes the best that is being written by the musical critics of today look third-rate" (Coward-McCann, \$5.00).

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- style
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PROFESSIONAL STEREO-MONAUROAL AM-FM TUNER KIT

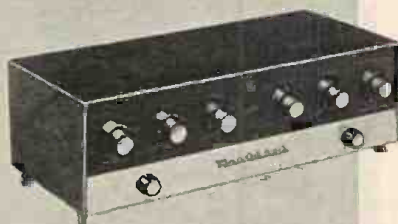
MODEL PT-1 **\$89⁹⁵**

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

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

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

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

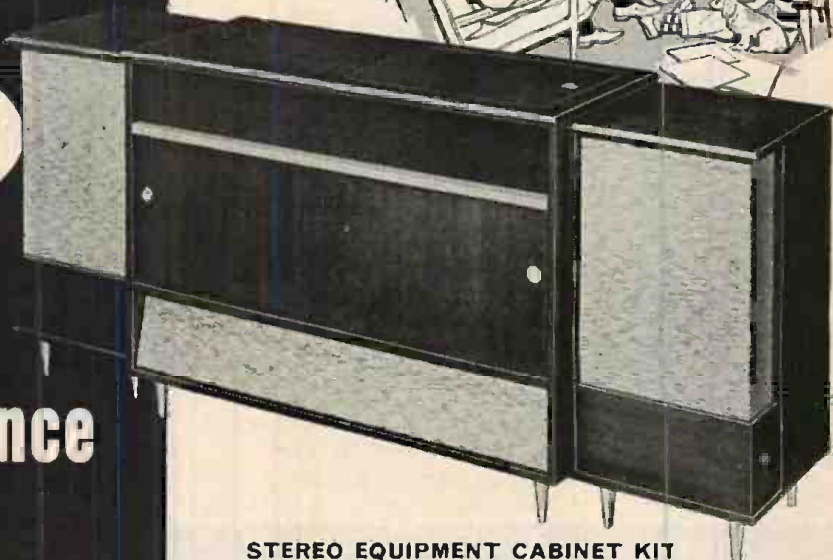


STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149⁹⁵**
Shpg. Wt. 162 lbs. (specify wood desired)

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

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



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HEATH COMPANY

Benton Harbor, 8, Michigan

 a subsidiary of Daystrom, Inc.

MONAUROAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

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



HIGH FIDELITY TAPE RECORDER KIT

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

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

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



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

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

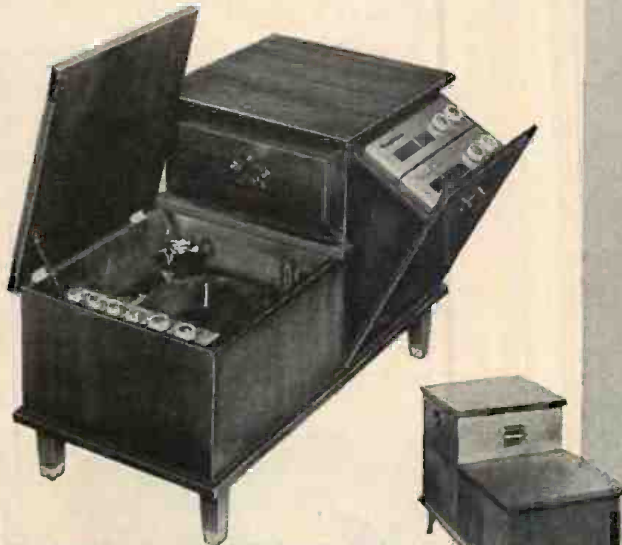


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

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



TRADITIONAL
Model CE-1T Mahogany

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

CHAIRSIDE ENCLOSURE KIT

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

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¼" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

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



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

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

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HEATH COMPANY

Benton Harbor, 8, Michigan

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

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



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

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





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

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

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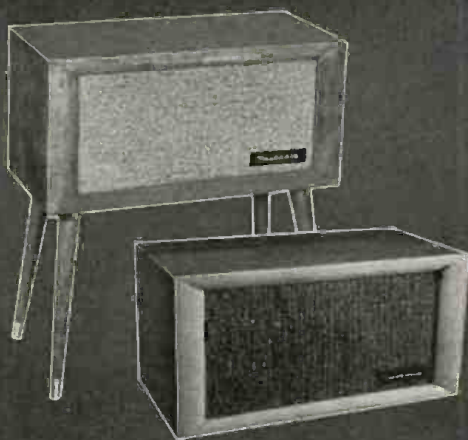


ELECTRONIC CROSSOVER KIT

MODEL XO-1 \$18⁹⁵

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





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MODEL SS-2 **\$39⁹⁵**

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"LEGATO" HI-FI SPEAKER SYSTEM KIT

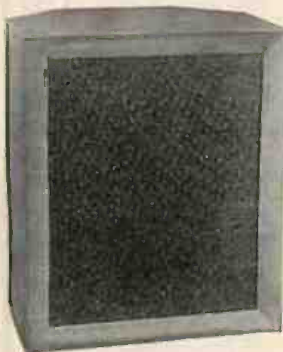
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"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

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



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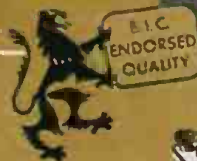
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Music Now—and Then

WE ARE THE BEST audience for music, you know, that ever has existed, and not only in quantity—our huge numbers—but in quality. The cloaked gentlemen of Elizabeth I's court, however well versed in madrigals, were not our equals. Neither were the barons around the great Frederick, though they may have touched elbows with Bach. And neither were the twenty thousand Viennese who turned out for Beethoven's funeral. In that man's day, someone who went to hear the first performance of a Beethoven concerto was also likely to be entertained, *between movements*, by a violinist playing a fiddle upside down, or some such antic. Can you imagine that happening today in Severance Hall or the Academy of Music? We would probably try to lynch the joker, and perhaps the management as well. We have come to put a high and serious value on music; we yield it our most scrupulous attention, and we idolize the composers who have given us this marvelous stuff.

Depending, of course, on when they were born.

Now this is a strange fact, and I assure you in advance I have no quite satisfactory explanation for it, that the music to which we accord this great devotion is overwhelmingly music written more than a generation ago. There are always a few exceptions. *Carmina Burana* is a hit, and *Dialogues des Carmélites* may prove a successful record. But commonly the concert manager or record executive who wants to look his creditors in the eye puts his trust in Beethoven, Brahms, Tchaikovsky, and their ilk. He simply cannot depend for profit upon music written in our time; the harsh fact is that we won't pay to listen to it.

There's your paradox: an age that generates an unprecedentedly vast and avid audience for music, but generates no music they will accept. There must be something wrong either with us or with the music.

I think the wrong is with both, but not in equal degree. Take us first. We work hard at our listening, but maybe we are not sufficiently adventurous with it. Not that we can be very vigorously blamed for this. Most of us, a few times, have made the venture, into concert halls or record stores, and have been sold juiceless trivia for our good money. To use a novel expression: twice burned, thrice shy. We do not want to hear what one musical scholar has written subtly to amuse another musical scholar. We will go instead to Bach, Beethoven, Brahms, and Tchaikovsky, because, whatever their techniques (which we need not understand) they are addressing us, and with the elements of our lives and feelings: love, battle, dignity, grief. They did not mind being obvious,

these men, because they had the final authority to be obvious: you cannot say something big without being obvious. It is possible to be *too* obvious, and thus to fail—i.e., someone will have said it better before. But no artist ever became great without taking a chance. For us, the public, the last practical question is: are we encouraging enough?

Now we come to the music. The composers have troubles, make no doubt of that. Virgil Thomson, one of the very best of them, has depicted some of the troubles, quite dispassionately and indeed with good humor, in a late issue of the *Atlantic*. His discourse is largely concerned with change in music, and with newness in compositional invention, but it brings up something the listening layman may not realize. It may be very well for us to say that Brahms's way of writing was quite satisfactory, we'd like more of the same product, and why cannot today's composers simply continue in the same technique? They can't answer except by saying they cannot. They cannot really be at their very best unless they are (at least in some part) inventing or incorporating something new. This needn't be explained, because it has been proven as a fact.

To call forth a newness of the kind that informed Handel, or Beethoven, or Wagner, what is needed, then, that we do not have today? It is a puzzling question. Thomson simply puts the problem largely: "All the arts are in a low part of their curve, because the world is up to something else." That is probably true, but I think a little more specific analysis is possible. It would seem, if we look backward, that great new art has sprung up mostly as a way of allying feelings to understanding. It has done best when the cosmos was most black-and-white, when there was a plainly comprehensible goal to be sought, a plainly comprehensible barrier to be breached, and a plainly comprehensible evil to be avoided or destroyed. In other words, a moral content is needed, and it too must be new and vital.

This is what we don't have. The lack may be a plain and practical aspect of our civilization, something we must put up with, but I don't think so. I think it is a *hole* in our civilization, and quite repairable.

We have plenty of good musicians, and other artists. And they keep practicing and practicing, but they have nothing, really, to start work on. This is not their fault: art cannot feed itself. And it cannot feed on science, which is remote and specialized. Our lack is the link between. Something's gone that we have not had the sense to miss. We have no philosophers. J.M.C.

AS THE EDITORS SEE IT



the seven sunny decades of maurice chevalier

by R. A. ISRAEL

"This is not a singer, this is not a diseur, this is not a conjurer of the fantastic, this is not a comedian, this is a creator of personages. That which he creates alone every evening on the stage is not a 'number,' is not even a 'recital.' It is a work which belongs to the realm of l'Art-Dramatique."

MARCEL PAGNOL

Studio Virgine



FOR OVER FIFTY-EIGHT YEARS, Maurice Chevalier has been spreading his own gospel in a manner that is at the same time both highly personalized and universal. There is not a boulevard in Paris nor a street in London or New York that has not somehow been touched by his particular brand of sunlight, for essentially Chevalier's art is founded on the message of "joie"

—not in the sense of flippancy towards life, but as an antidote to dreariness. Chevalier prescribes in much the same way as a doctor does . . . and his remedies have "cured" millions who have seen him on the stage or in films and have heard the myriad recordings he has made during the past four decades. What are the origins that produced "Maurice"? What are the techniques that comprise his remarkable artistry?

Today Chevalier is in the midst of a renaissance primarily brought about through his phenomenal success in *Gigi*. Once again his name is becoming familiar throughout America. His recording from the sound track of *Gigi* is on every best-seller list, the Lerner-Loewe tune *Thank Heaven for Little Girls* is a continuing hit, and Chevalier's three 12-inch solo LPs for M-G-M are winning such favorable response that Arnold Maxin,

M-G-M's recording chief, has cut additional sides for future albums. Through special invitation, I recently attended two of M-G-M's Chevalier sessions. They proved to be a revealing and rewarding experience. Chevalier is a bundle of restrained energy during a recording session, but there is nothing frenetic about it. He is a "pro" through and through, and the proof of this was in the reactions of the men around him. Everyone—musicians, engineers, Maxin himself—had a sense of "being on," of being in the presence of a creative mind thinking, acting, dancing, evolving each approach to each song as the session progressed. Even during a recording date, when there is certainly no need to elaborate a lyric through gestures, Chevalier instinctively acts out the story line of a song. In *She Didn't Say Yes*, *She Didn't Say No* he made little pleading gestures and coquettishly pulled at his fingers in the manner of a shy young girl, occasionally making a sliding motion with his arm and hand extended, indicating the hesitant advances of a love-struck female. Later that week at his penthouse apartment in the Waldorf-Astoria he smiled when I started to discuss this acting-out at recording sessions: "I don't know exactly what I'm going to do with the songs. You see, I must do a 'little something' that has not been done before with the American songs."

This, of course, is a characteristic understatement, for Chevalier's "little something" is in actuality the structuring, the molding and forming of the song to blend with his basic personality. Given a lyric that is in any

way descriptive of a situation, he will weave its emphasis around until it has taken on a story-telling aspect, enriched and warmed by his own inner projection and outward dramatization. For this reason Maurice Chevalier's recordings have always possessed a special glow and vibrancy; they are not merely recordings, they are recorded performances. I shall never forget his pantomime "walk-off" at the end of the final take of *Please Don't Talk about Me When I'm Gone*. When he first ran through the number, it appeared to be structureless, to have no meaning to him whatsoever. By the time he completed the final take he had transformed this sentimental song into a softly strident vaudeville number, actually simulating an "exit" at the end of the number, with head tilted up, back arched, his arms extended and a broad grin lighting up the entire studio. "What a show!" exclaimed one of the musicians.

After each take Chevalier would walk with determined gait towards the control room where a special chair was always ready for him. As he listens to the playbacks, his entire countenance changes. He is a diagnostician, introspective and reflective. Once again he relives the performance—gesturing quietly to himself, lifting an eyebrow, smiling, frowning. If he likes it, he says, "C'est bon" and walks back into the studio where the musicians are rehearsing the next number. Chevalier and Maxin have developed a very close rapport. Maxin's respect for Chevalier as an artist is at once apparent, and he shares with Chevalier the willingness to experiment. During the second session Chevalier evolved his own approach to Kurt Weill's *September Song*. This off-beat programing on the part of Maxin turned out to be one of the high lights of the day. After a few preliminary attempts Chevalier sang this classic ballad with great simplicity and economy. "This is a beautiful song," he said to me, "when sung by a man who can really feel it—but it can't be sung with too much sadness because then it becomes a 'leaking' song. I like

the people to feel that I have sentiment but I don't like to overdo it and make a show of it like some artists—to so work the heart of the audience that they collapse! I like sentiment, but I don't want them to feel that I am playing on it."

At the end of the first session Chevalier recorded a number with a skeleton orchestra. It was cut as a single, and is called *Nobody Throw Those Bull*. The song is from the show *Whoop Up!* by Norman Gimbel and Morris Charlap. It was the last song of the day and admittedly everyone was a little tired. But no one had any idea of what was about to take place! Without exaggeration, I can say that *Bull* will become a classic Chevalier performance in the pure Comique tradition. The character in the show is a guttural French-Canadian Indian who proudly sings about his son who is performing in a rodeo in New York. Suddenly a transformation took place. The beguiling Chevalier charm was replaced by a new character—rough-hewn, tough, loud, boastful, and thoroughly winning. Chevalier grimaced at the microphone, bent down low, shouted at the ceiling. Everyone in the studio was delighted. Maxin beamed. We had witnessed an act of artistic creation. The characterization, full of bravado and gusto, provided a magnificent curtain.

Maurice Chevalier has never resisted new collaborations, experimentation, or change; and in fact his flexibility in this regard is one of the prime reasons for his continued success as a public entertainer. The Maxin-Chevalier combination is reminiscent of other associations which also represented points of departure for France's greatest popular artist: Chevalier and Darius Milhaud (*The Beloved Vagabond*, 1939); Chevalier and Irving Thalberg, a relationship that led to his becoming an American film idol; Chevalier and René Clair (*Le Silence est d'or*, 1947), a turning point in his film career in that he here portrayed an older man for the first time; etc. However, in spite of this diversity, there has been a



The "Urbane Optimist": formative (right) and final.



The "Comique Excentrique": at right, in *Ma Pomme*.

consistency in the quality of Chevalier's material that is best exemplified through the large legacy of his recordings.

Chevalier emerged as a popular artist like a plant responding to earth, sun, and water. His early environment was saturated with musical theatre of a variety virtually unknown in America. The French popular music hall theatre, at the turn of the century, prominently featured the comic monologue or sketch—the outlines of a very simple story, usually portraying an affair of the heart or illustrating some homely bit of philosophy. There were also the famous mimes of the period, and innumerable jugglers. Inside the cabarets a new type of song was developing—the intimate love ballad now so closely associated with France. Touring companies visited the provinces regularly, and great stars emerged whose names are now veiled by the passage of years. These performers were all individualists, creators supreme—to whom the integration of gesture, movement, and voice was second nature. Felix Mayol, Dranem, and Polin, famous music hall artists of the Nineties, were little Maurice's gods, whose performances he and his mother (La Louque) used to follow devotedly at the Cirque d'Hiver or occasionally at the famous Eldorado, where they would sit in the gallery. In his suite at the Waldorf lately, Chevalier reflected upon the varied styles of these famous entertainers of his childhood and early professional career: "To me Mayol has been the most *sympathique* in all the world. His gestures were feminine in a virile way—but charming—you had to



The international star: Chevalier in England.

love him. He always spoofed women in a way that was almost a homage. Mayol was very handsome. He had the face of a prince. Some music hall performers are more distinguished than others who are more aggressive. Jack Benny never pushes. He's a gentleman. So was Mayol. Polin, on the other hand, represented a kind of ingenious fellow doing his time as a

soldier. He invented stories to get fun out of the military service and he spoofed them in such a cute way. Even Fernandel has taken from Polin. The great comic and wit of the time was Dranem. He played a kind, naïve fellow, but he was not naïve himself. He had a great understanding. Mayol had the widest appeal of the three—the most completely popular even in the small towns of France." At least something of these great music hall artists has been preserved for us through photographs and the numerous Pathé recordings that were made during the early part of the century.

Mayol, Dranem, and Polin were top professionals and adored by everyone, but it must be remembered that this was long before the advent of radio or television and that although these established performers toured constantly, they could not satisfy a mass audience craving diversion and amusement. Accordingly, many accomplished imitators also gained reputations in the provinces, where they performed "in the manner of" Mayol, Dranem, *et al.* It was through watching these varied music hall and cabaret artists that the impressionable young Chevalier began to assimilate some of the



Collection Romi

Mayol



Collection Romi

Dranem



A. Harlingue

Polin

basic techniques that were to go into the formation of his most popular creations. Artists of the people, these stage performers drew their images through lusty gestures and deliberate postures, thus unmistakably getting across the particular point that they wished to stress. Comic monologues rivaled popular songs and were actually published, like sheet music. Many of Chevalier's droll vocal mannerisms, his hoarseness, his slurring, his beguiling intonations stem from this early training. The object was to reach the audience in the most direct possible way. Chevalier started learning how to do this at the age of twelve. By the time he was in his early twenties he was a national star, rivaling the revered Mayol.

Chevalier was born in 1888 in Menilmontant, a poor district on the outskirts of Paris, most of whose residents are working men, artisans—the backbone of the Parisian population. He states in his autobiography that he was born at the top of a hill at 29 Rue de Retrait, and symbolically he has been reaching into the sunlight, out of poverty, ever since: "I am afraid that I will always have to fight my taste for the too loud and the too solid, implanted in me by years of poverty." In fact, the finest material in his repertory stems from these working-class origins.

Throughout his career Chevalier has developed a cluster of creations—characterizations, brief slices of life, moments of illumination—that represent his art at its finest. These conceptions are visually and vocally inseparable; and they almost invariably embody one of two basic types: the "Comique Excentrique" (incorporating pantomime, buffoonery, and broad satire) or the "Urbane Optimist" (a suave fellow who faces life with a smile).

The "Comique Excentrique" is a direct outgrowth of his early observations and practical application of mime, acrobatics, the use of the comic monologue and song. In terms of origin, however, these deliberately exaggerated, and marvelously effective, mannerisms can be traced back to legendary clowns and music hall artists like Jean-Gaspard Debureau (born 1796) and Joseph Grimaldi (born 1779), both of whom left an indelible mark on French popular theatre. Within the specific category of the "Comique Excentrique," Chevalier has created many remarkable and endearing personalities that have altered only slightly with the passage of years.



Douglas Fairbanks, Sr.

FPG

There is "The Militant," who is sometimes insolent but always "patriotic" (*Le Régiment des jambes Louis XV*). There is "The Free Loader," who generally appears to view life and women with good-natured cynical detachment. This is really a remarkable chap who changes like a chameleon from apache (*The Poor Apache* and *Quai De Bercy*), to vagrant (*Ma Pomme*), to drunkard (*Trinque-Trinque*), to pugnacious gangster who yells "Yop la boum!" (*Prosper*), to the braggard of Menilmontant (*Mimile*) who announces with unabashed joy to a deaf world "Here I am!—Mimile!"

Then of course there are the "Exotic Caricatures" which are clearly a form of the "Comique Excentrique." Chevalier is a master at a type of satire

achieved through vocalized storytelling, interspersed with satirical nonsense sounds that somehow miraculously evoke a stereotyped image of the "bizarre foreigner." Many samples of this can be found in the Chevalier recorded repertory. Perhaps three of the most memorable are: *La Petite Dame de Expo*, a delightful sketch about a man who follows a pretty girl from pavilion to pavilion at a world's fair, speaking to her, without success, in the foreign language (spoofed) of each pavilion, only to be finally dismissed by her when he also discovers that she is French; *Mandarinate*, a *chanson chinoise* with a moral; and the unforgettable *A Barcelone*, Chevalier's Spanish parody, which he performs with a ludicrous Spanish hat, small "Greco" steps, loud shouts of "Ole," and castanets that somehow manage to become entangled with his nose!

Remarkably, in all of Chevalier's work, the use of props is usually limited; now it is an old coat, then a buttoned-down cap and a turned-up collar, then a Chinese gown and hat. The stage is bare, except for a piano. In this manner he has held audiences enthralled for half a century. The "Comique Excentrique" style has been enormously popular with Chevalier enthusiasts and with his general public on the Continent.

The "Urbane Optimist" emerged in part through the influence of the famous Mistinguett. Chevalier's love affair with this lady is now a well-known legend. He was much younger than the great entertainer whose legs were considered to be without equal: "Mistinguett was at the pinnacle of her career (1908) and I was hardly in the



Mistinguett

Culver

same world with her!" he states in his memoirs. Nevertheless, she soon introduced him to society, and gradually this new personal experience manifested itself in his work. Starting with the first crude introduction of "smart" dress, the universal messenger of love was some twenty years in the making (1908 to 1928). The transition was a gradual one, with a constant intermixing of "Comique" and "Urbane," until a clear definition is apparent by the mid-Twenties.

Chevalier, however, had always admired the casual style. Early, as an adolescent (1903, 1904, etc.), he had marveled when he first saw Norman French, who, with his elegant dress, "Step Dance," and novelty tap dancing had enchanted all of Paris. He also recollects in his autobiography that Felix Mayol "had a very pleasant face. His blond hair stuck out in waves from behind the derby that he wore well forward on his head. On his cane was a huge silver knob." Compare this description, a small boy's reactions, with the lyrics of *Une Canne et une Casquette*, which Chevalier wrote not many years ago: "I've always liked to wear a cap, but I think it's elegant to add a cane . . . for me they give a touch of the chic of Paris. When I pass a pretty silhouette in the street, gallantly I tip my cap, lifting my cane, with a sideways, roguish glance; if the lady doesn't answer, scolding me, I just put the cane back under my arm. A cane is meant to be twirled. A cap worn at an angle lends a rakish air—when you want to make headway in the hearts of the ladies, a cane and a cap is sharp-sharp!"

In 1919, directly after the First World War, Chevalier first appeared in front of an English-speaking audience, starring with Elsie Janis at the Palace Theatre in London in *Hello America*. Shortly after, during a performance at the Casino de Paris, he first introduced his trade-mark, the straw boater—a brilliant afterthought to the evening attire first suggested by the international music hall favorite, Gaby Delys. ("She had wistful eyes that danced a little bit," Chevalier said, "and she made a terrific hit in America—a very attractive and nice girl.") With this simple innovation a miracle occurred: the straw boater, combined with tuxedo, provided a perfect frame for the "joie" he was trying to express through the new character he was developing. It gave visual unity to the presentation. This character, more urbane and casual than any of his previous inventions, eventually became "Maurice," the international star, the film idol, the mature artist. In his own words: "The man with the straw hat is really my complete personality. When I put on a cap and sing *Prosper*, these are *types* I mix with my own personality, but the straw hat and tuxedo is the real Chevalier." The "Urbane Optimist" can be found in various guises. His character can encompass a vast range of feelings, or it can also be limited in scope. He is sophisticated, with a small "s." He really believes in the "good life," in pursuing happiness and seizing it. He believes that happiness is available to everyone, wants everyone to know that he lives by this conviction—and can show

them the way! He revels in wine, women, and song—but he also believes in Family, in Mother, and the basic virtues of The Home. The woman he eventually marries is Loving, Chaste, and Devoted.

There were hundreds of popular heroes from 1900 to 1935 who personified one or more aspects of this attitude. Perhaps the finest example of the "Urbane Optimist" is Douglas Fairbanks, Sr., one of Chevalier's closest friends; it was a friendship he cherished and still talks of. Fairbanks was certainly one of the most joyous personalities ever to grace the screen. He was an *athlète-suprême*, a pure creator in his own right, and one cannot help feeling a strong sympathy between his vibrant screen personality and the exuberant "Maurice" who sings *Ya d'la Joie (There's Joy)*. Chevalier says of Fairbanks, "A lovely man. He had something, I think, in an American way that they tell me I have in my French way. It's a real warmth, a gentleness—manly and something straight about him." In his memoirs Chevalier writes, "I have not had many friends of the fiber of Douglas Fairbanks, bless his soul."

Throughout the Twenties, Chevalier continued to conquer new audiences and to polish and perfect "Maurice." He performed in the operetta *Dede* by Willemetz and Christiane and *Là-Haut* by Willemetz and Yvain and at the Bouffes Parisiens. It was during this period that he met Yvonne Vallée, whom he married in 1927. At the Casino de Paris in 1925 he introduced *Valentine*, a classic example of the integration of comic dialogue and melody into one absolutely charming entity. Chevalier also caused a sensation in his appearances with the Dolly Sisters and Yvonne Vallée. Then, one evening, the Hollywood film executive Irving Thalberg and his wife, Norma Shearer, came to the Casino. This was the start of Chevalier's career as an international film star.

Thalberg did not at this time reach an agreement with him (Chevalier's first Hollywood contract was with Paramount Studios and Jesse L. Lasky), but from 1928 to 1935 he was to star in twelve Hollywood films. At least three of these are jewels of performances on the part of "Maurice": *Love Parade* (1929), directed by Ernst Lubitsch, with lyrics by Clifford Grey and music by Victor Schertzinger; *Love Me Tonight* (1932), directed by Rouben Mamoulian, with music by Richard Rodgers and lyrics by Lorenz Hart; and *One Hour with You* (1932), with music and lyrics credited to Oscar Straus, Richard Whiting, and Leo Robin.

In all Chevalier's portrayals in his early American films the "Urbane Optimist" pervades, even when the characterization is of "humble" origin (a tailor, a sailor, etc.). It is fascinating to observe Chevalier's performances in *Love Me Tonight*, *One Hour with You*, *The Love Parade*, or *A Bedtime Story*. His style is in a world apart from all of the other players (Jeanette MacDonald, Charles Ruggles, Roland Young, Merle Oberon, Ann Sothorn, Myrna Loy, Claudette Colbert)—simply because it is based upon a

That Golden Second-Hand Sound

A man has made it possible for you to trade in your fi on something higher. Meet Mr. William Colbert, of The Audio Exchange

by **Martin Mayer**

"HAVE YOU EVER," asked Bill Colbert cheerfully, "heard a perfect hi-fi system?"

No.

"Have you ever met people who wanted one?"

Yes.

"That," said Colbert, with the air of a man completing the proof of a theorem, "is my business."

Colbert's business, in more practical terms, is the purchase and sale of used high-fidelity components. He carries it forward, rapidly, under the name of The Audio Exchange, and he has been at it not quite eight years. He started in a living room, equipped with a couch for people who came in to talk audio; now he operates four stores in the New York metropolitan area. Today, The Audio Exchange sells both new and used equipment, and in 1958 used components accounted for only one fifth of Colbert's half-million-dollar gross. "But," he says, "very few of the new sales would have been made without the trade-in arrangement."

Usually, success draws competition, but the volume and extent of Colbert's mail-order business indicates that up to now he has no serious rival anywhere in the country. Others have tried to imitate him, but they have not prospered—partly because Colbert got there first, but mostly because components trading, like any second-hand business, requires an extraordinarily well-developed commercial instinct. Colbert, somewhat to his own surprise, has such an instinct, and would probably do as well in the oriental rug business as he has done in audio. He is a rather irreverent fellow on most subjects, but he turns serious when he speaks of profit margins, bank loans, and capital requirements.

A square-shouldered young man with a squared-off face topped by a fine pompadour of black hair, Colbert was trained originally as a chemical engineer, and worked as such for Pittsburgh Plate Glass and General Electric. Like practically everybody else at GE in the years right



Photography by Paul Rader

Colbert baits a customer with assorted bargain loudspeakers.

after the war, he became an audio hobbyist; but it did not occur to him that he might make his living at this until after a vacation trip to Denver when, he says, "I got careless and lost my camera. That is, it was stolen. When I returned East I went to some friends who knew

Audio Exchange



about cameras and asked what I should buy. They said, 'For what you need, a used camera is fine. Go to Peerless.' I went, found this store crowded with people buying and trading used cameras—a good business, obviously profitable. I thought to myself, there must be such a thing possible for audio."

It was marriage, which used to be what kept people from realizing their dreams, that gave Colbert the chance to try out his idea. "My wife had a job, and if this new project went sour, we wouldn't starve. We wouldn't live very well, but we wouldn't starve. In 1950, I put some ads in the paper, and answered some ads, to make sure there was a market. Then, in 1951, my mother gave me a room in her house in Queens, on the second floor, to start my business. We started from nothing—absolutely nothing. People would come up then and we'd chat all day, because I didn't have anything to sell them. It wasn't like going to a store."

Colbert and his brother John, a clinical psychologist on furlough from work towards a Ph.D., plowed the profits from sales back into inventory, expanded their mailing lists, began to do more selling and less chatting. They took over the basement of their mother's house, the rest of the second floor, and finally the first floor,



Colbert and a fearless lady shopper eye a tape recorder.

where Colbert's mother had been running a Swedish-massage parlor. (She moved, perforce, to other quarters.) Finally, they rented a store front a few doors up Hillside Avenue to house their appraisal and service department. They needed communication between the selling and service offices, but the owners of the intervening houses wouldn't give them permission to string a cable. So one night in the dark of the moon brother John clambered over the rooftops with his illicit wire to install the intercom. It was that sort of business.

At the beginning, The Audio Exchange carried used components exclusively, and before branching into the factory-sealed carton line Colbert developed private-label merchandise, made to his specifications. There was an Audio Exchange amplifier, an AE tuner, an AE speaker system. Two years before British Industries marketed the first Briggs baffles, Audio Exchange was selling a sand-filled speaker enclosure on the American market. "Come to think of it," Colbert said thoughtfully, "we were real aggressive in those days." He browsed through the pages of his old mail-order catalogues, featuring the clumsy and inflexible multistage amplifiers of the early 1950s. "Heavens," he said, "the stuff I used to be able to sell!"

Today Colbert operates Audio Exchanges in the Bronx, Brooklyn, and Manhasset as well as the main store. All his stores are authorized to accept used components in trade, but the branches tend to behave like straightforward audio shops, selling and installing high-fidelity systems for the neighbors. Last October the main store moved a city block west from Colbert's mother's house to a one-story building divided into three equal rectangles—service area, office space, and showroom. There is little to distinguish the showroom from other such display space, except that it was explicitly organized for stereo, with pairs of speakers and speaker systems splitting the far wall, and the shelves on the right side of the room carry used rather than new components. The master control switchboard is one of the most complicated of its kind, offering such refinements as the opportunity to play a stereo recording through two separate stereo amplifiers, using one channel of each. You never can tell what a customer may want.

The advent of stereo has made surprisingly little difference in Colbert's trading business. His customers have always been people on the alert for the latest wrinkle—and stereo, for them, is merely the flex the bee's knees have taken this year. To Colbert, too, the fundamentals of trading are always the same. The allowance he can give for a used component depends strictly on three factors—quality, condition, and resalability of the merchandise. Condition has never been a problem: fewer than two per cent of the components Colbert has accepted in trade have turned out on closer examination to be defective. "Of course," he says menacingly, "it's widely known that we maintain a goon squad which goes out within twenty-four hours to beat up anybody who gives me bad compo-

nents. But, really, my customers are the sort of people who take better care of their audio equipment than they do of their wives and children. Much better."

When a man brings in an item of used high-fidelity equipment to trade, Colbert sends it back immediately into the cluttered service room, where it is examined and appraised by a repairman. The manager of the service department is a diffident Englishman named Gordon Barrett, who wears a white lab coat and speaks in the Yorkshire accent made familiar to American audio addicts by G. A. Briggs. Barrett has been servicing and selling audio equipment since he was fourteen years old. Right after the war, he joined Black's Radio Stores—"the largest in the Midlands." He started, he says, "as an outside tube puller, and worked up rapidly to chief engineer. With the advent of Leak and Williamson, I suggested going into hi-fi, and the boss said, 'It's up to you.' We put up a control panel, sold the Leak, then Williamson by Goodsell, then Pye when that came along. We custom-designed cabinets, did everything the customer wanted. A few years ago, we went into stereo." With this background, Barrett can tell in a few minutes of casual examination whether there is anything wrong with a component submitted in trade, and he gives Colbert the high sign.

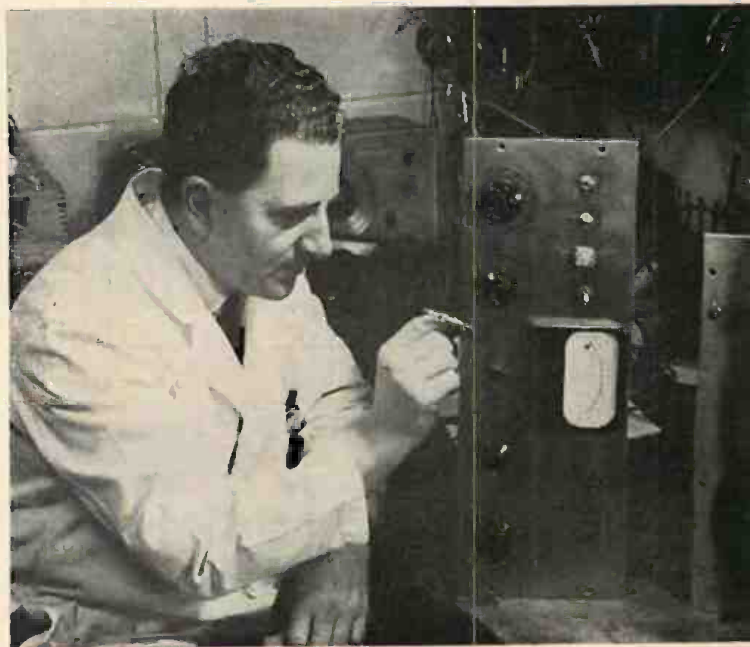
The allowance which will be offered now depends on the resalability of the component, and on the price of the new item the customer wants to buy. Fashionable components—AR speakers, for example—can be resold quickly, and Colbert can offer a relatively high price for them. Equipment less familiar in the area Colbert serves cannot command, at the Audio Exchange, so ready a market or so high a resale price. A few discontinued items—Brook preamps or Brociner speaker systems—may command a premium because of their quality and scarcity. (Other people speculate on common stocks; Colbert speculates on Brociner Transcendents.) If the trade-in allowance is greater than half the price of the new components to be bought, Colbert will allow himself a little extra margin on the trade. "I want fifty per cent in cash," he says, "because I have to pay the rent in cash."

Stereo has somewhat clouded the resalability picture. Monophonic pickups and arms are now a drug on the market, and Colbert will not accept them. Older amplifiers and speakers, however, have become more desirable. Many people converting to stereo are happy with their present equipment and would like to match it, giving Colbert a new market for a wide variety of older components. Barrett, who is a purist, believes in two separate amplifiers for stereo. "Theoretically," he says, "there's no reason why channel separation shouldn't be as good on a single-chassis job. But every time you add one of these gimmicks, reverse-stereo switches, balance controls, and the like, you increase crosstalk."

Colbert took a console in trade—once. He still has it. "As in any business," he says, "you have to acquire knowledge more or less painfully." But except for consoles, and equipment which stereo has made obsolete,

he will accept anything, pegging the price on condition and resalability. Once accepted, all equipment is cleaned, tested, and—if necessary—repaired. Barrett finds that amplifiers most frequently require new rectifiers and output tubes; tuners usually need new oscillators. Motors are oiled and drive wheels replaced on lesser turntables; and expensive turntables are returned to the factory for rebuilding by the manufacturer—which makes them, Colbert believes, as good as new and as good-looking as new. After a used component has been checked through, it is wrapped in a polyethylene bag as psychological encouragement for the timid, and laid out on the shelves.

Audio exchanging is by its nature a chatty business; and although Colbert no longer sits around on a couch talking with enthusiasts, he spends considerable time on the telephone trying to find out in advance what it is that people want to sell him. "Some of them are nuts," he says tolerantly. "They don't have the equipment they say they have, they just want to talk high fidelity." Others however, have more than they indicate. Colbert well remembers one man who called and said he had an audio system in a suburban house which he was giving up to move to the city, where he wouldn't have room for so large an installation. Could he send his system down for an appraisal? Colbert incautiously said that would be a good idea, and a week later a moving van pulled up and unloaded seventeen crates of electronic gadgetry. "It took a man all day just to unpack it," Colbert recalls, "and for a week we couldn't move around the shop, because it filled the aisles. There was four to five thousand dollars' worth of equipment in those crates." Despite this horrifying first episode, that telephone call proved the beginning of a long and mutually profitable commercial relationship. Just the other *Continued on page 127*



Engineer Gordon Barrett, the man who gives the high sign,

Where *Ravel* ends



Culver



Bettmann

and *Debussy* begins

by Charles Rosen

A standing precept at this magazine is that there will be no condescension by editors towards readers. Hence we present you this article by the brilliant young pianist Charles Rosen. It does get into musical technicalities and it is decidedly not light reading. Yet none of us who started on it could put it down. It embodies real analytical insight into art, not a common commodity, and infuses it with something very like excitement. Sometimes Mr. Rosen addresses himself briefly to other pianists. These passages are no obstacle; read through them. Incidentally, Mr. Rosen has just recorded, for Epic, two Ravel works he uses as illustrations here, Le Tombeau de Couperin and Gaspard de la Nuit.

FOR MOST MUSICIANS, no composers have less in common with each other than the ones who are generally bracketed together. No two composers could be less alike than Bach and Handel, unless it were Haydn and Mozart—Bach and Mozart, indeed, would be a better pairing than the more common ones. In this century Ravel and Debussy have most often been considered together, although during their lifetimes neither of them was very happy about this arrangement. To look

for the similarities instead of the differences between them is to blur not only what is most characteristic of their music, but also what is most fundamental to its very conception.

Debussy has sometimes been called a romantic by French critics, and Ravel a classicist. Nevertheless, in spite of the classical veneer that Ravel gave many of his pieces (such as the *Tombeau de Couperin*, and the outwardly Bach-like slow movement of the Concerto in G major for Piano) and the outspoken romantic program of many works by Debussy (the *Martyre de Saint Sébastien* written on a text by D'Annunzio, or the Preludes for Piano), it is Debussy who continues the work of the great classicists in his preoccupation with large questions of musical structure and development; and it is Ravel who, in his compositional procedures, is most easily situated in the great Romantic School of Berlioz, Liszt, and Richard Strauss. Like these three composers, Ravel's concern is not with large-scale development, but with sound textures: it is for this reason that the three composers often considered the greatest orchestrators are Berlioz, Strauss, and Ravel.

Romantic and classic are in any case such vague terms and so overworked that it might be better to drop them altogether, and to speak instead of composers mainly interested in the larger aspects of form and composers principally concerned with texture. Ever since the

beginning of polyphony, Western music has been increasingly occupied with the problems of organizing works into an ever greater and more complex unity. Some people have asserted (sometimes on thoroughly irrelevant grounds) that the possibilities of development in this direction have been exhausted in our century; but, nevertheless, composers have found this, in the main, the most interesting aspect of music, and the greatest composers have in most cases been the ones who have made the chief contributions to it.

Since the fifteenth century, however, there have been other important composers—"sports" and eccentrics, for the most part—who have been more interested in texture than in form; that is, more interested in momentary sound effects and the possibilities of finding new ones than in the organization of an already developed material into an artistic whole. Today's composers who work with *musique concrète*, for instance, fall largely into this category, and most of those engaged in electronic musical research belong here as well. Many composers who write twelve-tone music (but not all) have deluded themselves into thinking that this new serial technique solves their organizational problems for them instead of presenting them with new (and most interesting) ones, as is actually the case. The best metaphor that I can think of to explain the broad division I am trying to make is one dealing with language. One might put it that most great composers have been chiefly concerned with the development of an increasingly supple and rich grammar for musical expression but there have been some important exceptions, among whom Ravel is especially eminent, who are interested much more in enriching musical vocabulary.

These "eccentrics" of musical history are often provocative figures, and they are most difficult to evaluate at their proper worth—our standards of criticism can no longer be the usual ones. Vivaldi is one such example: the originality of his basic ideas is greater than Bach's, at least on a first hearing. His sound effects are still fantastic and often shocking, and the variety of his effects amazing. His weakness is organizational: an idea lasts a half minute for him, then he needs another to take its place. His works are a gold mine for greater composers, who could steal his ideas and who knew what to do with them. Berlioz is another eccentric, but a far more complex one. His capacity for organizing large-scale forms was tremendous but intermittent. There is not one of his long works which is completely satisfactory from beginning to end. His sense of form may almost be said to have been corrupted by his concern for texture;



he was led astray by sound effects. The opening sections of his *Requiem* are in every way masterpieces of organization, but in a later part he is distracted by a wonderful noise—three flutes playing softly in the upper register answered by the bass growl of three trombones (rather like the sound of an airplane warming up). He does not know what to do with this marvelous sound, and can only repeat it until the novelty has worn off and dullness sets in. If the *Symphonic fantastique* is more satisfying as a whole, only the first movement is a really great piece of music in the traditional sense; the last four movements alternate more conventional writing with some dazzling programmatic sound effects, but are altogether on a lower level.

Ravel has none of Berlioz's failures: his musical forms are generally impeccable, if uninteresting, and almost in all cases adequate to convey the fantastic originality of his concern with sound. In the *Tombeau de Couperin*, for example, ostensibly a work patterned on the great French baroque style, not one of the pieces really falls into a baroque form, with the exception of the fugue, and even there the basic interest lies elsewhere. The forms are traditional late-classical or romantic ones. What Ravel aims at is not the early eighteenth-century style; it is the early eighteenth-century *sound*. The work imitates the sonority of the harpsichord without ever being playable for that instrument. Indeed, the passages that recall the harpsichord best are the ones least imaginable on a real harpsichord—those passages which use bare fifths juxtaposed dissonantly with the pedal down to reproduce the nasal, sonorous twang of the harpsichord. The opening Prelude illustrates this perfectly: in harmony it does not differ very greatly from Fauré, and its continuous running motion is more characteristic of a piece of Schumann than of Couperin. Even the slight harmonic twist popularly called "modal" (the use of the flatted seventh) is completely unbaroque: its appearance is most typical in modern arrangements of folk music. Nevertheless, the quality of the sound makes the listener accept without question the connection with Couperin: the continuous clang of the bare fifths, and the snap of the inverted mordents (completely non-eighteenth century in that they must begin on the lower rather than the upper note) ceaselessly bring to mind the actual sonority of eighteenth-century instruments. It is the sonority and not the style that is the essential thing here.

The other pieces of the *Tombeau de Couperin* continue along the same line. The fugue, for example, is outwardly a perfectly orthodox baroque stretto-fugue, with the inversions and the various strettos* following in the correct order. But the theme has neither melodic nor harmonic interest: it is completely colorless in these respects, neutral in tone, so that its syncopated rhythmic complexity may be more easily perceived. The accent is so often off the beat that even the on-beat accents

* A stretto is a device your ears would find familiar, wherein one voice enters with the melody before another quite finishes.

sound syncopated at last: the piled-up entrances of one voice after another in the stretto give no impression of polyphonic complexity, as a stretto is supposed to do in an early eighteenth-century fugue, but have the effect of staggering the syncopations as tiny accents appear in the different voices in a sonority that sticks fairly close to pianissimo most of the time. The minuet is in early nineteenth-century form, with the return of the main section blending with the middle; the pedal effects required (Ravel phrases the piece so that one must let some of the notes resound long after their striking) cast over the sound a delicate haze which gives the music so much of its loveliness. And the final toccata has absolutely no kinship with a baroque toccata: it is a romantic toccata, or *perpetuum mobile* (like the Schumann or Prokofiev toccatas), and the harpsichord is once more recalled by the clanging sound of bare fifths in dissonant combination and by the crispness of the phrasing.

When Debussy wishes to commemorate the French musical heritage, his approach is basically the opposite of Ravel's. In his *Hommage à Rameau*, the second piece in the first book of *Images pour le piano*, he makes no attempt whatsoever to reproduce any eighteenth-century sonorities. The sound is frankly that of the Romantic grand piano, and the pianistic technique required is a development of that used by Chopin. Like Ravel in the *Tombeau de Couperin*, he uses the "modal" harmony of the flatted seventh for the *Hommage à Rameau* (one wonders what there is about a flatted seventh that makes a Frenchman think of the good old days under Louis XIV—there is not a trace to be found of it in either Couperin or Rameau), but the harmonic texture is as richly romantic as possible, and makes no attempt to reproduce the eighteenth-century leanness.

Like Ravel, Debussy also takes over the rhythms of an eighteenth-century dance (in the case of the *Hommage à Rameau*, it is a sarabande), but even the tempo mark requires the player not to keep this rhythm too strictly, and the rhythm becomes more and more free as the piece progresses with 4/2 and 1/2 measures appearing, and a phrasing that continuously cuts across bar-lines. The real homage, in the *Hommage à Rameau*, lies in the work's gravity and its dignity. The form is that of a Chopin nocturne, with the greater range of the harmonic language that Debussy had developed: in Ravel the dissonances are continually present but are hidden in the inner parts, while in Debussy they are rarer but given great expressive prominence. The interest of the *Hommage à Rameau*, one of Debussy's greatest works, lies in its progressive and almost imperceptible development from the bare recitativelike opening to the great

harmonic and sonorous complexity of the middle section; the return of the opening is less like a recapitulation than a coda, and is combined with elements of the middle section as if to give the work its final unity. The richness of sound seems to arise almost by itself, logically and naturally, out of the melody stated unaccompanied at the very beginning: and, indeed, this melody seems to have within itself a germinating power capable of producing the whole work.

It is never a safe method, in criticism, to try reading the mind of an author or composer, to guess at how he went about the creation of a work. The work sheets, first drafts, and notebooks of a composer are often an illusory aid. They provide us only with that part of his working processes which he found it necessary to write down. But there is a sense in which a work of music (or of any other art) may be said to contain its own creative process as an integral part of itself: the work seems to contain a center from which all its parts spring and to which they return as to a unifying principle. (It is perhaps here that criticism may be of some possible aid to performance: a grasp of this center may very well be the difference between a fine performance and an inadequate one—but it should be added that the grasp may be unconscious, and the interpretation intuitive.)

The most illuminating comparison of the creative processes of Debussy and Ravel comes, I think, from an examination of the two pieces that they wrote for the Haydn centenary celebrations: the *Minuet on the Name of Haydn* by Ravel, and *Hommage à Haydn* by Debussy. Both pieces are written on the same melody, and we can this once compare the way that Debussy and Ravel treated exactly the same material. The melody is the notes on the piano (BADDG) which correspond to the letters in the name of Haydn (the H is the German musical term for B natural, and the Y and N are reached by continuing the scale up the white keys starting from A until N and Y are reached). Although based upon the same melody and (because of the bias of the melody itself) in the same key of G major, the two short pieces are almost diametrically opposed in every way in treatment and effect.

Ravel writes a minuet which does not appear to be based on the Haydn notes at all, but into which these notes are worked, starting from the first measure. The work is not in traditional minuet form but is, rather, a romantic structure, as we should expect from Ravel. It begins with a statement of a theme (repeated, as a recollection of the earlier eighteenth-century form), then there is a section of development rounded off by an impressive return which takes the form of a gradual swell over a long-held bass note, and the first melody reappears from the haze of harmony. The notes of the Haydn motto are worked in throughout the piece in different ways: backwards, upside down, and with the notes displaced in different directions. The majority of these appearances are hidden. *Continued on page 117*



VORTEX The Music of the Hemispheres

Call it Art under the Astrodomes, or call it what you will. The fact remains, this experiment in mixing sound, light, and space yields an exciting experience. One of America's senior music critics describes it here.

by Alfred Frankenstein

TWO THIRDS of the *Journées internationales de musique expérimentale* which enlivened the closing days of last year's Brussels Fair were given over to compositions created by electronic means. All the European celebrities who work in this field—Schaeffer, Henry, Stockhausen, Ferrari—were represented on the programs; the American representation was all the more significant for being confined to the efforts of a group previously unknown outside its own bailiwick.

This was Vortex, the work of a group whose unique achievement lies in making space a creative dimension of sound. Their presentations, given not in the concert halls of the Exposition but in the Brussels Planetarium, were described in the program as "*une nouvelle form de théâtre qui mêle à l'électronique des éléments visuels et les données architecturales fournies par le dôme du planétarium. Les premières expériences de Vortex ont été réalisées en 1957 au Planétarium Morrison de San Francisco avec l'aide de la station américaine de radio KPFA et l'Académie des Sciences de Californie.*"

Somehow all this sounds particularly international in French; but there are indications that similar explanatory paragraphs will soon be printed in Dutch, German, and Russian, perhaps in other languages as well, for Vortex aroused much interest in Brussels and there is considerable likelihood that before long it will be seen and heard wherever an audience can be accommodated within a hollow dome. In fact, record listeners can already discover Vortex, at least as an auditory experience. Folkways Records has recently issued a stereo disc ("Highlights of Vortex in Stereo," FSS 6301) containing nine electronic tape compositions by the new "engineer-

composers" associated with the Vortex group. However, the Morrison Planetarium, owned and operated by the California Academy of Sciences in Golden Gate Park, San Francisco, probably will remain the citadel of this new art form.

Its two inventors, Henry Jacobs and Jordan Belson, have contrived sound that seems actually to travel in an incomprehensibly vast and awe-inspiring infinity. Vortex does not simply project sound into space but uses dimensionality, direction, aural perspective, and speed of movement as musical resources, and allies them closely with parallel resources of a visual kind.

It all began when Jacobs, who had been working at composition with magnetic tape, and Belson, whose interest was abstract films, went to the Morrison Planetarium to see one of its customary demonstrations. Like all planetariums, the building is a large hollow dome; it is



Jack Gorman

Count-down! Jacobs and Belson at the Planetarium console.

some sixty feet in diameter. The skyline of San Francisco encircles the perimeter of this dome in a silhouetted cut-out, and hidden behind the cut-out are thirty-six loudspeakers clustered in twelve equally placed "stations"; there are also two large bass speakers on either side. Each "station" contains a 12-inch speaker which cuts off at 600 cycles, an 8-inch speaker which runs from 600 to 3,600 cycles, and a tweeter for frequencies above 3,600. The separate bass speakers are each 15 inches in diameter and have a top frequency of 125 cycles. This equipment had been used by the planetarium for speech and for the occasional playing of records and tapes during its astronomical presentations. Jacobs conceived the idea of using it for tape music. George Bunton, director of the planetarium, consented, and Alvin Gundred, the planetarium's electronics expert, built the necessary equipment. The first performances took place in May 1957, and have become now a fixed and very popular feature of the planetarium's program.

Gundred built a console which, by means of a rotary handle like the ones motormen use on streetcars, permits the player to swing the sound through the whole circle of speakers at any desired tempo. It also has a keyboard like that of a piano which permits the twelve groups of speakers to be used singly or in any combination. Vortex is, to this degree, a musical instrument. The taped sound that comes through it is, of course, fixed and unalterable, but its placement in space, the tempo of its movement, and the spatial counterpoint produced by its projection from the various sound sources are controlled by the "live" performer. At Brussels, Jacobs inaugurated a two-channel console, built by Dr. Vincent Salmon of

the Stanford Research Institute; this permits two sounds, or complexes of sound, to be swung around the dome, in tandem movement or in opposite directions and at varying rates of speed. This new instrument, which enormously increases the resources of Vortex, was introduced to Morrison Planetarium audiences in January.

The first Vortex presentations had little or no visual accompaniment except that of the dome itself and the gradual dimming of the lights behind the city skyline as the planetarium was darkened in preparation for the music. This, to be sure, was a visual accompaniment of an extremely powerful kind; it assured the suspension of disbelief and underlined the music's sense of space. Soon, however, Belson began to take an important part in the proceedings. Thanks to him, geometrically abstract forms, painted on slides and projected through slowly twirling prisms onto the apex of the dome, go through various spatial evolutions, both in color and in black-and-white. Belson has also made use of some of the planetarium's built-in effects—a sky full of stars and a meteor that thrusts a glowing trajectory through the music—but his greatest achievement to date is the construction, with George Bunton's help, of two projectors that cast "interference patterns" over the entire dome. The technique of these projectors is a little tricky to describe. They rely upon the sensation of movement that results when the lines in two or more grids intercept each other. Developing this principle with considerable complexity, Belson is able to turn the entire sky into a cosmic merry-go-round, shower the audience with an inundation of vast, flaky blips, and send light-shapes chasing each other across the sidereal ceiling. His visual effects are under his control at all times and are conditioned by his sense of appropriateness to the music. Sometimes they correspond to the music's tempo and dynamics and sometimes they run counter to it; there is no mechanically inevitable, one-and-one relationship between sight and sound.

Jacobs draws his material from the entire repertoire of tape recorder music. He uses works of the French and the Germans and of an interesting group of tape-recorder composers in Japan who have so far received little attention elsewhere in this country. Occasionally he will use music not composed for tape at all. He has discovered, for example, that some of Henry Cowell's early experiments in the unorthodox treatment of the piano are remarkably prophetic of the new sound-world which tape made possible. Early in the game, to provide his hearers with a point of familiar reference, he would use an occasional piece of folk music, and he still turns, once in a while, to jazz. But, as might be expected, the best Vortex music is that which has been composed with this medium in mind. Jacobs has written a good bit of it himself, and he has aroused the interest of other composers in the San Francisco area, notably Gordon Longfellow, George Abend, and David L. Talcott.

These composers are particularly adept at scoring in space the swooping, jarring, *Continued on page 114*



Ralph Luco

Belson sternly adjusts an interference-pattern projector.



by Roland Gelatt

Music Makers

LEONIE RYSANEK is an exception to the general rule that today's singers make a better impression on records than in the opera house. The rule has been exemplified with rather depressing regularity during the past decade or so. Singers have come to us from Europe with impressive phonographic credentials—and a good many of them have returned with somewhat tarnished reputations. Their voices in the opera house or concert hall just did not measure up to loudspeaker-fostered expectations. Miss Rysanek, the thirty-year-old Viennese soprano who was called in to replace Maria Callas at the Met this season, happily turns this general rule topsy-turvy. She sounds appreciably better in person than she does on most of her records.

The operatic grapevine began proclaiming Rysanek's virtues about five years ago, when travelers to Munich and Vienna came back with reports of a young Central European dramatic soprano who had the potentiality of becoming a second Jeritzka, or a second Lehmann, Rethberg, Milanov—the comparisons flew thick and fast. Then some recordings of Rysanek began to appear. They were, alas, uniformly disappointing to those of us whose hopes had been lifted by advance accounts. They were disappointing as well to Miss Rysanek.

"I was most unhappy with my recordings," she confided to us in New York this spring. "I would listen to them and ask myself, 'Is that me? Is that really how I sound?' The *Fidelio* which I made for Deutsche Grammophon was a particular disappointment, because Leonore is one of my best roles. I very much regret that this bad recording was ever published. It makes me sound like a lyric soprano struggling with a dramatic role. You know, after that experience I almost decided to give up making records. It seemed to me that my voice just wasn't

suited to records. Then last year RCA Victor persuaded me to make a recording of some opera arias, and for the first time I was satisfied with the results. I think I must have a stereo voice. In my case, stereo makes a world of difference."

Leonie Rysanek's first engagement of consequence was at Innsbruck, deep in the Austrian Tyrol. "I was paid forty dollars a month and was expected to do everything—indeed, more than everything. In the course of one season I sang *Giuditta* and the *Walküre* Brünnhilde and Gilda and Yum-Yum. And I played small parts in spoken drama too." A baritone in the Innsbruck company named Rudolf Grossmann began taking an interest in her. His approach was unconventional. "You have a very nice voice," he told her. "The only trouble is, you can't sing." Looking back on it, Miss Rysanek tends to agree. "I had a naturally big voice," she says, "which my teacher in Vienna had tried to make into a small voice." Grossmann began giving her lessons, and before long her voice started to open up. Before long, too, Grossmann had married his pupil.

For a while they made the rounds of German opera houses as a sort of singing team and appeared together in such disparate works as *The Flying Dutchman*, *Otello*, *Tosca*, and *Arabella*. Their last joint engagement was at Munich in 1954. Grossmann has not sung in public since

then. "He gave up his career for me," Rysanek explains. "I couldn't possibly travel without him." In recent years they have been traveling a good deal—to Rome, Paris, London, San Francisco, Dallas, and New York. Next season will find Miss Rysanek back at the Metropolitan. Meanwhile we shall be able to hear her in RCA's forthcoming recording of Verdi's *Macbeth*, which she made—with Warren, Tozzi, and Bergonzi, under Leinsdorf's direction—in Manhattan Center this February.

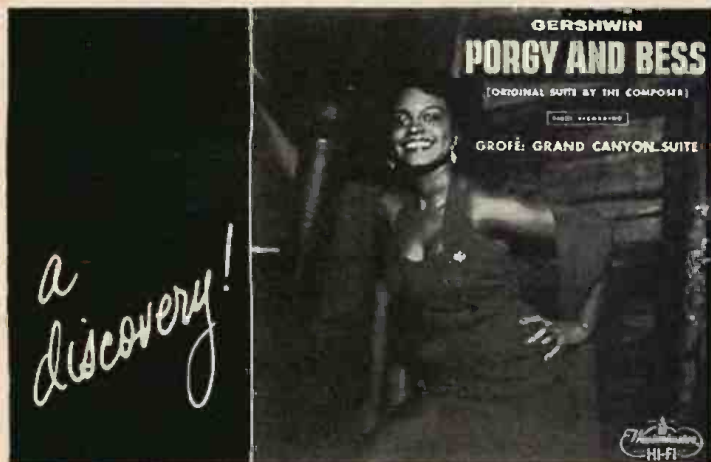
Leonie Rysanek, like the lady whom she replaced at the Met this season, has of late considerably slimmed her figure. During the past year she lost forty pounds. Had she, we inquired, any advice for others who might be inspired to duplicate her feat? "Eat half," she replied grimly. "Unfortunately, I love to eat." Mr. Grossmann assured us at this point that his wife was as accomplished in the kitchen as on the opera stage. "Yes," the soprano chimed in. "My friends who are housewives say: 'Leonie, you are such a wonderful singer.' And my friends who are singers say: 'Leonie, you are such a wonderful cook.'"

IN VIENNA this spring the Westminster crew has been taping a profusion of music. Perhaps the most notable undertaking has been a stereo remake of Handel's *Messiah* under the direction of Hermann Scherchen, in which the conductor employs the same reduced forces and follows the same interpretative approach as in his celebrated English recording of 1953. This time, however, his instrumentalists come from the Vienna State Opera Orchestra, the chorus is composed of English and American singers now resident in Central Europe, and the solo singers are Pierrette Alarie, Nan Merriman, Leopold Simoneau, and Frederick Guthrie.



Grossmann married a pupil, nee Rysanek.

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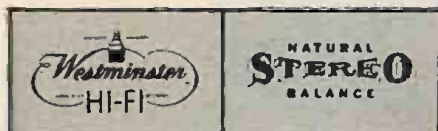
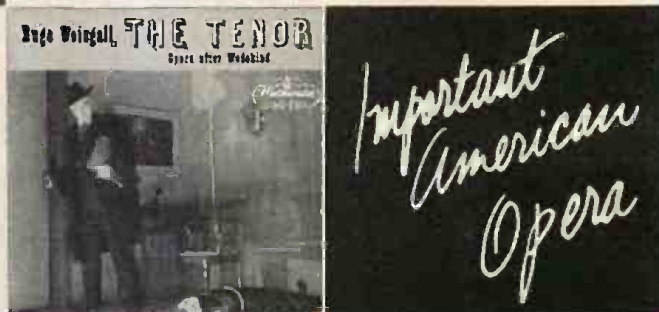
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Records in Review



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ALFRED FRANKENSTEIN

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Dietrich Fischer-Dieskau, baritone; Choir of St. Hedwig's Cathedral (Berlin); Berlin Philharmonic Orchestra, Karl Forster, cond.

• ANGEL 35698. LP. \$4.98.

The lyric baritone of Fischer-Dieskau is nicely displayed in this well-chosen music. His flexible voice, with its attractive timbre, is modulated in accordance with the feeling expressed by the text, whether it be the gentle consolation of Cantata No. 158, the joyful anticipation of heaven in the excerpt from Cantata No. 157, or the "groans and piteous weeping" of the aria from No. 13. The continuo is rather weak in one or two excerpts, and in the aria from No. 13 a flute is used instead of the violin and two recorders, all playing in unison, specified by Bach, but these are small flaws in a generally pleasant record. N.B.

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Friederike Sailer, soprano; Margarete Bence, contralto; Werner S. Braun, tenor; August Messthaler, bass; Baroque Chorus and Ensemble of Stuttgart, Marcel Couraud, cond.

• COLUMBIA ML 5342. LP. \$4.98.

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—See Rimsky-Korsakov: *The Golden Cockerel: Suite.*

BARBER: *Souvenirs, Op. 28*
†Shostakovich: Age of Gold, Op. 22: Orchestral Suite

Philharmonia Orchestra, Efrem Kurtz, cond.

• EMI-CAPITOL G 7146. LP. \$4.98.

Souvenirs is the score to a light satirical ballet about goings-on of a scandalous and semiscandalous kind in a grand metropolitan hotel, circa 1914. The music has that tasteful, beautifully wrought, bitter-sweet quality so characteristic of Barber, and he handles its dance rhythms with admirable variety and point. Where Barber's balletic satire is delicate, that of Shostakovich on the other side is laid on with a shovel. The Polka which forms the third section of this four-movement suite is, of course, one of its composer's most celebrated pages; it seems also to be the main thing worth knowing in the score. Performances and recordings are excellent. A.F.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

Paul Badura-Skoda, piano; Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER XWN 18799. LP. \$4.98.

• • WESTMINSTER WST 14047. SD. \$5.98.

Rudolf Firkušny, piano; Philharmonia Orchestra, Walter Susskind, cond.

• EMI-CAPITOL P 8468. LP. \$4.98.

As those who have heard his recent performances in this country have had an opportunity to rediscover, Badura-Skoda is an interpreter of the first class. His playing of the solo part puts this edition among the most preferred and gives it the top place if the slow movement is the prime consideration. Scherchen's accom-

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BUXTEHUDE: *Sacred Cantatas (5): Herr, nun lässt du deinen Diener; Quemadmodum; Lobe den Herrn; Ich bin eine Blume zu Saron; Ich suchte des Nachts*

Helmut Krebs, tenor; Dietrich Fischer-Dieskau, baritone; instrumental ensemble, Carl Corvin, cond.

• ARCHIVE ARC 3096. LP. \$5.98.

BUXTEHUDE: *Sacred Cantatas (2): Laudate Dominum; Schaffe in mir, Gott; Christmas Cantatas (2): Das neugeborne Kindelein; In dulci jubilo; Sonata in D; Suite in B flat, Op. 1; Sonata in D, Op. 2, No. 2*

Lisa Schwarzweiler, soprano; Instrumental Ensemble, Carl Corvin, cond. (in the Sacred Cantatas). Norddeutscher Singkreis, Instrumental Ensemble of the Archive Production. Gottfried Wolters, cond.

from naïve craftsmanship and considerable inventiveness. Buxtehude can spin a supple melodic line, as in the Magnificat, or a warmly lyrical one, as in *Ich bin eine Blume zu Saron*; and in the weaving of a contrapuntal texture he is inferior only to his younger contemporaries, Bach and Handel. The combination of attractive material and interesting treatment of it is found also in the instrumental chamber music offered here. The Sonata without opus number is a gravely beautiful work in which the bass part has unusual independence for this period; and all four dances of the Suite are based on the theme of the Allemande. All of the performances seemed to me excellent. N.B.

CHOPIN: *Etudes (12), Op. 10; Etudes (21), Op. 25*

Paul Badura-Skoda, piano.

• WESTMINSTER XWN 18811. LP. \$4.98.

sica (Copenhagen), Jørgen Ernst Hansen, cond.

• VANGUARD BG 585/87. Three LP. \$9.96.

• • VANGUARD BGS 5010/12. Three SD. \$11.90.

The performance of these noble works is elegant and elevated in the slow sections, properly animated in the fast ones. The playing does not have the occasional roughness that may be heard in the Westminster set, and the sound here is on the whole smoother. One advantage of Westminster, however, is the employment of an organ, called for in the first eight concertos but replaced by a scarcely audible harpsichord here. The obvious division between concertino and ripieno groups does not seem to be observed in the stereo version of Vanguard. In fact, I could discern hardly any separation at all, almost all of the sound seeming to come

paniment is at times prosaic and marred by passing incidents of poor balance, but on the whole he gives the soloist a firm backing. The monophonic recording is bright and agreeable but lacks deep bass. In stereo the sound is improved, with a three-dimensional piano nicely fixed in the center of things and pleasantly surrounded by orchestral sonorities.

The Firkusny set is a somewhat tubby British-style recording in which the soloist alternates between a bravura style, more appropriate to the later concertos than to No. 3, and romantic poetry better suited to Chopin and Schumann than to Beethoven. The results are frequently lovely, but the total effect of the reading is unconvincing as a Beethoven Third. R.C.M.

BEETHOVEN: Egmont, Op. 84: Overture and Incidental Music; Symphony No. 1, in C, Op. 21

Friederike Sailer, soprano; Peter Mösbacher, narrator; Orchestra of the Southwest German Radio (in *Egmont*); Orchestra of the Wiener Musikgesellschaft, (in the *Symphony*); Eduard van Remoortel, cond.

• Vox PL 10870. LP. \$4.98.

With the disappearance of the earlier editions from the catalogue, this drably recorded disc is the only complete set available of the music Beethoven wrote for Goethe's drama of the battle of the Belgian and Dutch people for liberty. About a third of the whole may be had in superb and well-recorded performances by Klemperer, but there is more of value in the *Egmont* music than he presents. (Even this "complete" version cuts

the old Toscanini and Walter editions, uniting them in the superb musical imagination Klemperer has shown us before. It is an altogether remarkable achievement. R.C.M.

BEETHOVEN: Symphony No. 9, in D minor, Op. 125 ("Choral"); Overtures: Leonore No. 3, Op. 72a; Egmont, Op. 84

Ingrid Seefried, soprano; Maureen Forrester, contralto; Ernst Haefliger, tenor; Dietrich Fischer-Dieskau, bass; Berlin Philharmonic Orchestra, Ferenc Fricssay, cond.

• DECCA DXB 157. Two LP. \$9.96.
• • DECCA DXB 7157. Two SD. \$11.96.

This is a performance with the sweep and vigor of a young man (Fricssay is only forty-five), yet it provides an exceptional statement of the slow movement and meets its monophonic competition practically point for point. Of greater importance is the fact that, except for a disappointing tape, it is the only stereo edition we have of a symphony which even the greatest conductor could not project fully in the limitations of monophonic sound. Hearing the stereo discs, recorded from the perspective of the center of the hall, is a revelation, and the monophonic set is flat by contrast—although, actually, a well-engineered product.

Fricssay has a magnificent orchestra, a chorus of equal achievement (listen to the sopranos hit and hold that high A in the double fugue of the final movement), and as fine a solo quartet as one could

engage today. Fischer-Dieskau's singing of the bass recitative is probably the greatest performance this music has ever received on records.

There are few real drawbacks. The soloists are closer to the listener than the rest of the forces, and there is not always the sharp ensemble focus you may wish. At moments the surfaces of my set are abtrusively noisy. But I could easily discount these things for the merits of the whole. If you want a stereo Ninth, here is a very good one.

The two overtures that fill up the final side are exceptionally well done, with the Berlin sound excitingly robust in the two-channel format. R.C.M.

BEETHOVEN: Trio for Piano and Strings, No. 7, in B flat, Op. 97 ("Archduke")

Lev Oborin, piano; David Oistrakh, violin; Sviatoslav Knushevitzky, cello.

• ANGEL 35704. LP. \$4.98.

This is Oistrakh's show. He plays beautifully, as do his colleagues, and the recording is first-class. Nonetheless, considering this work as a piece of chamber music, I retain my preference for the Kogan-Rostropovich-Gilels edition with its better matched triumvirate and more powerful reading of the music. In contrast this version is too relaxed and self-consciously gorgeous of tone. R.C.M.

BIZET: L'Arlésienne: Suites: No. 1; No. 2; Carmen: Suite No. 1

Philharmonia Orchestra, Herbert von Karajan, cond.

• ANGEL 35618. LP. \$4.98.



Broadcast Music, Inc.

Hindemith: a master stumps Hérodiate.

heard along with the film than it does alone. Excellent performance and recording. A.F.

DITTERSDORF: Concerto for Double Bass, Viola, and Orchestra, in D—See Rosetti: Concerto for Two Horns and Orchestra, in E flat.

DVORAK: Slavonic Dances, Opp. 46 and 72

†Smetana: *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• MERCURY OL 2-107. Two LP. \$7.96.

The wonderful *Slavonic Dances* are presented complete in performances that are strong, vigorous, and solid. Only No. 4 is a trifle slow and heavy. This same heaviness, unfortunately, mars what are exceptionally clear, strongly rhythmical accounts of the Overture and dances from *The Bartered Bride*. All the music has been very well recorded, and none of it is overcut. P.A.

FRANCK: Symphony, in D minor

Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham, cond.

• EMI-CAPITOL G 7157. LP. \$4.98.

in this new LP. Beecham disdains to fuss and fume over the sentimental aspects of this symphony; instead, he plays it as a well-balanced musical work, imparting form and simplicity to its statements, at the same time allowing plenty of warmth and understanding to enter into his admirable performance. Since he is aided by fine orchestral playing and the requisite clear reproduction, his new Franck disc is one to be cherished. P.A.

HANDEL: Zadok the Priest; From the Censer Curling Rise—See Walton: Belshazzar's Feast.

HINDEMITH: Hérodiate

†Stravinsky: *Apollon Musagète*

M-G-M Chamber Orchestra (in *Hérodiate*); M-G-M String Orchestra (in *Apollon Musagète*); Arthur Winograd, cond.

• M-G-M E3683. LP. \$3.98.

Reviewing records of modern music is an entertaining job because it brings one into contact with a great many works one would otherwise not hear. Many of these, to be sure, are plainly second-rate. Most, however, are well made and worth hearing, even if they do not make much difference so far as the total state of modern music is concerned. Every now and then the rare thing happens: a record introduces a work that *does* make a difference, that has the authentic stamp of the masterpiece upon it.

Such a work is Hindemith's *Hérodiate*, a dance score composed for Martha Graham in 1945. The dance composition, one gathers, had to do with some very subtle aspects of feminine psychology, and the music is as subtle as any of Graham's dances. Scored for eleven instruments, it possesses both the utmost clarity of texture and the utmost coloristic glow. Its keynote is lyricism tinged with nostalgia and a touch of the sinister; it builds magnificently, with logic and feeling, into an immensely powerful shape, and when it is over, the listener knows he has experienced something important. Those who still insist that Hindemith is an academic composer ridden by theoretical or mathematical considerations should listen to *Hérodiate* and repent.

Stravinsky's *Apollon* on the other side is also a masterpiece, but one which is so familiar as to need no comment. It is essentially a study in the deep-toned and

to have that kind of technique in the *Transcendental Etudes*. But with all of his skill, Bolet does not communicate much, and his playing ends by being rather uninteresting. He does not seem to know what to do when he comes to lyrical sections, and his idea of accentuating them is to slow up. Thus pieces like the *Ricordanza* sound labored and dragging instead of singing (Egon Petri's old Columbia 78 rpm will give a good idea of how a great Liszt stylist handles the music). In view of Bolet's immense capabilities, this is a disappointing disc. Good piano sound, rather prominent surfaces. H.C.S.

MAHLER: Lieder eines fahrenden Gesellen; Kindertotenlieder

Lucretia West, contralto; Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER NWN 18842. LP. \$4.98.

Up against Kirsten Flagstad and Dietrich Fischer-Dieskau, Miss West's simple declaratory manner and limited range (the top notes all give her trouble) yield performances that contain some lovely things but that do not realize the full interpretative or vocal potential of these exacting works. R.C.M.

MANFREDINI: Concertos, Op. 3: No. 2, in A minor; No. 3, in E minor; No. 7, in G; No. 8, in F; No. 10, in C minor; No. 12, in C

Roberto Michelucci, Anna Maria Cotogni, violins; I Musici.

• EPIC LC 3514. LP. \$3.98.

Clean-cut, songful themes and lively rhythms in a texture occasionally enlivened by counterpoint, as in Vivaldi, are the principal features of these agreeable pieces. No. 12 is probably the best known, because its first movement is a Christmas pastorella; but its second movement has its own tender poetry. The performances have more nuance than those in Vox's complete Op. 3, but the sound here is a little overbrilliant for my taste. N.B.

MENDELSSOHN: Concerto for Violin and Orchestra, in E minor, Op. 64

†Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35*

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†Shostakovich: *Age of Gold, Op. 22: Orchestral Suite*

Philharmonia Orchestra, Efreim Kurtz, cond.

• EMI-CAPITOL C 7146. LP. \$4.98.

Souvenirs is the score to a light satirical ballet about goings-on of a scandalous and semiscandalous kind in a grand metropolitan hotel, circa 1914. The music has that tasteful, beautifully wrought, bitter-sweet quality so characteristic of Barber, and he handles its dance rhythms with admirable variety and point. Where Barber's balletic satire is delicate, that of Shostakovich on the other side is laid on with a shovel. The Polka which forms the third section of this four-movement suite is, of course, one of its composer's most celebrated pages; it seems also to be the main thing worth knowing in the score. Performances and recordings are excellent. A.F.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

Paul Badura-Skoda, piano; Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER XWN 18799. LP. \$4.98.

• WESTMINSTER WST 14047. SD. \$5.98.

Rudolf Firkušny, piano; Philharmonia Orchestra, Walter Susskind, cond.

• EMI-CAPITOL P 8468. LP. \$4.98.

As those who have heard his recent performances in this country have had an opportunity to rediscover, Badura-Skoda is an interpreter of the first class. His playing of the solo part puts this edition among the most preferred and gives it the top place if the slow movement is the prime consideration, Scherchen's accom-

paniment is at times prosaic and marred by passing incidents of poor balance, but on the whole he gives the soloist a firm backing. The monophonic recording is bright and agreeable but lacks deep bass. In stereo the sound is improved, with a three-dimensional piano nicely fixed in the center of things and pleasantly surrounded by orchestral sonorities.

The Firkusny set is a somewhat tubby British-style recording in which the soloist alternates between a bravura style, more appropriate to the later concertos than to No. 3, and romantic poetry better suited to Chopin and Schumann than to Beethoven. The results are frequently lovely, but the total effect of the reading is unconvincing as a Beethoven Third. R.C.M.

BEETHOVEN: *Egmont, Op. 84: Overture and Incidental Music; Symphony No. 1, in C, Op. 21*

Friederike Sailer, soprano; Peter Mosbacher, narrator; Orchestra of the Southwest German Radio (in *Egmont*); Orchestra of the Wiener Musikgesellschaft, (in the *Symphony*); Eduard van Remoortel, cond.

• Vox PL 10870. LP. \$4.98.

With the disappearance of the earlier editions from the catalogue, this drably recorded disc is the only complete set available of the music Beethoven wrote for Goethe's drama of the battle of the Belgian and Dutch people for liberty. About a third of the whole may be had in superb and well-recorded performances by Klemperer, but there is more of value in the *Egmont* music than he presents. (Even this "complete" version cuts the narrator's text in No. 8 by half.)

Both works have the sound quality of air checks rather than studio products, but the direction is forceful and idiomatic, representing Van Remoortel at his best. R.C.M.

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

Philharmonia Orchestra, Otto Klemperer, cond.

• ANGEL 35711. LP. \$4.98.

Here is another of the Olympian performances that have marked Klemperer's Beethoven series to date. (Those who prefer the *Pastoral* unbuttoned and dreaming with *sehr Gemütlichkeit* will find their tastes matched in Bruno Walter's new edition.) Klemperer does not forget about the countryside, the hrouk, the peasant hand, or the loud wet blast of wind and rain. Toscanini had a way of refining these things away into a transfigured image of nature. Klemperer makes them universal but allows them to keep their reality. The peasants he portrays are symbolic of all country folk, but they still smell of animals and sweat. Only in the final movement do we become more detached from immediate things as the music sings a hymn to peace that goes beyond the quiet moments following any mere thundershower.

The result is a performance that combines elements prized for many years in

the old Toscanini and Walter editions, uniting them in the superb musical imagination Klemperer has shown us before. It is an altogether remarkable achievement. R.C.M.

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125 ("Choral"); Overtures: Leonore No. 3, Op. 72a; Egmont, Op. 84*

Inngard Seefried, soprano; Maureen Forrester, contralto; Ernst Haefliger, tenor; Dietrich Fischer-Dieskau, bass; Berlin Philharmonic Orchestra, Ferenc Fricsay, cond.

• DECCA DNB 157. Two LP. \$9.96.
• DECCA DNB 7157. Two SD. \$11.96.

This is a performance with the sweep and vigor of a young man (Fricsay is only forty-five), yet it provides an exceptional statement of the slow movement and meets its monophonic competition practically point for point. Of greater importance is the fact that, except for a disappointing tape, it is the only stereo edition we have of a symphony which even the greatest conductor could not project fully in the limitations of monophonic sound. Hearing the stereo discs, recorded from the perspective of the center of the hall, is a revelation, and the monophonic set is flat by contrast—although, actually, a well-engineered product.

Fricsay has a magnificent orchestra, a chorus of equal achievement (listen to the sopranos hit and hold that high A in the double fugue of the final movement), and as fine a solo quartet as one could

engage today. Fischer-Dieskau's singing of the bass recitative is probably the greatest performance this music has ever received on records.

There are few real drawbacks. The soloists are closer to the listener than the rest of the forces, and there is not always the sharp ensemble focus you may wish. At moments the surfaces of my set are obtrusively noisy. But I could easily discount these things for the merits of the whole. If you want a stereo Ninth, here is a very good one.

The two overtures that fill up the final side are exceptionally well done, with the Berlin sound excitingly robust in the two-channel format. R.C.M.

BEETHOVEN: *Trio for Piano and Strings, No. 7, in B flat, Op. 97 ("Archduke")*

Lev Oborin, piano; David Oistrakh, violin; Sviatoslav Knushevitzky, cello.

• ANGEL 35701. LP. \$4.98.

This is Oistrakh's show. He plays beautifully, as do his colleagues, and the recording is first-class. Nonetheless, considering this work as a piece of chamber music, I retain my preference for the Kogan-Rostropovich-Gilels edition with its better matched triumvirate and more powerful reading of the music. In contrast this version is too relaxed and self-consciously gorgeous of tone. R.C.M.

BIZET: *L'Arlésienne: Suites: No. 1; No. 2; Carmen: Suite No. 1*

Philharmonia Orchestra, Herbert von Karajan, cond.

• ANGEL 35618. LP. \$4.98.

Of the plethora of *L'Arlésienne* Suites (already there are two available in stereo) the present recording—monophonic only, thus far—is among the more memorable. It is perhaps a measure of the seriousness with which Von Karajan undertakes this music (too often the vehicle of pops-minded conductors) that the pieces that make the greatest impression are not the brilliantly orchestrated Prelude and Fandole, but the more modest Adagietto and the second Minuet. The Adagietto especially, with its ecstatic, soaring strings, is an eloquent example of what a great orchestra and a great conductor, together with very good engineering, can make of a thrice-familiar work. The *Carmen* Suite No. 1 is, in this version, all of the opera's preludes, played backwards (not literally but numerically). D.J.

BIZET: *Carmen: Orchestral Suite; L'Arlésienne (excerpts)*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON CS 6062. SD. \$4.98.

The *Arlésienne* music recorded here includes the whole of the first suite and the last two numbers, the Minuet and Fandole, of the second. Ansermet strikes me as heavy-handed in this music. The "Carillon" ought to have the swinging, bell-like propulsion that Beecham im-

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parts to it, and the second minuet ought to be delicate, not lethargic. The *Carmen* music fares a bit better and a generous amount of it is served up, including all of the preludes and a rather indifferent orchestration of the Habanera.

The sound does not rank with the best stereo London has given us: strings are edgy and solos do not have the presence they achieve in new recordings of some of the same music on Audio Fidelity and Janns labels. D.J.

BONPORTI: Concerti a quattro, Op. 11: No. 4, in B flat; No. 5, in F; No. 6, in F; No. 8, in D

I Musici.

• EPIC LC 3542. LP. \$3.98.

Francesco Antonio Bonporti (1672-1749) is one of that group of gifted Italian violinist-composers who have been overshadowed by the larger figures of Corelli and Vivaldi and who have only lately been coming out into the light. Of the works offered here, No. 5 is the most striking. Its second movement is a remarkably eloquent recitative for violin, obviously stemming from the opera but cast in terms of the solo instrument. The violin solos, which are frequent and prominent in all four works, are skillfully performed by Roberto Michelucci. The Musici play with their customary combination of heartiness and grace. Only the harpsichord is timid. N.B.

BUXTEHUDE: Sacred Cantatas (5): Herr, nun lässt du deinen Diener; Quemadmodum; Lobe den Herrn; Ich bin eine Blume zu Saron; Ich suchte des Nachts

Helmut Krebs, tenor; Dietrich Fischer-Dieskau, baritone; instrumental ensemble, Carl Gorvin, cond.

• ARCHIVE ARC 3096. LP. \$5.98.

BUXTEHUDE: Sacred Cantatas (2): Laudate Dominum; Schaffe in mir, Gott; Christmas Cantatas (2): Das neugeborne Kindelein; In dulci jubilo; Sonata in D; Suite in B flat, Op. 1; Sonata in D, Op. 2, No. 2

Lisa Schwarzweiler, soprano; Instrumental Ensemble, Carl Gorvin, cond. (in the Sacred Cantatas). Norddeutscher Singkreis, Instrumental Ensemble of the Archive Production, Gottfried Wolters, cond. (in the Christmas Cantatas). Various instrumentalists (in the other works).

• ARCHIVE ARC 3103. LP. \$5.98.

BUXTEHUDE: Spiritual Choral Works (4): Fürwahr!; Nimm von uns, Herr; Herzlich lieb; Magnificat

Horst Günter, baritone; Instrumental Ensemble; Norddeutscher Singkreis, Gottfried Wolters, cond.

• ARCHIVE ARC 3108. LP. \$5.98.

The more one gets to hear of the work of this master the more one's admiration grows. Perhaps the most engaging aspect of his vocal music is the simplicity with which the ideas of the text are conveyed: there is a childlike naïveté which affects



Douglas Glass, London

Von Karajan: due respect for Bizet.

the listener directly. This is as apparent in the deeply sorrowful Passion cantata *Fürwahr!* as it is in the two joyful little Christmas cantatas. The varying moods in a text like that of *Ich suchte des Nachts*, which is from the Song of Songs, are graphically portrayed, and at the mention of "the watchmen that go about the city" we hear the oboes playing the slow, drawn-out call of the night watch. This emotional innocence is coupled with a far from naïve craftsmanship and considerable inventiveness. Buxtehude can spin a supple melodic line, as in the Magnificat, or a warmly lyrical one, as in *Ich bin eine Blume zu Saron*; and in the weaving of a contrapuntal texture he is inferior only to his younger contemporaries, Bach and Handel. The combination of attractive material and interesting treatment of it is found also in the instrumental chamber music offered here. The Sonata without opus number is a gravely beautiful work in which the bass part has unusual independence for this period; and all four dances of the Suite are based on the theme of the Allemande. All of the performances seemed to me excellent. N.B.

CHOPIN: Etudes (12), Op. 10; Etudes (21), Op. 25

Paul Badura-Skoda, piano.

• WESTMINSTER XWN 18811. LP. \$4.98.

This is one of the most satisfactory LP versions of the twenty-four Chopin études, though in view of the competition that statement is no great praise. Badura-Skoda is not a flashy pianist nor the most precise of technicians (listen to some of the scrambled finger work towards the end of the A minor Etude in the Op. 10 series), but he does approach the music with sensitivity and a feeling for the style. For that alone we must be grateful. Those who look for a more romantic approach and a more heroic manner of playing (and a handful of the études are among the most heroic pieces in the piano literature) must wait until a pianist on the order of a Rubinstein turns his attention to the music. This Westminster

disc has quite realistic piano tone that is marred by some swish and surface noise. H.C.S.

COPLAND: Billy the Kid: Ballet Suite; Statements

London Symphony Orchestra, Aaron Copland, cond.

• • EVEREST SDBR 3015. SD. \$5.98.

Billy the Kid is featured on the cover, but the really interesting thing here is the hitherto unrecorded piece called *Statements*. This is a sequence of six short movements for orchestra headed "Militant," "Cryptic," "Dogmatic," "Subjective," "Jingo," and "Prophetic." All are eminently expressive of their titles, but "Subjective," for strings alone, and "Jingo," which reaffirms Copland's patriotic devotion to New York, are especially good. In the eighteenth century, when the so-called doctrine of the affections was widely held, composers and musical theorists frequently compiled lists of effects most useful in depicting the various emotions. Copland's piece is a practical demonstration in this area, and an extremely clever one. His interpretation of the famous *Billy the Kid* is excellent, but less dramatic than the one recorded by Ormandy. Recordings are first-rate. A.F.

CORELLI: Concerti Grossi, Op. 6 (complete)

Chamber Orchestra of the Societas Musica (Copenhagen), Jorgen Ernst Hansen, cond.

• VANGUARD BG 585/87. Three LP. \$9.96.

• • VANGUARD BGS 5010/12. Three SD. \$11.90.

The performance of these noble works is elegant and elevated in the slow sections, properly animated in the fast ones. The playing does not have the occasional roughness that may be heard in the Westminster set, and the sound here is on the whole smoother. One advantage of Westminster, however, is the employment of an organ, called for in the first eight concertos but replaced by a scarcely audible harpsichord here. The obvious division between concertino and ripieno groups does not seem to be observed in the stereo version of Vanguard. In fact, I could discern hardly any separation at all, almost all of the sound seeming to come from the one speaker. In this respect the monophonic version, played through two speakers, sounds richer than the stereo. N.B.

DELLO JOIO: Air Power

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MS 6029. SD. \$5.98.

This long symphonic suite is derived from music written for a twenty-six-week television show tracing the history of aviation from Kitty Hawk to the guided missile. It has all the atmospheric effects, tunefulness, and corn-fed sentiment one expects to find in a production of its kind, is skillfully done, and doubtless sounded much more important when



Broadcast Music, Inc.

Hindemith: a master stamps *Hérodiade*.

heard along with the film than it does alone. Excellent performance and recording. A.F.

DITTERSDORF: *Concerto for Double Bass, Viola, and Orchestra, in D*—See Rosetti: *Concerto for Two Horns and Orchestra, in E flat*.

DVORAK: *Slavonic Dances, Opp. 46 and 72*

{Smetana: *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• MERCURY OL 2-107. Two LP. \$7.96.

The wonderful *Slavonic Dances* are presented complete in performances that are strong, vigorous, and solid. Only No. 4 is a trifle slow and heavy. This same heaviness, unfortunately, mars what are exceptionally clear, strongly rhythmized accounts of the Overture and dances from *The Bartered Bride*. All the music has been very well recorded, and none of it is overcut. P.A.

FRANCK: *Symphony, in D minor*

Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham, cond.
• EMI-CAPPRO. C 7157. LP. \$4.98.

In line with my authorship several years ago of a Franck discography for this magazine, I acquired—and still have—all the LP versions of the *Symphony in D minor*. Nevertheless, I held onto the old Columbia 78-rpm album made nearly twenty years ago by Beecham and the London Philharmonic because of the eloquent simplicity of the conductor's interpretation and the immaculate clarity of the playing. Of particular note was the perfect articulation of the fast repeated notes by the strings in the middle of the second movement and at the beginning of the third.

That old recording still sounds remarkably good. But now I can part with it at last, because the same highly commendable characteristics are to be found

in this new LP. Beecham disdains to fuss and fume over the sentimental aspects of this symphony; instead, he plays it as a well-balanced musical work, imparting form and simplicity to its statements, at the same time allowing plenty of warmth and understanding to enter into his admirable performance. Since he is aided by fine orchestral playing and the requisite clear reproduction, his new Franck disc is one to be cherished. P.A.

HANDEL: *Zadok the Priest; From the Censer Curling Rise*—See Walton: *Belshazzar's Feast*.

HINDEMITH: *Hérodiade*

†Stravinsky: *Apollon Musagète*

M-G-M Chamber Orchestra (in *Hérodiade*); M-G-M String Orchestra (in *Apollon Musagète*); Arthur Winograd, cond.
• M-G-M E3683. LP. \$3.98.

Reviewing records of modern music is an entertaining job because it brings one into contact with a great many works one would otherwise not hear. Many of these, to be sure, are plainly second-rate. Most, however, are well made and worth hearing, even if they do not make much difference so far as the total state of modern music is concerned. Every now and then the rare thing happens: a record introduces a work that *does* make a difference, that has the authentic stamp of the masterpiece upon it.

Such a work is Hindemith's *Hérodiade*, a dance score composed for Martha Graham in 1945. The dance composition, one gathers, had to do with some very subtle aspects of feminine psychology, and the music is as subtle as any of Graham's dances. Scored for eleven instruments, it possesses both the utmost clarity of texture and the utmost coloristic glow. Its keynote is lyricism tinged with nostalgia and a touch of the sinister: it builds magnificently, with logic and feeling, into an immensely powerful shape, and when it is over, the listener knows he has experienced something important. Those who still insist that Hindemith is an academic composer ridden by theoretical or mathematical considerations should listen to *Hérodiade* and repent.

Stravinsky's *Apollon* on the other side is also a masterpiece, but one which is so familiar as to need no comment. It is essentially a study in the deep-toned and silvery sonorities of strings. As such, it is given a first-class interpretation and recording. That the performance and recording of *Hérodiade* are also excellent almost goes without saying. A.F.

LISZT: *Études d'exécution transcendante: No. 1; No. 2; No. 5 ("Feux follets"); No. 8 ("Wilde Jagd"); No. 9 ("Ricordanza"); No. 10; No. 11 ("Harmonies du soir"); No. 7 ("Éroica"); No. 3 ("Paysage")*

Jorge Bolet, piano.

• RCA VICTOR LM 2291. LP. \$4.98.

When it comes to the sheer ability to negotiate the keyboard, Bolet is pretty much on the Horowitz order; and a pianist has

to have that kind of technique in the *Transcendental Études*. But with all of his skill, Bolet does not communicate much, and his playing ends by being rather uninteresting. He does not seem to know what to do when he comes to lyrical sections, and his idea of accentuating them is to slow up. Thus pieces like the *Ricordanza* sound labored and dragging instead of singing (Egon Petri's old Columbia 78 rpm will give a good idea of how a great Liszt stylist handles the music). In view of Bolet's immense capabilities, this is a disappointing disc. Good piano sound, rather prominent surfaces. H.C.S.

MAHLER: *Lieder eines fahrenden Gesellen; Kindertotenlieder*

Lucretia West, contralto; Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER XWN 18842. LP. \$4.98.

Up against Kirsten Flagstad and Dietrich Fischer-Dieskau, Miss West's simple declaratory manner and limited range (the top notes all give her trouble) yield performances that contain some lovely things but that do not realize the full interpretative or vocal potential of these exacting works. R.C.M.

MANFREDINI: *Concertos, Op. 3: No. 2, in A minor; No. 3, in E minor; No. 7, in G; No. 8, in F; No. 10, in C minor; No. 12, in C*

Roberto Michelucci, Anna Maria Cotogni, violin; I Musici.

• ERIC LC 3514. LP. \$3.98.

Clean-cut, songful themes and lively rhythms in a texture occasionally enlivened by counterpoint, as in Vivaldi, are the principal features of these agreeable pieces. No. 12 is probably the best known, because its first movement is a Christmas pastorella; but its second movement has its own tender poetry. The performances have more nuance than those in Vox's complete Op. 3, but the sound here is a little overbrilliant for my taste. N.B.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*

†Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35*

Christian Ferras, violin; Philharmonia Orchestra, Constant Silvestri, cond.

• ANGEL S 35606. SD. \$5.98.

These two oft-played and -recorded concertos here receive interpretations from a young French violinist that are straightforward and in good taste. Ferras's tone is not large, but it is sweet and evenly produced. And Silvestri proves a far more reliable conductor when he is serving as accompanist than when he is left on his own. In order to get the Tchaikovsky onto a single disc side, one or two more than the customary cuts in the first and last movements have had to be made. On the other hand, Ferras is the only

Continued on page 54



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Referring to Dorati's reading of *GAÎTÉ PARISIENNE* and *GRADUATION BALL*, stereo SR 90016, monaural MG 50152, the *INDIANAPOLIS TIMES* said:

"The Minneapolis Orchestra has been described as one of the five best in the country. Its reputation is embellished by this performance." Other equally brilliant performances by Dorati include: Rimsky-Korsakov *SCHEHERAZADE*, stereo SR 90195, monaural MG 50009; Strauss *DER ROSENKAVALIER SUITE* and *TILL EULENSPIEGEL*, SR 90099:

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SR 90170



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SR 90002



SR 90016



SR 90012

violinist I have ever encountered who keeps his mute on through the whole of the Canzonetta, as the score indicates he should. The effect is most striking, especially as both soloist and conductor phrase this movement with great sensitivity, and the muteless burst of the first notes of the Finale is made more dramatic thereby. The stereo sound in both concertos is fine and clear, well balanced and distributed; the soloist is set off from the orchestra, emanating from a fixed point somewhat left of center. P.A.

MOORE: *The Devil and Daniel Webster*

Doris Young (s), Mary Stone; Frederick Weidner (t), Mr. Scratch; Lawrence Winters (b), Daniel Webster; Joe Blankenship (bs), Jabez Stone. Soloists, Festival Choir and Orchestra, Armando Alberti, cond.

• • WESTMINSTER WST 14050. SD. \$5.98.

Westminster has produced here a very interesting experiment in stereophonic engineering: the extensive use of "stage" movement among the singers. Other companies have approached this possibility warily, but it is the principal factor in this release. There is no gain whatsoever in richness of detail over the monophonic version of Moore's patriotic little score: the orchestral thread beneath the speaking voices is as thin and difficult to follow as ever (no great pity, for it's not a very interesting orchestral thread), and the voices themselves often are so far from the microphone as to be barely audible, which was not the case monophonically. But even with these drawbacks and the added one of a performance that is not much above makeshift, the possibilities of significant realistic gain through mobile voices, voices constantly changing position in relation to each other and to the listener, are excitingly demonstrated.

The worst aspect of the new technique can be heard in the sudden, flying leaps that voices tend to take from one channel to the other, as though the characters were furnished with pogo sticks with which they occasionally sprang across the stage. The device is at its most successful during Daniel Webster's speech to the jury. He slowly paces up and down in front of them, stopping every now and again to drive home a point. I was delighted by this, but I admit that my delight may have been akin to that of the child with a new toy. Be that as it may, I would urge all those interested in the growth of new techniques of recording to lend an attentive ear to this disc.

D.J.

MOZART: *Sonatas for Piano, Four Hands: in C, K. 19d; in D, K. 381; in B flat, K. 358; in G, K. 357*

Ingrid Haebler, Ludwig Hoffmann, piano.
• Vox DL 4321. LP. \$4.98.

Clean, flexible, self-effacing playing of two familiar and well-loved duets (those in D and B flat) and two quite unfamiliar ones. K.357 consists of an incomplete



Haebler and Hoffmann: rare Mozart trills.

Allegro and Andante that were finished and published by Julius André. The Allegro has something of the spirit and shape of the opening movement of the *Haffner* Symphony, but the instinct that prompted Mozart to abandon the Andante was a sound one. K.19d may not be a masterpiece, but how many masterpieces have been written by nine-year-old children? It is, under the circumstances, an incredible composition. Throughout the disc the performers play the trills correctly, an occurrence still rare enough to warrant special commendation. N.B.

MUSSORGSKY: *Boris Godunov*

Ludmila Lebedeva (s), Xenia; Eugenia Zareska (ms), Marina, Feodor; Lydia Romanova (ms), Hostess, Nurse; Nicolai Gedda (t), Dimitri; André Bielcki (t), Shuiski, Missail, Boyar Kruschov; Wassili Pasternak (t), Idiot; Raymond Bonté (t), Lovitzki; Gustav Ustinov (t), Court Boyar; Boris Christoff (bs), Boris Godunov, Pimema, Varlaam; Kim Borg (bs), Rangoni, Tchelkalov; Stanislav Pieczora (bs), Officer; Eugène Bonsquet (b), Tcherniakovski. Chœurs Russes de Paris and Orchestre National de la Radio-diffusion Française, Issay Dobrowen, cond.

• CAPITOL-EMI GDR 7164. Four LP. \$17.98.

Absent from the catalogue and at least theoretically unavailable in this country since its withdrawal by RCA Victor (LHMV 6400) as part of the cross-Atlantic transfer of HMV rights, this Capitol-EMI reissue of Mussorgsky's *Boris Godunov* retains all the virtues that kept the original issue the preferred LP version against any competition to date. That is to say, whatever objections one may have to the practice of doubling and tripling roles, Boris Christoff is indeed a very powerful Boris; the late Issay Dobrowen conducts with splendid sweep, and good control of rather variable secondary elements; and the sound is good—in fact, it even seems freshened a bit in the Capitol pressing. The Bolshoi performance (the same one is to be heard both on Colosseum 124/5 and on Period 554) has advantages in ensemble, and it has too, in Alexander Pirogov, a splendid Boris, but the sound is pretty poor, even by older Soviet standards; while the London (XLLA 4317) Yugo-

slav issue has few positive advantages save its goodish modern engineering.

All, regrettably, use the Rimsky-Korsakov orchestral emendations. In the Capitol set, an interlinear (and exasperatingly hard-to-read) copy of the Rosa Newmarch translation, circa 1910, has been provided—a dubious blessing. All told, if one wants a *Boris Godunov* and wants it now, this version is the one that can be recommended with the fewest reservations. J.H., Jr.

NUSSIO: *Folklore d'Engedine*

†Schoenherr: *Tänze und Bauermusik aus Oesterreich: Suite*

Philharmonic Promenade Orchestra, Henry Krips, cond.

• ANGEL 35664. LP. \$4.98.

Since my first hearing of Otmar Nussio's suite of eight short dance poems, purportedly based on the folk dances of Switzerland's Engadine valley, I have gone on compulsively replaying it in whole or in part with no diminution of my first incredulity. For here at last is an unmistakably "modern" work that is both immediately intelligible and yet completely original—free from any trace of either cliché or straining for novelty, yet fresh and different in every piquant phrase and every subtle nuance of tonal coloring. I urge everyone, as insistently as I can, to hear for himself the singular *Intrada* which opens this work, its heart-wrenching *Nenia*, its somberly dramatic *Ostinato*, or, for that matter, any one of the five other scarcely less delicious miniatures. None of this Italian-born (1902) Swiss composer's works has been recorded before (in this country at least). How so extraordinarily craftsmanlike and original a writer has escaped earlier attention I cannot understand.

There are other, if less startling, surprises on this disc: among them that "Vienna Waltzes"—its trite over-all title—does not imply still another dipping into the well-ruled waters of Straussian or Viennese café waltzes, and that Henry Krips is master of more than the Wadd-teufel and Suppé repertory which he so brilliantly served in his first two Angel releases. The disc title itself, in a literal sense, and the jacket's gay dancing-peasant illustrations apply more directly to Max Schoenherr's suite: simple and straightforward settings of wondrously lusty and charming peasant dances. These surely would warrant more extended praise—as would also the immaculately limpid recording of both works—if I were not still so spellbound by Nussio's little but precious masterpiece. Again, I beg of you, don't miss one of the truly rare Delectable Mountains of contemporary music. R.D.D.

POULENC: *Dialogues des Carmélites*

Denise Duval (s), Blanche de la Force; Régine Crespin (s), Madame Lidoine, the New Prioress; Liliane Berton (s), Sister Constance; Denise Scharley (ms), Madame de Croissy, Prioress of the Car-

Continued on page 56

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 (Groves Dictionary of Music)



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melite Convent: Rita Gorr (ms), Mother Marie; Janine Fournier (ms), Mother Jeanne; Gisèle Desmoutiers (ms), Sister Mathilde; Paul Finel (t), the Chevalier de la Force; Louis Rialland (t), the Chaplain; Raphael Romagnoni (t), First Commissioner; René Bianco (b), Jailer; Michel Forel (b), Thierry; Max Conti (b), M. Javelinot; Xavier Depraz (bs), the Marquis de la Force; Jacques Mars (bs), Officer; Charles-Paul (bs), Second Commissioner. Orchestra and Chorus of the Théâtre National de l'Opéra (Paris), Pierre Dervaux, cond.

• ANGEL 3585 C/L. Three LP. \$15.98.

Whatever else he may or may not have accomplished in composing *Dialogues des Carmélites*, Francis Poulenc most surely has thwarted the expectations, or at least the hopes, of those among his admiring coterie whose fondest and least mutable image of him is stereotypically that of an amusingly elegant maker of pungent *avant-garde* musical witticisms, preferably in connection with texts urbane and perhaps a shade and a half off-color. Those whose admiration extends to, or is wholly reserved for, his liturgical works are rather likelier to find satisfaction. The statement may seem gratuitous past the point of enduring insult to those who know much about the work, or who have heard it (it was staged by the San Francisco Opera in the fall of 1957, and on TV by the NBC Opera last year), but this is just possibly not ideal packaged nourishment for everyone who dotes on, say, *Les Mamelles de Tirésias*. For Poulenc is a composer as admirably faithful to his text as to his own persuasions, and the gap between Guillaume Apollinaire's transvestite vaudeville and Georges Bernanos's arch-Catholic mysticism amounts to an infernal pit.

In fact, *Dialogues des Carmélites* is a kind of work—or rather a work; it is the only one of quite its kind—whose boundaries of appeal are peculiarly difficult even to attempt to calculate and sketch in. And the difficulty is compounded here by my own indecision as to what to make of it. I suspect that it will prove to chill some listeners who might be expected to be warmed by it, and win a live response from others who might be expected, on form, to be unmoved, if not actively resistant—and this (borne out by limited first-hand observation) largely on the basis of latent susceptibility to a certain sort of emotional-religious climate rather than on the basis of any very clear-cut verbalized understanding of what the action is meant to mean in all its meditative complexity. For the text, though as special in its mystical ramifications as it well can be, has also a simple, direct appeal. What I am inclined to wonder skeptically about is just what the score really contributes towards the total effect over and above providing the words with notes that provide an appropriate musical setting, which seems neither to violate sense nor ever to quite fully realize all that is implicit.

The libretto has had a curious history, even as the histories of librettos go. The basic source was a German novel by Gertrud von Le Fort, based on the account



For Poulenc: Duval, Dervaux, et al.

of the one Carmelite nun who survived the guillotining of her sisters during the French Revolution. This was made the basis for a film scenario by Philippe Agostini and one Father Brückberger, a French Dominican; they approached Bernanos, as famous for his fervently mystical Catholicism and his gifts as an invective controversialist as for his pro-Spain fascism and his ability as a writer, to provide the dialogue. After he died, in 1948, these dialogues were produced as a play. In 1955, Poulenc, himself ever more devout, and more serene as a composer, undertook to set them as an opera, on commission from La Scala, where the finished work had its premiere on January 26, 1957.

The plot—or sequence of “tableaux,” as the scenes are called—is concerned primarily with the history of Blanche de la Force, an aristocratic young girl who, feeling herself ever under the shadow of some nameless cosmic dread, seeks refuge among the Carmelites. Yet her dread persists, unlightened by security and companionship, and reinforced by her witness to the terrible deathbed fears experienced by her Prioress. The Revolution threatens the convent's way of life, and when the nuns vote in favor of martyrdom rather than submission, Blanche runs away. Yet when the nuns are marched to the guillotine, Blanche appears and takes her place; she is the last on the scaffold, but somehow she has been given Grace to shed her eternal dread in a martyr's death. This is a mere outline, for the human and symbolic network among all the characters is too intricate to synopsise—too intricate, probably, to be solved in the theatre.

Poulenc's score is prevailingly (the word is inescapable) discreet. Something of its ambition may be gathered from the dedication: “To my Mother, through whom I was revealed to music; to Claude Debussy, who has inspired me; and to Claudio Monteverdi, Giuseppe Verdi, and Modeste Mussorgsky, whom I have taken as models.” And, indeed, the exactness of the word setting is reminiscent of Debussy and Mussorgsky. Verdi? I, for one, would never have guessed it, though there is a free-flowing duet between Blanche and her brother that might have been touched by, say, Giordano. Seldom “advanced” to the furthest reach of Poulenc himself, it is, in faithfulness to its characters, temperate and—though often richly instrumented beneath the ever-

predominating voice lines—not often very assertive. Those who do respond to it may discover eloquence in its gentleness; others may sense merely a gentle boredom at its sameness. Myself, I tend towards the second reaction, for all that the vocal writing is unfailingly gracious—at least that of the religionists; the Revolutionaries have more animated, yet not at the heart very vital, music to sing.

It is, on the whole, a very sweet, pretty score, but not, it seems to me, one that ever really comes to grips with the dramatic conflict. For this—in any meaningful sense—is all within the soul of Blanche (the Revolutionists simply provide the occasion for her access of Holy Grace); and the music never really strikes the darker, more perverse chords that are surely demanded by Bernanos's ponderings on the inevitability of dying. Yet many may disagree.

The Angel performance, which enlists the cast and conductor of the Paris premiere, is thoroughly excellent on all significant counts, with Denise Duval, Denise Scharley, Rita Gorr, and Liliane Berton deserving special mention only a little more than some of their colleagues. Altogether, a work of special, and unpredictable, appeal. Those who like it may like it very much indeed; and so, recommended to notice: J.H., Jr.

PROKOFIEV: Concertos for Violin and Orchestra: No. 1, in D, Op. 19; No. 2, in G minor, Op. 63

Ruggiero Ricci, violin; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON CS 6059. SD. \$4.98.

Stereo has yet to lick the sound of the solo violin, at least on my equipment, which cost a lot of money, is supposed to be at least reasonably good, and does extremely well by all other instruments. Perhaps Ricci's fiddle would sound less shrill and wiry on an ultra de luxe rig, but I shudder to think how it would come through the average householder's stereo. A.F.

PROKOFIEV: Quartets for Strings: No. 1, in B, Op. 50; No. 2, in F, Op. 92

Endres Quartet.
• Vox PL 11100. LP. \$4.98.

Both of Prokofiev's quartets have often been recorded, but this is the only disc now available to contain them both. The first is one of his masterpieces and is therefore essential to a knowledge of one of the most important figures in modern music; the second, based on Caucasian folk themes, is less important but is nevertheless a work of great interest. Both are superbly performed here and very well recorded. A.F.

RIMSKY-KORSAKOV: Capriccio espagnole, Op. 34

†Albéniz: *Iberia: Bk. II: No. 5, Almería; Bk. IV: No. 10, Malaga; No. 12, Eritaña* (orch. Swinacki)

Continued on page 58

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BEETHOVEN: Piano Sonata No. 29 in B Flat Major, Op. 106, "Hammerklavier"; Piano Sonata No. 26 in E Flat Major, Op. 81a, "Les Adieux"—Eduardo Del Pueyo, Pianist LC 3555

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Orchestre Radio-Symphonique de Paris, Carlos Surinach, cond.

• MONTILLA FM 141. LP. \$4.98.

Surinach takes a slower pace in the *Capriccio* than most conductors, bringing out some features of the work that got lost in the 300% type of performance. On the other hand, the excitement may be what you're after. If you have the familiar Arbós suite of pieces from Albéniz's *Iberia*, this disc offers a chance to add

some more without reinvesting in the complete edition. The record also includes Surinach's own composition *Feria Magica*.

R.C.M.

RIMSKY-KORSAKOV: *The Golden Cockerel: Suite; Easter Overture, Op. 36 ("Grande Pâque Russe")*

†Balakirev: *Islamey* (trans. Casella)

Philharmonia Orchestra, Sir Eugene Goossens, cond.

• EMI-CAPITOL G 7158. LP. \$4.98.

This is a felicitous coupling of colorful Russian music, all with an Oriental cast. Goossens' treatment of the *Russian Easter Overture* and Alfredo Casella's expert orchestral transcription of *Islamey* carry out that color most effectively. His account of the *Coq d'Or Suite* is poised—a poise which I might have traded for a little more excitement, especially in the

Continued on page 60

Ravel's Orchestral Music—Miniatures and Masterpieces

ANY CONDUCTOR who undertakes to direct the complete orchestral works of Maurice Ravel puts himself in a distinctly precarious position. By common consent, Ravel is one of the great orchestral masters of all time, and thus his works want and need a special perfection in their performance. But while it is possible for a maestro to have a way or peculiar talent with one or another of his scores, it is almost impossible to find an individual who has equal authority over all of them. Quite the same is true of the Beethoven piano sonatas or the Mozart symphonies: no single, solitary figure has ever come along who has been the paragon interpreter of them all. This view is crystallized in Westminster's new recording, under Manuel Rosenthal's direction, of the complete orchestral Ravel. Some of it is superb, without equal in the current catalogue; but for every rendition that lingers in the ear long after it has stopped there are others that the ear will want to forget.

Unfortunately, the opening work, *La Valse*, is, in terms of interpretation, one of the least successful of the group. Rosenthal's reading is throughout heavy-handed, even ponderous, and the miracles of subtlety Ravel is able to wring from the basic waltz rhythm of the piece are nowhere realized. The fault, one suspects, rests with Rosenthal's excessive reliance on ritards not called for by the composer. There are, indeed, even some moments (e.g., before number 46 in the Durand score) where the movement of the work stops dead: here Ravel calls for a diminuendo, though there is not the slightest indication that he wanted the motor impulse to slow down as well. All told, then, *La Valse* is offered a rather arbitrary and unsympathetic treatment. As regards ritards and rallentandos, the same situation obtains in the *Valses nobles et sentimentales*, though the results are not nearly as grave. In fact, the bittersweet taste of the piece is all there, and the third waltz in particular is a rhythmic model that all conductors might do well to examine. Atmosphere is present, too, a good deal of it brought about by the wonderfully appropriate pinched sounds of the French double-reed instruments.

Nowhere, however, in the entire series of recordings is Rosenthal shown to better advantage than in his interpretation of the complete *Ma Mère L'Oye*, which differs from the familiar suite in its inclusion of two extra numbers and a raft of lovely connecting tissue between



Intrepid maestro Rosenthal.

the various movements. At any rate, the land of enchantment that is childhood is one in which Rosenthal seems to have lived for all his life. The fairy-tale ambience of *Mother Goose* is caught on the first page and never deserted; and everywhere the playing of the orchestra is in the highest of French traditions. Clearly, Rosenthal believes in *Ma Mère L'Oye* and his men do also. They approach the whole business with a childlike wonder that is precisely what the work demands. A better performance you will not find on any disc.

As for the *Boléro*, it all depends, in a sense, on the opening tempo—which in this case is equable, steady and dignified. To my taste, *Boléro* is a whacking bore, its only interest centering on the gradual crescendo that carries the piece to its inevitable conclusion. This condition Rosenthal handles as well as any other; and, since he does exactly what the careful Ravel says he must do, the number more or less plays itself. And the solo instrumentalists are quite first-rate.

Le Tombeau de Couperin is a prime example of a Ravel work that easily falls apart under gruff handling. In the present instance most of it is light-fingered, elegant, saucy, though the Forlane is heavy-going rhythmically and in the Menuet the lead instrument, the oboe, tends to wash out acoustically. Still, no one save Ansermet and Cluytens deals with the score quite so zestfully, on the one hand, and with so much grace, on the other.

For all its silken sounds, Rosenthal's *Rapsodie espagnole* lacks bite and rhythmic vigor; it drags, too, which seems somewhat typical of the Rosenthal method. The first of Ravel's great orchestral works, this piece is, further, rather more voluptuous than the conductor makes it, as both Munch and Reiner prove.

Regarding the short pieces of the set—*Alborada del gracioso*, *Menuet antique*, and *Pavane pour une infante défunte*—the first two are ever adequate and the third is the most exquisite exposition of the number I have ever heard. The *Pavane* revolves about the solo-horn player who, in this case, phrases as a singer might and produces a tone of gold that has to be heard to be believed. Though this work ranks in the corpus of Ravel's work as a minor number, there is a beauty to this performance that somehow sets it apart from the bulk of those remaining.

Not quite, perhaps. For Rosenthal's interpretation of the complete *Daphnis et Chloë* is the equal of any now before the public. Unfortunately, the best of the work is to be found in the two familiar suites excerpted from the hour-long ballet—the rest is incidental and without the impetus of the dance rather meaningless. Nevertheless, there is a glow that early settles over the whole piece and does not depart until the final frenzied measures. At any cost, you cannot go wrong in owning Rosenthal's *Daphnis* since he never loses sight that it is, after a fashion, Ravel's masterpiece and a bold refutation of the claim that the composer was only a miniaturist at best.

Incidentally, the presence of the recording is such that at one point you can actually hear the alto-flute player drawing in his breath before lunging into a difficult phrase. As a rule, only his neighbor on the stage would be aware of it. But in *Daphnis*, as in most of the Westminster series, we are smack in the middle of the orchestra.

JAY S. HARRISON

RAVEL: *Orchestral Music*

La Valse; Valses nobles et sentimentales; Ma Mère L'Oye; Boléro; Le Tombeau de Couperin; Rapsodie espagnole; Miroirs: No. 4, Alborada del gracioso; Menuet antique; Pavane pour une infante défunte; Daphnis et Chloë.

Orchestre du Théâtre National de l'Opéra de Paris, Manuel Rosenthal, cond.

• WESTMINSTER XWN 3309. Three LP. \$14.94.

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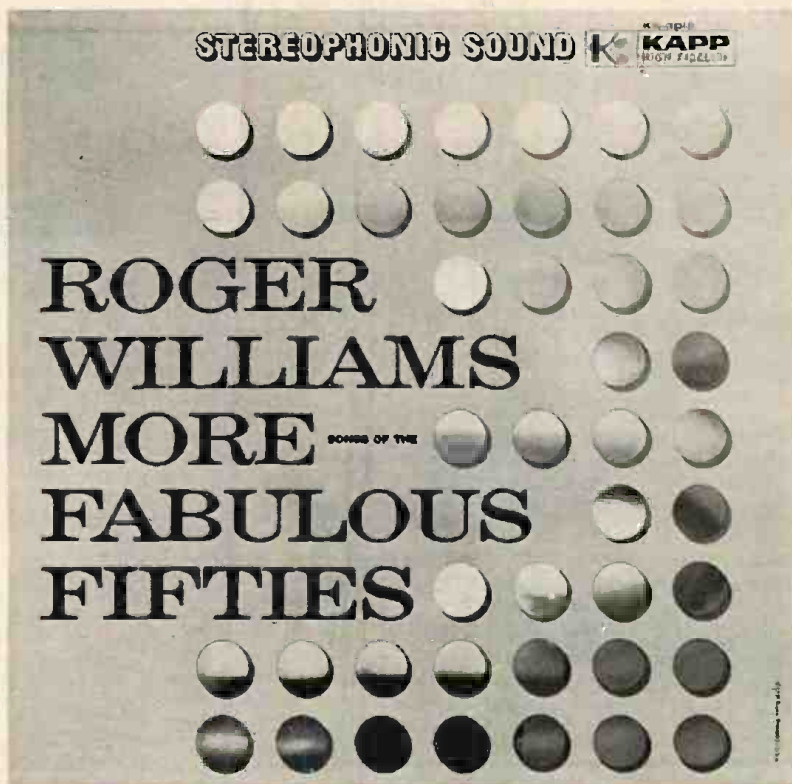
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second movement—but remains a first-rate reading. The entire disc has been brightly reproduced. P.A.

ROSETTI: Concerto for Two Horns and Orchestra, in E flat

†Dittersdorf: *Concerto for Double Bass, Viola, and Orchestra, in D*

Knud and Hans Spørensen, horns; Erik Moseholm, double bass; Knud Frederiksen, viola; Copenhagen Symphony Orchestra, Newell Jenkins, cond.

• HAYDN SOCIETY HS 9052. LP. \$4.98.

It is a pleasure to greet the Haydn Society label again on a new disc, and to find that the Society evidently plans to continue recording little-known but worthwhile music. The present works, both put together from sets of parts in German libraries, are attractive pieces by "small masters" of the Classic era. The Concerto by the Bohemian Francesco Antonio Rosetti has a friendly warmth, despite the fearful tasks it sets the horn players, especially in the first movement. Some of them are tossed off by the Danish soloists without any trouble, but others prove a little too much for them. Interesting problems of color and balance are interestingly solved in the pleasing, and in its finale amusing, work by the Viennese Dittersdorf. Mr. Moseholm produces un-faillingly musical sounds from his masto-donic instrument; and Jenkins, here as in the Rosetti, accords proper consideration to the soloists with no sacrifice of formal values. N.B.

SCARLATTI: Sonatas for Harpsichord, Vol. XXII

Fernando Valenti, harpsichord.

• WESTMINSTER XWN 18814. LP. \$4.98.

Although Valenti is now at about the halfway mark in his grand venture of recording all of Scarlatti's sonatas, he continues to astonish us with evidence of the apparently inexhaustible fertility of that master's invention. Eleven of the twelve works in the present hatch are in the major mode, but there is no trace of monotony; Scarlatti never hesitates to switch modes when the fancy takes him. Only L. 387 here represents the conventional Scarlatti of the few pieces played in the concert hall; each of the other sonatas has its own special quality, whether it is the innocent, pastoral L. 2 or the big-boned L. 178, the contemplative L. 183 or the capricious, dance-like L. 469, the improvisatory L. 393 or the irresistibly rhythmic L. 299. Valenti's playing continues to be vital and understanding. N.B.

SCHOENHERR: Tänze und Bauernmusik aus Oesterreich: Suite—See Nussio: Folklore d'Engedine.

SCHUBERT: Moments Musicaux, Op. 94; Drei Klavierstücke, Op. posth.

Joerg Demus, piano.

• DECCA DL 10004. LP. \$4.98.

Demus does not achieve a deeply felt

reading of the *Moments Musicaux*. One has the impression throughout of greater concern with the letter than the spirit. The steady legato that is one of the earmarks of his style and has been very impressive in other recordings does not serve him well here; too often one thirsts for a more generous and caressing rubato. The tempos tend to be exaggeratedly slow and the playing in general wants the spontaneity of genuine "musical moments."

Not so the three piano pieces of 1828. Here Demus shows a flashing imagination, his conception of the E flat minor piece is exhilarating and big, the two "digressions" (to quote the annotator's pejorative term) in the E flat major piece are filled with humor. This is playing of very high order, worthy of comparison with that of Gieseking in the same music.

The level of the recording is low but responds well to volume boosting. The piano tone is quite convincing. D.J.

SCHUBERT: Quintet in A, Op. 14 ("The Trout")

Denis Matthews, piano; Members of the Vienna Konzerthaus Quartet.

• VANGUARD VRS 1034. LP. \$4.98.

• • VANGUARD VSD 2019. SD. \$5.95.

The familiar ensemble that has recorded so extensively for Westminster is here considerably altered in personnel. The second violinist is, of course, absent, his place being taken by a double-bassist. And Franz Kwarda, the Konzerthaus' fine if at times overly emotional cellist, is replaced by one Ludwig Beinl, a player of neutral personality who is rather disappointing in the cello variation of the fourth movement. Denis Matthews, however, makes up for any small deficiencies in the cellist by his superlative handling of the far more imposing piano part. This fine British artist is to ensemble playing what Gerald Moore is to Lieder accompanying: the combination of tact and delicacy with which he approaches a score too often turned into a miniature concerto is the chief delight of this—on the whole—highly acceptable performance.

The stereo version marks a considerable advance over the more constricted and "boxy" sound of the earlier stereo Vox release, which is in any case done by a less satisfying group of performers. D.J.



Valenti: grand venture in Scarlatti.

SCHUMANN: Davidshündlertänze, Op. 6

Walter Hautzig, piano.

• HAYDN SOCIETY HS 9064. LP. \$4.98.

Not played as frequently as the *Carnaval* or C major Fantasy, the *Davidshündlertänze* is a set of eighteen short pieces as poetic and melodically distinctive as anything Schumann ever composed. There have been several prior recordings, but none has been distinctive. Hautzig's is the best to date. His playing is marked by clarity, intelligence, and a complete lack of affectation. His tone is a little hard, and there are some coloristic effects he misses, but he does manage to set off the varying moods of the music. Firkusny, on a Capitol disc, is Hautzig's closest rival; Firkusny has a more agreeable tone, but he is apt to glide over many sections in a superficial manner, and his disc also has a questionable version of the *Etudes symphoniques*. H.C.S.

SHOSTAKOVICH: Age of Gold, Op. 22:

Orchestral Suite—See Barber: Souvenirs, Op. 28.

SMETANA: The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians—See Dvořák: Slavonic Dances, Opp. 46 and 72.

STRAUSS, RICHARD: Der Rosenkavalier

Elisabeth Schwarzkopf (s), the Marschallin; Teresa Stich-Randall (s), Sophie; Christa Ludwig (ms), Octavian; Eberhard Waechter (b), Faninal; Otto Edelmann (bs-b), Baron Ochs. Soloists, Philharmonia Chorus and Orchestra, Herbert von Karajan, cond.

• • ANGEL. S3563 D/L. Four SD. \$24.92.

I can't clearly pronounce in favor of the new stereo version of Angel's *Rosenkavalier*. It has indeed the characteristic virtues of separation and diffusion that one associates with good stereo and, furthermore, it corrects a tendency of the monophonic set to blastiness in the more strenuous parts of Acts I and III. But the placing of the voices is rather unimagi-native (the women to the left, the men to the right—and variations thereof). Worse still, something of the bloom has gone from the orchestral sound and something of the sheen is absent from the topmost notes of the sopranos. I suspect that this is related to the fact that the performance is still being pressed on four discs, even though stereo grooves are bulkier and more complicated affairs than monophonic ones. Perhaps a fifth disc would have preserved the missing upper frequencies and eliminated an occasional spot of pre-echo not encountered before. A fifth disc would also, of course, have upped the price appreciably.

Those who insist upon owning *Rosenkavalier* in stereo or not at all should not be excessively disappointed with this set. I'm sticking with the monophonic one, myself. D.J.

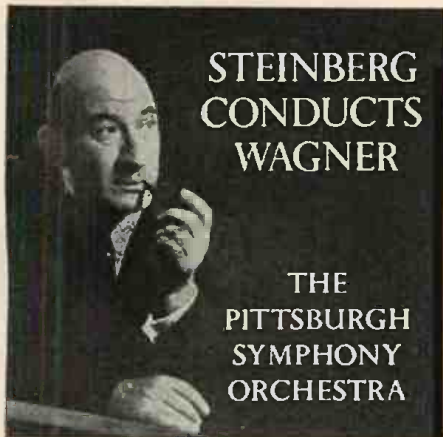
Continued on page 62

WILLIAM STEINBERG

AND

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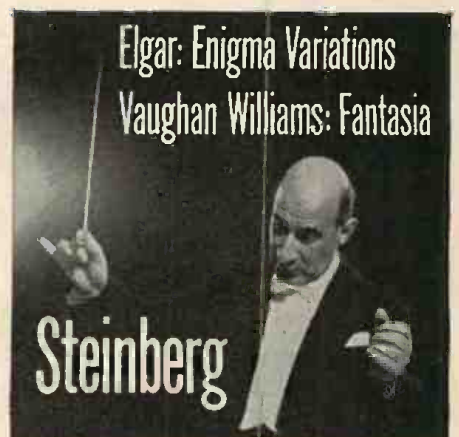
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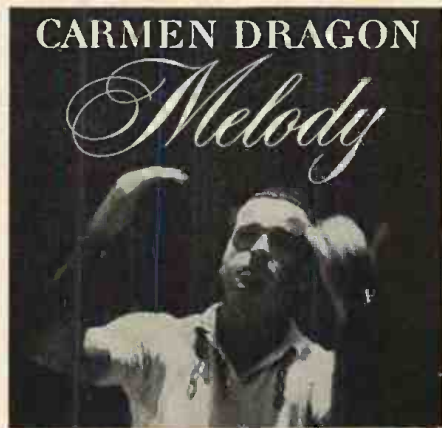
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STRAUSS, RICHARD: *Till Eulenspiegels lustige Streiche, Op. 28; Der Rosenkavalier: Suite* (arr. Dorati)

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• • MERCURY SR 90099. SD. \$5.95.

This is the first appearance of either of these popular works on stereo discs, and the performances and engineering offered here add up to a satisfactory debut in the new medium. Dorati's *Till* is a vigorous rascal who misbehaves as tradition dictates and goes to the gallows unrepentant. The conductor's suite from *Rosenkavalier* is based on the first- and third-act preludes and provides a delightful glimpse at some of the closing pages of Act II normally overlooked, as well as at some of the familiar scenes. R.C.M.

STRAVINSKY: *Apollon Musagète—See Hindemith: Hérodiade.*

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

Leonard Pennario, piano; Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.

• • CAPITOL SP 8417. SD. \$5.98.

My original impression that this was a small-scaled performance and that Leonard Pennario was attempting to make Tchaikovsky sound like Mendelssohn (I believe I *did* make some such rash statement as that) has been modified or, I should say, sobered by the recording's stereophonic avatar. Small-scaled is hardly the word for the sound that issued from my two speakers, and though I still insist that the pianist handles the solo part with remarkable delicacy, Mendelssohn is not quite the right comparison. Let's say Saint-Saëns. The sound is full-blown stereo, with the orchestra swirling around the centrally situated piano. D.J.

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35—See Mendelssohn: Concerto for Violin and Orchestra, in E minor, Op. 64.*

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

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5332. LP. \$4.98.
• • COLUMBIA MS 6035. SD. \$5.98.

For Bernstein, this is a rather mild-mannered presentation of the Fourth Symphony. His tempos are exceptionally broad throughout—even draggy in the first movement—but his conception is consistent until the very end of the finale, where he suddenly decides to race to the finish line. The music is delivered with the utmost clarity, thanks not only to the topflight playing of the Philharmonic but also to Columbia's fine sonics. If the monophonic version is good, the stereo is one of this company's best. The sound is spacious, beautifully separated, and filled with instrumental presence and perspective. Still, putting this much life

into the reproduction doesn't restore the life missing from the performance. P.A.

VERDI: Don Carlo

Antonietta Stella (s), Elisabetta; Loretta di Lelio (s), Tebaldo; Orietta Moscucci (s), Voice; Elena Nicolai (ms), Eboli; Mario Filippeschi (t), Don Carlo; Paolo Caroli (t), Herald, Count of Lerma; Tito Gobbi (b), Marquis of Posa; Boris Christoff (bs), Philip II; Giulio Neri (bs), Grand Inquisitor; Plinio Clabassi (bs), Friar. Chorus and Orchestra of the Teatro dell'Opera (Rome), Gabriele Santini, cond.

• CAPITOL-EMI GCR 7165. Three LP. \$13.98.

Time was when American admirers of the imposing though uneven merits of Verdi's *Don Carlo* had a choice between two full-length recordings for extra-Metropolitan solace. Then, with the divorce and banishment of Cetra by Capitol, there was one; then none at all. Now, after a hiatus to permit the tactful transfer of international record properties, Capitol is back in the LP lists with title to its second *Don Carlo*—this one the performance formerly issued by RCA Victor (LM 6124). To my way of thinking, the older Cetra issue offered rather the better performance, if less-good engineering (the question is academic save for those who are willing to import recordings); but this more easily available version had, and has, much to be said to its credit.

The tapes have been remastered to Capitol specifications, with very good results. One tutti in the *auto-da-fé* scene has been, very sensibly, transposed from the inner grooves of one side to the outer grooves of the next. This is the main measurable change of imposition, but there is also a noticeable lightening and clarification of sound texture that seems not wholly due to wear and tear on my RCA set. The RCA libretto, no prize itself, has been supplanted by one of those line-by-line affairs, favored by the British, that offers a "singing" version in which the translation seldom gives precise sense and is in any case difficult to follow. Otherwise a fine job of reissuing, and a welcome entry in the catalogue. J.H., Jr.

VICTORIA: Officium Defunctorum; Popule meus; O magnum mysterium; Pastores loquebantur

Netherlands Chamber Choir, Felix dg Nobel, cond.

• ANGEL 35668. LP. \$4.98.

Angel here gives us a very fine representation of the great Spanish Renaissance master. The Service for the Dead is one of Victoria's most impressive compositions, and the *Popule meus* and *O magnum mysterium*, though written much earlier, have equal power and intensity. The choir sings with beautiful tone, good balance, and expressiveness that is never permitted to become exaggerated. There are a few spots of uncertain intonation in the Introit of the Requiem Mass and elsewhere, and the enunciation of the

words is not as clear as it might be, but by and large this performance (and recording) is considerably superior to that of the Service for the Dead on Vox. N.B.

WALTON: Belshazzar's Feast
Handel: *Zadok the Priest; From the Censer Curling Rise*

James Milligan, bass-baritone; Huddersfield Choral Society; Royal Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, cond.

• EMI-CAPITOL C 7141. LP. \$4.98.

In the two Handel works the EMI engineers have reached the theoretical ideal of this type of choral recording and offer more reverberation than music. If you like clean sounds and intelligible texts, this won't do. *Belshazzar* is somewhat better, but still lacks the bite and drive of Walton's old recording of this marvelous score with this same orchestra and chorus. One of the best choral works of this century, *Belshazzar* is worth knowing. Boult's edition for Westminster is my current choice. R.C.M.

RECITALS AND MISCELLANY

LAURINDO ALMEIDA: "Danzas"

Granados: *Danza Española No. 5 (Playera); Danza Española No. 10.* Gnattali: *Danse Brasileira.* Bautista: *Preludio y Danza.* Albéniz: *Danza Española (Serenata Andaluza).* Pedrell: *Danzas of the Three Captive Princesses.* Barroso: *Danza Mexicana.*

Laurindo Almeida, guitar.

• CAPITOL P 8467. LP. \$4.98.

The Granados and Albéniz works on Mr. Almeida's latest disc are standard, and the guitarist is at his best in a languorous performance of Albéniz's pretty, salon-like *Serenata*. Of the novelties, the music of Radames Gnattali, a Brazilian, and José Barroso, a Mexican, is on the popular, amiable side. From Julian Bautista, a Spaniard living in Argentina, comes a longish Prelude and Dance, which dilutes its Spanish motives in rather dull, aimless repetition. Best of the lot is the suite of three dances by Carlos Pedrell, a nephew of the influential Felipe, whose life seems divided between Spain and South America. Here the repetitive, Moorish element makes its point distinctly and hypnotically in three varying moods. An able, colorful guitarist, Mr. Almeida lets caution and a slackness in rhythm get the better of him sometimes. R.E.

IGOR BEZRODNY: Recital

Gershwin: *Three Preludes* (trans. Heifetz). Bloch: *Nigun.* Triggs: *Danza Brasileira.* Kreisler: *Gypsy Caprice.* L. Fjehl: *Jota.* Debussy: *Petite Suite: En bateau.* Clère: *Romance, Op. 3.* Respi-

Continued on page 64

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ghi: *Berceuse*. Prokofiev: *Peter and the Wolf*, Op. 67: *Theme and Processional* (trans. Grunes). Elgar: *Farewell*. Villa Lobos: *Song of the Black Swan*. Mompou: *Scènes d'Enfants: No. 5, Jeunes filles au jardin* (trans. Szigeti).

Igor Bezrodny, violin; Abram Makarov, piano.

• MONITOR MC 2028. LP. \$4.98.

To judge by this record, Russia has sent us another excellent violinist, though one with promise still to be completely fulfilled. Fortunately for all concerned, this disc does not contain what its misleading title ("Bezrodny Plays Gershwin") might indicate; if it did, one might be tempted to apply to Bezrodny's Gershwin the now-famous commentary of the critic who reviewed a piano recital by stating that "Miss Blank played Brahms;

Brahms lost." For the young violinist attacks the Gershwin Preludes literally, as one unfamiliar with the American jazz idiom might be expected to do, and they lose their zest and spontaneity from this treatment. Anyhow, they sound better as piano solos.

Most of the remainder of this welcome unhackneyed collection is very well set forth by Bezrodny. This violinist possesses a meaty tone and a secure technique; what he still needs to acquire is greater maturity and subtlety of style (but then he is only twenty-nine). The rest of the first disc side is devoted to works by composers who are Americans or who have spent much of their lives here. The piece by the pianist Harold Triggs is an attractive Brazilian dance whose spirit both performers have captured admirably. Bezrodny has also managed to find

something by Kreisler that is unfamiliar—at least to me. Violist Lillian Fuchs's Jota turns out to be an interesting composition in the modern Spanish style. On the second side, the Debussy is a bit too angular, but David Grunes's Prokofiev transcription is most effective and is appealingly played.

Makarov's keyboard support throughout the album is extremely tasteful. And as is usually the case with Monitor's transfers from Soviet tapes, the sound is first-rate—full, clear, and well focused.

P.A.

PHILIPPE CAILLARD VOCAL ENSEMBLE: *Motets for Christmas and Easter*

Aichinger: *Regina caeli*. Cooper: *Gloria*. Lassus: *Resonet in laudibus*; *Surgeus Jesus*; *Tristis est anima mea*; *Videntes stellam magi*. Palestrina: *Alma redemptoris mater*. Praetorius: *Ecce Maria*. Victoria: *O crux ave*; *O vos omnes*.

Philippe Caillard Vocal Ensemble, Philippe Caillard, cond.

• WESTMINSTER XWN 18809. LP. \$4.98.

A lovely garland of Renaissance pieces. The Christmas motets express joy in various ways, and the works for Easter are not all sad: the sinuous lines of Lassus's *Surgeus Jesus* climb cheerfully, and Aichinger's *Regina caeli* celebrates the Resurrection. The chorus is nicely balanced and sings in tune. In some pieces (Lassus's *Resonet* and *Videntes*, for example) it attacks a verse or section strongly and then tapers down, and M. Caillard has not yet mastered the difficult art of keeping the line firm and alive and meaningful even in repose. Strangely enough, the unusually reverberant sound does not blur the lines, nor is it unpleasant.

N.B.

COSMOPOLITAN CHORALE: *Armenian Mass*

Cosmopolitan Chorale, Florence Mardirosoian, cond.

• WESTMINSTER XWN 18726. LP. \$4.98.

In her admirable jacket notes about the Armenian Mass, Florence Mardirosoian traces its development from the fourth century to the end of the nineteenth, when the liturgy was revised, harmonized, and arranged according to European theory by Magar Ekmalian, a leading figure in Armenian church music and a student with Rubinstein and Tchaikovsky. The choral sections of the Mass suggest a compromise in Near Eastern and Western styles, the result generally sounding like Russian church music, with a particularly fine passage for a septet of high voices. The Mass is more distinctive in its solos, such as the opening *Khorhoort Khorin*, written in 1191. This is a long melismatic chant for tenor, which uses the occasional quarter tones of the Armenian scales, and it is sung with a nasal tone peculiar to this music. The soloist is accompanied by an electric organ (with much tremolo) that

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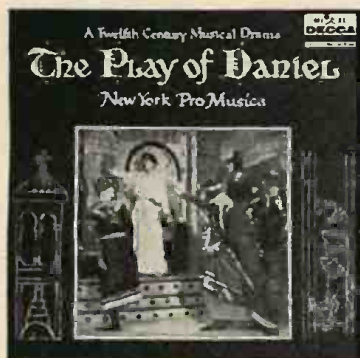
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Haydn: Concerto for Flute and String Orchestra in D Major; Concerto for Oboe and Orchestra in C Major. Kurt Redel, flute; Kurt Kalmus, oboe; the Munich Chamber Orchestra, Hans Stadlmair, cond. DGM 12001 DGS 712001 Stereo

Brahms: Quintet for Piano and Strings in F Minor, Opus 34. Jánacek Quartet with Eva Bernathová, piano. DGM 12002 DGS 712002 Stereo

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Continued on page 66

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fortunately does not spoil the exotically beautiful effect of the vocal line. Miss Mardirosian's ensemble, whose members bear names like Muldoon and Duffy as well as Berberian and Kedrov, sings satisfactorily and presumably in an authentic manner. No banding makes it difficult to find the different sections of the Mass. R.E.

ROBERT IRVING: "Pas de Deux"

Adam: *Giselle: Waltz (Act 1)* (arr. Jacob). Chopin: *Les Sylphides: Valse, in C sharp minor, Op. 64, No. 2 (No. 7)* (arr. Douglas). Delibes: *Sylvia: Pas de Deux (Act III, No. 16B)*; *Coppélia: Pas de Deux (Act II)*. Tchaikovsky: *The Nutcracker: Pas de Deux (Act II, No. 14)*; *The Sleeping Beauty: Pas de Deux (Act III, No. 27)*; *The Three Ivans (Act*

III). Minkus: *Don Quixote: Pas de Deux* (arr. Irving). Prokofiev: *Romeo and Juliet: Pas de Deux (Suite No. 1, No. 6)*.

Royal Philharmonic Orchestra, Robert Irving, cond.
• EMI-CAPITOL G 7160. LP. \$4.98.

The music in this pleasing collection is as set forth above. The jacket and labels, however, indicate that in place of the *Coppélia* excerpt is a cancan from the Rossini-Respighi *Boutique fantasque*. Also, Irving concludes the *Sleeping Beauty pas de deux* with *The Three Ivans*—which follows it in the sequence of the ballet—in order to bring the program to a livelier close. As might be expected, the conductor's readings are all excellent and in correct dance tempo, and the reproduction is very good. Balletomanes

will grab this disc and probably call for more of the same. P.A.

RENE LEIBOWITZ: "Invitation to the Waltz"

Weber: *Invitation to the Dance, Op. 65* (trans. Berlioz). Tchaikovsky: *Serenade for String Orchestra, in C, Op. 48*; *Waltz*. Berlioz: *Symphonie fantastique, Op. 14*; *A Ball*. Sibelius: *Valse triste*. Johann Strauss, II: *Vienna Life, Op. 354*. Josef Strauss: *Mein Lebenslauf ist Lieb' und Lust*.

Vienna State Opera Orchestra, René Leibowitz, cond.
• WESTMINSTER XWN 18817. LP. \$4.98.
• WESTMINSTER WST 14025. SD. \$5.98.

Here we go again with yet another collection of popular—and overfamiliar—waltzes, very competently played and recorded. (In stereo the sound is even more spacious and impressive.) Couldn't we have a change of pace, or at least a change of repertoire, once in a while? For example, why not include the two *Valses de Concert* by Glazunov or Frederick Stock's *Symphonic Waltz* in one of these omnibus albums? They are exceptionally attractive works, as are many other such neglected waltz masterpieces. And they are certainly more appropriate to a grouping such as this than is *A Ball*, taken out of context from the closely integrated musical program of Berlioz's *Symphonie fantastique*. P.A.

ERICH LEINSDORF: Opera Overtures

Mozart: *Le Nozze di Figaro*. Beethoven: *Leonore, No. 3, Op. 72a*. Rossini: *L'Italiana in Algeri*. Weber: *Oberon*. Wagner: *Die Meistersinger*. Verdi: *La Forza del destino*.

Philharmonia Orchestra, Erich Leinsdorf, cond.
• CAPITOL P 8465. LP. \$4.98.

The most cogent excuse for packaging together six so-often-done overtures ought to be the towering personality of their conductor, first of all, and next the brilliance of the recorded sound. Leinsdorf's conducting here runs to the neat and ordered rather than the exciting or the profound. He is more convincing with the wit and elegance of Mozart and Rossini and the rather dreary theatricality of the *Forza del destino* overture than with Weber's fairy landscape or the symphonic expanses of Beethoven and Wagner. The sound is good monophonic sound, but I found myself sadly missing the dimensions of stereo in the prentice music of the Wagner and the closing pages of *Leonora Three*. D.J.

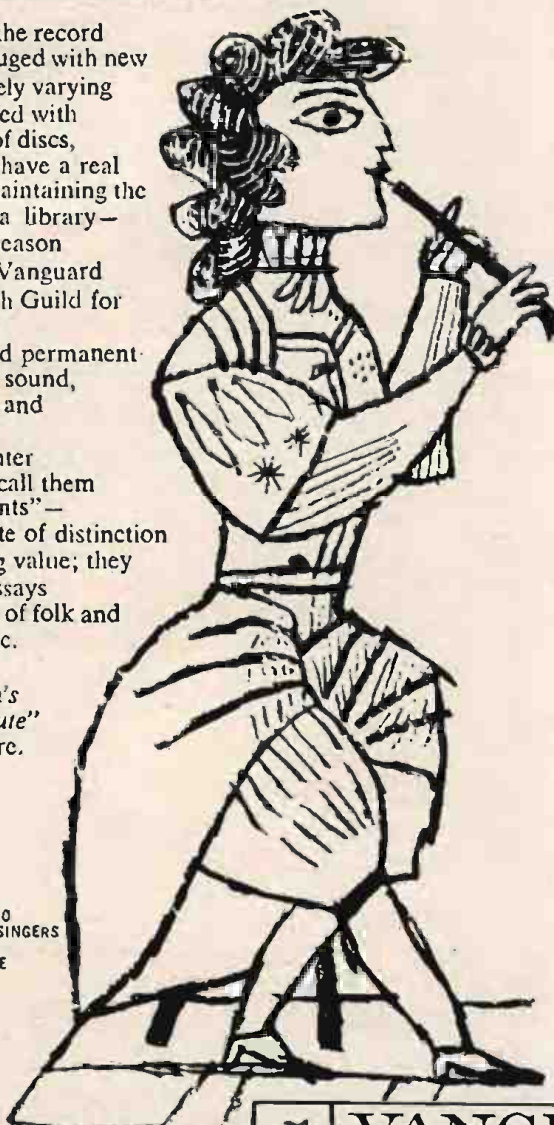
RAYMOND LEWENTHAL: "Clair de Lune"

Debussy: *Suite Bergamasque: No. 3, Clair de Lune*. Liszt: *Liebestraum No. 3, in A flat*. Saint-Saëns-Godowsky: *The Swan*. Rachmaninoff-Lewenthal: *How Fair This Spot*. Brahms: *Waltz, in A Flat, Op. 39, No. 15*. Chopin: *Nocturne, in F Sharp, Op. 15, No. 2; Nocturne, in E Flat, Op. 9, No. 2; Waltz in C Sharp*

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ROYAL FANFARE IN SONIC SPECTACULAR—In a positively breathtaking recording Vanguard's engineers have vividly captured the feel, the sounds and—in the stereo version, almost the sights attendant on the traditional ceremonies celebrating the Queen's official birthday. Into the vast acreage of London's Hyde Park Her Majesty's loyal subjects flocked to thrill to the various colorful military exercises—the march past the mounted gunners; the trot, then the canter, then the gallop of the squadrons of cavalry, hooves pounding on turf, harness and trappings clattering—and all to the martial music of the Royal Regiment Artillery. Then comes the fitting and thunderous climax, the shattering sound of a twenty-one gun salute, caught here, even to its reverberating echo, with amazing fidelity. The problems posed by this outdoor recording must certainly have been prodigious, yet Vanguard appears to have solved them completely. Nothing seems to have been lost at any point in the recording; there is spaciousness, but not lack of detail. The monophonic version is astonishing, the stereo a triumph.

—High Fidelity Magazine, February 1959

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Raymond Lewenthal, piano.

• • WESTMINSTER WST 14053. SD. \$5.98.

In its monophonic version this disc was called "Moonlight and Keyboard" and included, in addition to the above, Chopin's *Fantaisie-Impromptu*, the first movement from Beethoven's *Moonlight Sonata*, and the Mendelssohn-Liszt *On Wings of Song*. The stereo sound for a solo piano here has rewards of a sort—the pointing up of different colors in bass and treble, the way the tone wells up gently all around one in Mr. Lewenthal's long-spun pianissimos. The sound is also a little larger than life and thereby unnatural. R.E.

CHARLES MUNCH: *"The French Touch"*

Dukas: *L'Apprenti sorcier*. Saint-Saëns: *Le Rouet d'Omphale*, Op. 31. Ravel: *Ma Mère l'Oye*.

Boston Symphony Orchestra, Charles Munch, cond.

• RCA Victor LM 2292. LP. \$4.98.

• • RCA Victor LSC 2292. SD. \$5.98.

One has a right to expect from Charles Munch better interpretations of French music than these. In *The Sorcerer's Apprentice* he employs exaggerated tempos, intended, undoubtedly, to dramatize further a work that doesn't require this treatment. In *Omphale's Spinning Wheel* the conductor establishes an inordinately fast pace that neither he nor his players are able to maintain in certain sections; as a result, the music loses all its magic. Only in the *Mother Goose Suite* do we get a truly sensitive performance; and even here the final pages are marred by unnecessary weightiness. One distinguishing feature of the Saint-Saëns and Ravel works, however, is the refined handling of the wood-wind solos.

This disc is one that sounds considerably better in monophony than in stereo. The focus and over-all instrumental presence are far better in the single-channel version; the tone is also more rounded. The stereo edition seems to suffer from the unusually live acoustics of Symphony Hall. Most of the trouble seems to be with the brasses, which emerge unevenly from the rear of the orchestra. There are any number of good recorded performances of the Dukas; Beethoven's Saint-Saëns and Ansermet's and Rosenthal's Ravel are the current preferred versions of *Le Rouet* and *Ma Mère l'Oye*. P.A.

MUSIC OF THE PROTESTANT EPISCOPAL CHURCH: *"Music from the Washington Cathedral"*

Morley: *Magnificat*. Tallis: *If ye love me*. Byrd: *Sing joyfully unto God*. Gibbons: *Nunc dimittis*. Palestrina: *Exaltabo te*. Victoria: *Jesu dulcis memoria*. Schütz: *Cantate Domino*. Davies: *Anglican Chant*. Sowerby: *Sanctus*. Warlock: *Corpus Christi*. Willan: *Lo, in the time appoint-*

ed. Barber: *Let down the bars, O Death!* Parker: *Iam sol recedit igneus*. Four hymns.

Washington Cathedral Choir of Men and Boys, Paul Callaway, cond.

• VANGUARD VRS 1036. LP. \$4.98.

• • VANGUARD VSD 2021. SD. \$5.95.

MUSIC OF THE PROTESTANT EPISCOPAL CHURCH: *"Praise to the Lord"*

Choir of the Church of the Ascension (New York), Vernon de Tar, cond.; Choir of the General Theological Seminary of New York, Ray F. Brown, cond.

• COLUMBIA ML 5334. LP. \$4.98.

• • COLUMBIA MS 6026. SD. \$5.98.

Music in the Episcopal church is the theme of these two recordings. The Washington choir sings in celebration of

the opening in 1908 of St. Albans, the National Cathedral School for Boys, in Washington, D. C., which trains choir boys for service in the cathedral. It offers distinguished examples of liturgical music from the sixteenth, early seventeenth, late nineteenth, and twentieth centuries. Of the later works, that of Peter Warlock, an exquisitely set carol, and of Horatio Parker, a moving, if sentimentally Victorian piece, are outstanding. The boys' voices bring a poignant, sweet quality to the performances, which are lovely, expressive, and human in every way. Stereo sound gives full recognition to the contrapuntal writing and the separation of the parts, without disturbing the balance or unity of tone.

The other disc was recorded under the auspices of the Joint Commission on Church Music of the Protestant Episco-

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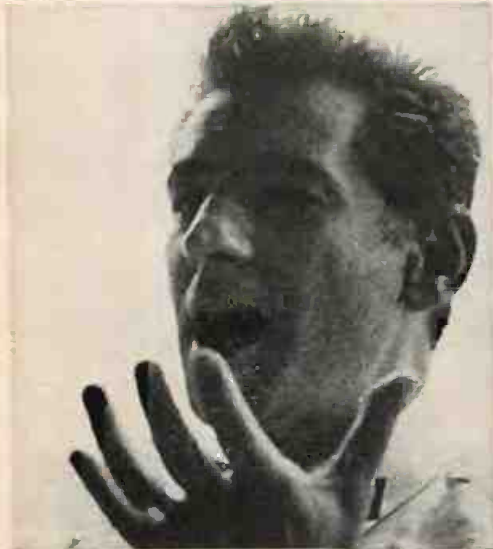
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Among Mr. Bernstein's most impressive performances are those in which he doubles as piano soloist and conductor. Two such performances are found in this new Columbia Masterworks recording—the delightful and very appealing Shostakovich Concerto No. 2 and the brilliant, exacting Concerto in G of Ravel.

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pal Church in the U.S.A., and offers twenty-four hymns from that denomination's 1940 edition of *The Hymnal*. Half are sung by Mr. De Tar's choir of mixed voices, half by the Seminary choir of male voices; both groups are accompanied by organ. Text and tunes are uniformly worthy of their sacred content and represent a variety of sources, from the eighth-century Greek (text) and plainsong to twentieth-century writers and composers. Sometimes a descant is added, but for the most part the performances are dignifiedly plain and deeply satisfying. Stereo makes a difference in the sound, even in this four-square music, giving fullness and diversity of tone without loss of cohesion. R.E.

HERMANN SCHERCHEN: "Mephisto Waltz"

Liszt: *Mephisto Waltz*; *Les Préludes*.
Saint-Saëns: *Danse macabre*, Op. 40.
Weber: *Der Freischütz*: Overture.

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• • WESTMINSTER WST 14054. SD.
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The stereo disc reveals, almost if not quite effectively as the stereo tapes of several of these war horses, both the power and the limitations of what was regarded only a year or so ago as the ultimate in ultra-brilliant high-fidelity recording. Today it sounds as brilliant as ever, but also uncomfortably unnatural in its frequency-extreme exaggerations. One often hears and even enjoys performances as mannered and vehement as these in the concert hall, but surely no live orchestra, even at close hand, ever sounded quite like this. R.D.D.

RENATA SCOTTO: Operatic Arias

Verdi: *La Traviata*: *E strano* (*Ah fors' è lui*). Bellini: *I Puritani*: *Qui la voce*. Donizetti: *Lucia di Lammermoor*: *Il dolce suono* (*Mad Scene*). Rossini: *Il Barbiere di Siviglia*: *Una voce poco fa*. Boito: *Mefistofele*: *L'altra notte in fondo al mare*. Puccini: *Turandot*: *Signore, ascolto*; *Tu che di gel sei cinta*; *Madama Butterfly*: *Un bel dì*; *Gianni Schicchi*: *O mio babbino caro*.

Renata Scotto, soprano; Philharmonia Orchestra, Manno Wolf-Ferrari, cond.
• ANGEL 35635. LP. \$4.98.

Renata Scotto is a twenty-five-year-old soprano of great accomplishment. Her repertory, as a glance at the contents of this recording will reveal, is the Callas repertory—that is, she can sing almost anything written for the cultivated soprano voice in any of its three metamorphoses (provided, of course, that the text is in Italian). Her volume is as full as Tebaldi's or Milanov's when she requires it to be, and yet the florid decoration is ever agile, gracious, controlled. She is undoubtedly influenced at times by Callas—the first few moments of *Qui la voce* are more Callasian than the great soprano's own recording (see Angel 35304) is. The *voce coperto* is startlingly like. But she is no slavish imitator: Lucia's

Mad Scene and Margherita's distraught one give evidence of a vocal actress with some exciting ideas of her own. So do Lili's two songs, though here I find myself at odds with the approach. Again like Callas, Miss Scotto would seem to have more affinity with the Princess than the Slave Girl.

The engineering, to my ears, is something of a disaster. The soloist has been placed so close to the microphone that her high forte attacks burst from the speaker like so many discharges of TNT. This is clearly the fault of the technical boys, not of Miss Scotto. D.J.

LEO SLEZAK: Recital

Arias from *Pagliacci*, *Aida*, *Ernani*, *Carmen*, *Guillaume Tell*, *L'Africaine*, *Trovatore*, *Zauberflöte*, *Cavalleria rusticana*, *Blaubart*, *Muette de Portici*. Songs by Richard Strauss, Mozart, Reynaldo Hahn, Schumann.

Leo Slezak, tenor.
• SCALA 844. LP. \$5.95.

Leo Slezak, the great Czech tenor who was especially highly praised for his *Otello*, has been one of the most prolifically recorded artists on LP. With the knowledge that there have been some half dozen records dedicated to presenting his dramatic and lyric versatility, it is satisfactory to observe that this disc carries no duplications. Scala's present release is labeled Volume II, and contains a sloppily arranged hodgepodge of arias and Lieder. All selections, with the exception of Hahn's *Paysage*, are sung in German; it is a pleasure to report that the songs enjoy proper piano accompaniments rather than arranged orchestral back-grounds.

Slezak, who was born the same year as Caruso and outlived him by twenty-five years, possessed a dramatic tenor of such extended range that he coped easily with the music of *William Tell*, *Les Huguenots*, and *Il Trovatore*. Despite these heroic attributes, Slezak was also able to scale his tones down to shadings not generally associated with such voices. His Lieder is a case in point. The arias from *Pagliacci*, *Aida*, and *L'Africaine* present him as a singer in the grand manner. The *Zauberflöte* is choppy and clumsy—surprisingly, for Tamino was a Slezak specialty at the Metropolitan, but the *Siciliana* from *Cavalleria* is beautifully sung. The tenor's celebrated sense of humor gets due play in the scene from Offenbach's operetta, *Blaubart* (*Bluebeard*). Scala's reproduction suggests that the voice might have been brought forward on occasion, but the personality of Slezak does come through.

MAX DE SCHAUENSEE

WILLIAM STEINBERG: "Concert Russe"

Mussorgsky: *Night on the Bare Mountain*. Tchaikovsky: *Marche slave*, Op. 31. Glinka: *Kamarinskaya*. Borodin: *Prince Igor*: *Polovtsian Dances*.

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • CAPITOL SP 8450. SD. \$5.98.

In its enormous dynamic range and sonic power, its auditorium authenticity, and superbly broadspread stereoism, Steinberg's Russian program is a close match for Leinsdorf's earlier "Portraits in Sound"; and, as with the latter, the assured performances are somewhat heavy-handed (excessively so in the lighter scoring of the Glinka *Kamarinskaya*; less so in the exhilarating Borodin dances in their orchestral-only version) and unimaginative as far as interpretation goes. Yet these discs achieve irresistible dramatic conviction through their sheerly sonic grandeur and momentum.

There has been some talk that recordings like these can't be reproduced properly, since if one's volume control is set right for the quiet passages, the climaxes blast one out of the room. This is no just criticism of the recording engineers, but a devastating indictment of the inadequacy of the complainers' amplifier and speaker equipment. To deprecate recordings like Leinsdorf's and Steinberg's sonic masterpieces, which come closer to approaching the full dynamic range of a live symphony orchestra than almost any others I know, is the rankest high-fidelity heresy. Listen again to what actually happens when a large symphony orchestra plays—both soft and loud—in a large auditorium: what anyone with adequate home equipment can hear on this disc is getting miraculously close to that living reality. R.J.D.

ARTHUR WINOGRAD: *Orchestral Program*

Bartók: *Rumanian Folk Dances*. Stravinsky: *Octet for Wind Instruments*. Prokofiev: *Overture in B Flat, Op. 42*. Shostakovich: *Two Pieces for String Octet, Op. 11*.

Members of the M-G-M Orchestra, Arthur Winograd, cond.

• M-G-M E 3684. LP. \$4.98.

This is as thoroughly fouled-up a job of record labeling as one is ever likely to encounter. The side which is supposed to contain the Bartók and Stravinsky actually contains the Prokofiev and Shostakovich, and vice versa. Even if the labels were on the right sides, one of them would still be wrong, since it accounts for the Bartók ahead of the Stravinsky and the Stravinsky is played first. To make everything complete, Prokofiev's opera, *The Flaming Angel*, is referred to in Edward Cole's notes as *The Flaming Opera*.

Don't let all of this discourage you, however. The performance of the Stravinsky is first-class. The delightful Prokofiev overture, for seventeen instruments, has never been recorded before, and this seems to be the only recording now available in this country to contain the zestful pieces by Shostakovich and the Bartók dances in their orchestral arrangement. All in all, a very pleasant and musically a very skillful package. A.F.

Reviews continued on page 71

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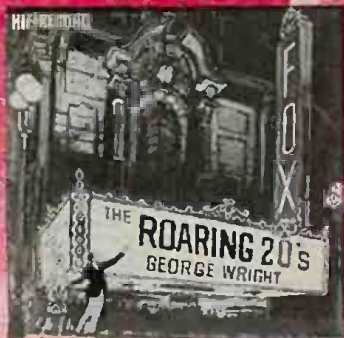
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"Mitchell Ayres Plays Romantic Ballads for You." Mitchell Ayres and His Orchestra, featuring Harry Terrill. Everest LPBR 5016, \$3.98 (LP).

Harry Terrill's elegant saxophone work is about the only distinctive feature of this record, which must be classed as just another album of mood music. Terrill's sweet-toned, lyrical sax solos have to rise above some terribly treacly arrangements; and though they succeed, they do not hide the deadly monotony of the orchestral scoring. For one thing, the consistently languorous tempos adopted are ill-suited to some of the songs. *Embraceable You*, for instance, seems about ready to expire from the first bar on, and other numbers are in equally poor musical shape. The Ayres orchestra is heavily weighted in the strings, though the sound is bright enough. The review copy showed signs of overcutting.

"Broadway Chorus Call." Merrill Staton Choir. Epic LN 3546, \$3.98 (LP); Epic BN 519, \$5.98 (SD).

The Merrill Staton Choir, one of the better choral groups presently in operation, offer a pleasing and well-varied program of a dozen production numbers from Broadway musicals. Kicking off with a really rousing *Seventy-Six Trombones*, and winding up with an equally spirited *There's No Business Like Show Business*, they tackle songs of vastly different character in between. They are particularly successful with the delicate *A Hundred Million Miracles*, the moving *You'll Never Walk Alone*, and the quasi-erotic *Hernando's Hideaway*. The tawdry *Possess Me*, *Caress Me Perfume* from the recent short-lived *Whoop Up* seems rather out of place here, and I don't think they really ring the bell with *With a Little Bit of Luck*, mainly because of ill-advised attempts at a Cockney accent by two different singers. The vocalizing throughout is solid, musical, and well balanced. The separation is quite pronounced on the stereo version, but this is my only complaint against the sound on either issue.

"I'll Be Seeing You." Jo Stafford; Paul Weston and His Orchestra. Columbia

CL 1262, \$3.98 (LP); Columbia CS 8080, \$5.98 (SD).

All these songs have been in the Stafford repertoire for some years, although her earlier recordings of them are now mostly out of print. A direct comparison between her new version of two of these numbers and those she made during the war years showed only the most superficial change in her approach and her manner of singing. Perhaps there is now a little more assurance in the way she uses her voice, and a subtler sense of phrasing, but the voice itself, with its odd nasal quality, is almost unchanged. The Weston arrangements are, naturally, tailor-made for the conductor's wife, and he is always the considerate collaborator. On the stereo disc the close miking is not very complimentary to Miss Stafford, making her voice sound ragged and her singing a little labored. This is not so apparent on the monophonic version, which, on the whole, I think I prefer.

"The Immortal Harry Lauder." Sir Harry Lauder; Orchestra. RCA Camden CAL 479, \$1.98 (LP).

The legion of Harry Lauder admirers are greatly indebted to Camden for bringing their favorite back on the record scene again in a program typical of the great Scottish comedian. Lauder is his braw and bonny self in the hilarious *A Wee Deoch An' Doris*, the winning *The Wee*



Jo Stafford: her old songs still beguile.

Hoose 'mang the Heather, and the humorous *Breakfast in Bed on Sunday Morning*. And in a group of unaccompanied Scottish folk songs, sung with great simplicity, he reminds us of his genuine talents as a singer. In the course of a long recording career (he made his first record in 1907) I doubt that Lauder ever made a poor record. His voice and his personality were both particularly phonogenic. So, though one misses his broad smile, his bandy legs, and his grotesque waddling strut, his warmth of communication in every song almost compensates for their absence. These were all originally early electrics, I believe, and Camden has done a really splendid job in producing outstanding sound from the old discs originally issued at 78 rpm.

"Jeanette MacDonald and Nelson Eddy Favorites in Hi-Fi." Orchestra, Lehman Engel and Dave Rose, conds. RCA Victor LPM 1738, \$3.98 (LP).

The reunion of this popular team of singers in a program of their old favorites looks like a reasonably good idea, on paper. On disc, I'm afraid the result is a most disquieting experience. Miss MacDonald's overbrilliant tones have become excessively breathy, her manner more stilted than ever, and the tessitura of most of the numbers is now beyond her. Mr. Eddy, sounding as lugubrious as ever, is only slightly better. If there is a less musical version of *Ah, Sweet Mystery of Life* on records, it has escaped me. In view of all the technical resources at Victor's command, it might well have enhanced the sound of the original recordings and issued them as a memorial album.

"Moonlight Becomes You." The Heart Strings. Jubilee SDJLP 1091, \$4.98 (SD).

These are instrumental performances of eight songs written by Jimmy Van Heusen to the lyrics of Johnny Burke. Under the circumstances, it would seem pointless to mention the lyricist, except that since the program is restricted to the work of this team alone, we get no chance to hear many better songs Van Heusen wrote in collaboration with other word spinners (Johnny Mercer and Sammy Cahn, to mention but two). The stand-out items here are the title song and *Imagination*, with the rest distinctly make-weight affairs. As one number follows another at the same leisurely pace,

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the program tends to become tedious. Strings, not very cleanly recorded, are located in the right-hand speaker, the piano very firmly entrenched in the left. If there was anything between them, I failed to detect it.

"Music for Dreaming." Paul Weston and His Orchestra. Capitol ST 1154, \$4.98 (SD).

To signalize his return to the Capitol campus, Paul Weston has recorded, for his old alma mater, an album of mood music that substantially duplicates his album of the same name, Capitol T 222. The earlier issue, the first album Weston made (on 78s) for the newly formed company, has remained one of its best-selling albums ever since. While the Weston style hasn't changed much since those days, except for a slightly heavier accent on the brass, the quality of Capitol's sound is a world away. I've not heard the monophonic version, but the outstanding features of the stereo disc are the glistening cleanness of the string sound and the excellent spatial illusion of the over-all sound. If anything, the top is a little too shrill for my liking, but by cutting it slightly I was able to produce a sound that completely satisfied me.

"Nola and Other Piano Instrumentals." Vincent Lopez and His Orchestra. Carlton STLP 12302, \$4.98 (SD).

Despite the general excellence of Carlton's stereo sound, I find this a disappointing record. The fault lies mainly with Lopez. It is almost thirty-five years since he adopted *Nola* as his signature tune, and in those far-off days, its digital difficulties posed no great problem for his fleet fingers. Today, alas, the story is quite different. It may be possible to do a good deal of faking in a hotel dining room, where the clatter of dishes covers up any glaring errors. The mike, unfortunately, is not so kind, and here one hears a very garbled version of Felix Arndt's old piano solo. The same sort of shambles occurs in *ZeZ Confrey's Kitten on the Keys*, and to a lesser extent in *The Doll Dance*. The pianist is much more at home in the slower numbers, but the orchestral work is so indifferent, and at times sloppy, that I would hesitate to call it even acceptable.

"Premiere Performance." George Byron Sings New and Rediscovered Jerome Kern Songs. André Previn, arranger-conductor-pianist. Atlantic 1293SD, \$4.98 (SD).

Here we have an important record in that it brings back nine Kern songs that, for the most part, have been completely overshadowed by bigger hits and introduces three previously unknown and unrecorded Kern compositions. These latter were discovered among Kern's unpublished manuscripts, and were without title or lyrics. The task of providing the necessary words was turned over to Dorothy Fields, a long-time Kern collaborator, and the results are now heard for the first time, sung by George Byron. *April Fooled Me*, a very typical Kern melody

with a deft Fields lyric, is easily the most attractive of the trio. I enjoyed *Introduce Me* almost as well, though it puzzled me (still does) because the melody of the first line of its chorus sounds exactly like a Rodgers song. I can't place it, however; any help gratefully received.

Byron's style has enough panache to be perfect for this material, and one can readily believe that Kern admired his work as a vocalist. André Previn provides some interesting arrangements and also some very solid support, both as pianist and conductor. The stereo sound is well balanced but not outstanding; for an intimate concert such as this, I suspect that the monophonic version (which I have not heard) might be just as satisfactory. Interesting liner notes by George Frazier, but I'm curious to know when *Sally* acquired *The Siren's Song*, which used to belong to *Leave It to Jane*.

"Sleep Warm." Dean Martin; Orchestra, Frank Sinatra, cond. Capitol ST 1150, \$4.98 (SD).

In a rare burst of Hollywood camaraderie, Sinatra steps down as vocalist, and up as conductor, to provide his good friend Dean Martin with some excellent orchestral backing in a program of bedtime ballads. Sinatra has essayed the conductor's role at least twice before on records, but in neither instance was he playing second-fiddle to a fellow thrush. That he definitely does here, for this is Martin's record all the way. His fine mellow voice and almost too relaxed manner are perfect for these lullabies. I found him so convincing that when, in the middle of Side 2, he sang *Let's Put Out the Lights*, I was on the point of doing just that. Fortunately, I didn't; the songs that follow are among the best on the disc. The fine Pete King arrangements, most handsomely recorded, add much to the listener's enjoyment. The stereo sound is exceptionally good... excellent center fill and a good wide spread.

"Still More Sing Along with Mitch." Mitch Miller and The Gang. Columbia CL 1283, \$3.98 (LP); Columbia CS 8099, \$5.98 (SD).

A determined fellow, this Mitch Miller. Two volumes of his particular form of musical togetherness have already appeared, but he evidently feels that there are still some laggards around who hesitate to join the throng of thwarted vocalists. This third volume might well bring them into the fold. Actually, it strikes me as being the best of the three releases, mainly because the songs make up a more homogeneous program. I was never very comfortable with all those march tempo numbers in the earlier albums—too energetic altogether. Here we get a more leisurely type of song, most acceptably arranged and fitted out with harmonies that won't make you feel inadequate when you join in. Even more considerate to those who can't sing, but can whistle, Mitch has included a couple of choruses for whistlers. Fine sound on both versions, but the stereo might well make you think you've invited the Radio

City Music Hall Glee Club into your living room, by mistake. I'm sure the Miller Gang isn't *that* large.

"The World's Greatest Love Themes." Joe Harnell, piano; Orchestra, Kermit Leslie and Hugo Montenegro, conds. Epic LN 3548, \$3.98 (LP); Epic BN 521, \$5.98 (SD).

The lively, uninhibited musical mind, as well as the fine pianistic talent of Joe Harnell, has been turned loose on music of the "Masters," and the result is as engrossing a record as has come my way in some time. I know quite well that many people, finding classical music treated with such apparent lightheartedness, will accuse Harnell of a major case of *lèse-majesté*. I just can't go along. We've had this sort of thing in the past, but on this record both taste and artistry are prominently displayed.

Harnell's accomplishment in arranging and playing the music in the modern idiom produces results that are, it is true, often astonishing—but they are always interesting. You may not, for instance, easily imagine Godard's well-known Berceuse from *Jocelyn* being turned into a sort of soft-shoe routine, or Percy Grainger's *Country Gardens* (renamed *Weekend in Westport*) turned into a facsimile of a Brubeckian piano cameo. Nor, I am sure, can you visualize the Trepak from Tchaikovsky's *Nutcracker* Suite turning up as a swinging piano solo, à la Teddy Wilson, over a delightful wood-wind quartet accompaniment. But Harnell does these things, and they're fascinating. The *pièce de résistance* of the whole record, for me at least, is the remarkable way in which he has turned the first movement of the Mozart Symphony No. 40, in G minor, into, of all things, a samba. The Epic stereo is one of the best I've encountered from this company as far as breadth and center fill is concerned. The recorded sound of the piano is not always as bright as it might be, however, a deficiency of the monophonic disc also.

JOHN F. INDCOX

Foreign Flavor

"Anthony Italiano." Ray Anthony and His Orchestra. Capitol ST 1149, \$4.98 (SD).

Trumpeter Ray Anthony toots a mellow horn, but his album of "Mediterranean favorites"—inexplicably including *La Paloma* and *Cielito Lindo*, both native to Latin America—leads off with *Carnival of Venice*. One immediately recalls the blazing Harry James treatment of this same tune, and Maestro Anthony comes in a woeful second. He does, however, maintain a danceable beat throughout and the brilliant stereo sound is very good.

"German University Songs, Vol. 3." Erich Kunz, baritone; Chorus and Orchestra of the Vienna State Opera, Anton Paulik, cond. Vanguard VRS 1035,

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\$4.98 (LP); VSD 2020, \$5.95 (SD). This is Erich Kunz's third semester in Vanguard's course of German songfests and his voice is at its powerful persuasive best. His eighteen songs (good measure by any standard) range from the lovely *Du, Du, Liegst Mir Im Herzen* to the rollicking *Studentleben*. Beneath their surface gaiety, German student songs have a quality of brooding that can be very moving; many of them also smack of the chauvinism that sends generation after generation out to die valiantly in unworthy warfare. In this collection, incidentally, as in Volume 2, Kunz supplements the student melodies with non-student traditional ballads.

To my ear there is little to choose between the stereo and monophonic versions. The latter, however, suffers no constriction when played through a single speaker and it possesses a kind of superclarity that is lacking on the stereo pressing. Full texts and translations are on an accompanying leaflet.

"The Gypsy and His Violin." Antal Kocze and His Gypsy Band. Westminster WP 6103, \$3.98 (LP).

Westminster's top gypsy, Antal Kocze, has been fiddling in Central European cafés all his musical life, and his touch is deft and lyric. Gypsies orchestrate their emotions in primary colors, and Kocze reproduces them clearly and emphatically: witness the simple, surging sadness of his *Magyar Dance*. Bright, full-range sound.

"Hawaiian Strings." Webley Edwards and various Hawaiian musicians. Capitol ST 1152, \$4.98 (SD).

"Fire Goddess." Webley Edwards and various Hawaiian musicians. Capitol ST 1033, \$4.98 (SD).

Hawaiian Strings is an easy, undemanding recital of island favorites bracketed by the recorded sound of Waikiki surf. The stereo is neatly balanced and well separated, though the string arrangements—being rather intimate—gain little from the broadened source. The music itself is as inviting and bittersweet as the smile of a *wahine*.

Fire Goddess is a stereo version of last year's ultrasuccessful mono release. The program is based upon old authentic island chants. While Maestro Edwards tends to overdramatize them, they still emerge as real, contagious, and exciting. Here is a stirring memento of the beautiful Polynesians and their paradise lost. Stereo or mono, fellow beachcombers, catch this one.

"Italy: Its Sounds and People." Capitol T 10186, \$3.98 (LP).

The toiling of the mammoth bells of St. Peter's Basilica ushers in a sonic tour of Italy that is easily the finest of Capitol's ventures into this difficult type of documentary. The clangor of Roman traffic, the sweet songs of nightingales along the Appian Way, the La Scala orchestra warming up, the rush of water in the Trevi Fountain, a moving Christmas

hymn from Napoli—all shape a striking, brilliantly edited portrait in sound. *Molto grazie*, Capitol.

"Maravilloso!" Los Indios. Epic LN 3530, \$3.98 (LP).

Los Indios strike me as the most exciting of several Paraguayan vocal groups—e.g. *Trio Los Paraguayos* (Epic LN 3198), *Quarteto Panamby* (Capitol T 10115)—that have been recorded in recent years. To their own harp and guitar accompaniment, Los Indios' three men and one woman etch uncluttered, melodic arrangements of Paraguayan popular favorites. There is no pretense here—just honest, skilled musicianship.

"Russian Gypsy Folk Songs." Vera Brynner; Orchestra, Gleb Yellin, cond. Kapp KL 1116, \$3.98 (LP).

Vera Brynner, sister of Yul, is the owner of a richly colored, highly trained soprano voice. Russian by birth and temperament, she approaches these scintillating songs with both vocal and emotional assurance. Theodore Bikel, on Elektra 150, mines this same melodic vein with a bit more flash than Miss Brynner, but the two discs do not compete; there is an overlap of one song only. Miss Brynner, unfortunately, is overniked, and the recorded sound frequently hovers on the edge of—though it never quite slips over into—distortion.

"Sabicas: The Day of the Bullfight." Sabicas, guitar; Flamenco troupe; Orchestra. ABC Paramount ABC 2265, \$3.98 (LP).

One can only admire the temerity of ABC in releasing another *corrida*-oriented disc in the face of a deluge of the same. But this one is different. In place of a pick-up assemblage beating out a set of tired *pasodobles*, here is Sabicas—a towering genius of the gypsy guitar—in an eight-part suite of his own composition and/or improvisation. He follows the *torero's* day from dawn, through the electric moment when doomed bull and haunted man meet in the lengthening shadows of the dying afternoon, to the postlude of a lovers' tête-à-tête in the dusk. Blended in is the atmospheric *cante jondo* and dancing of Sabicas' flamenco troupe and orchestral evocations by Kenyon Hopkins. The successful whole is wrapped in crisply articulated sound and dazzling cover art.

"Tango!" Malando and His Tango Orchestra. Epic LN 3549, \$3.98 (LP); BN 522, \$5.98 (SD).

"Argentine Tangos." Jo Basile, accordion; Orchestra. Audio Fidelity AFLP 1869, \$5.95 (LP).

Don't blink, but the fery Malando is really a placid Dutchman named Arie Maasland. Though he is a Latin by musical avocation—and the composer of two noted tangos, *Olé Guapa* and *Noche de Estrellas*, as well—Malando has never even set eyes on South America. Nonetheless, his band has captured the Latin

Continued on page 76

HIGH FIDELITY MAGAZINE



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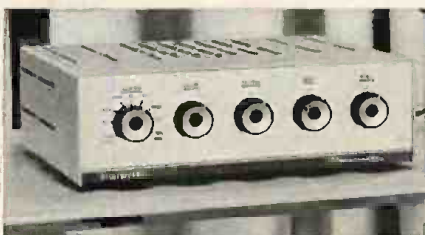
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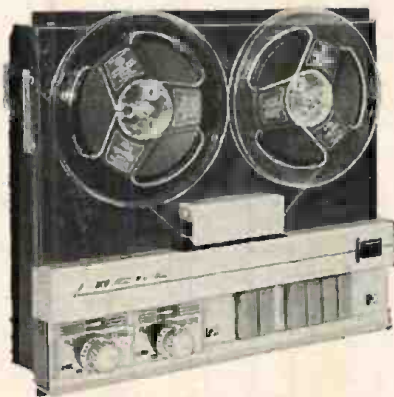
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beat and the Latin spirit; on the evidence of this release, Heer Malando can show a clean pair of marimbas to most of his Argentine competition. Epic's engineers neatly but unobtrusively delineate the two channels of the stereo disc, making it the version of choice; the monophonic, however, is tops of its kind and perhaps somewhat silkier of tone.

Audio Fidelity's engineers join Epic's at the head of the class with a superb presentation of their own European tango king: Jo Basile. While the wily Frenchman and his accordion are not precisely *chez eux* with tangos, he has assembled a first-class program and his arrangements are no hardship on the ear. However, he and his aggregation just don't possess the *élan* of Malando's combo.

"A Treasury of German Folksong." Vienna Radio Choir, Gottfried Preinfalk, cond. Columbia ML 5344, \$4.98 (LP). Blessed with transparent sound, the Vienna Radio Choir responds with disciplined lyricism to Preinfalk's tasteful direction. The singers take pains to preserve the air of gentle melancholy that infuses the songs they have chosen, and the effect is superb: the nostalgic melodies of *Guter Mond* and *Muss I Denn* are particularly haunting. Both in content and in performance, this record is a thing of sheer beauty. Partial texts and full translations are included.

O. B. BRUNMELT

FI MAN'S FANCY

"Concert-Disc Stereo Demo." Concert-Disc GSD 2, \$2.69 (SD).

Since the pings of a closely miked, vigorously bounced table-tennis ball are rich in wide-spectrum transients, the "bouncing-ball balance-control signal" gimmick here is an extremely practical one for checking relative stereo-channel levels. Otherwise, the disc is a conventional sampler of mostly recent ConcertDisc releases, happily free from spoken commentary (except in three excerpts from "Sounds in the Round"), less happily shifting jarringly between pops and more serious materials. It is perhaps most interesting for its convincing demonstration that even the (originally ConcertTapes) recordings of several years ago (notably the Halloran Choir's unaccompanied *Little Liza Jane*) reveal a mastery of stereo technology which bears comparison with the most brilliant current releases.

"Exciting Sounds from Romantic Places."

Leo Diamond's Orchestra. ABC Paramount ABC 268, \$3.98 (LP).

A harmonica-fancier's delight, this program of a dozen international pops favorites is played by an ensemble led by a graduate of Borrah Minnevitich's famous Rascals and features Diamond's virtuosity on a wide variety of mouth organs, many of them his own invention, played solo and—via multi-thubbings—in combination. Some of the jungle and novelty effects are pretty strained and there is too much

super-accordion throbbing; but many of the growling low and cackling high timbres are genuinely novel and cleanly, if excessively drily, recorded.

"The Fabulous Arab." Epic LN 3529, \$3.98 (LP).

There is nothing at all Arabian here: the name is that of "the world's most famous barrel organ," which is indeed fabulous. This pride of Amsterdam's street musicians is impressive not only in appearance (as proved by the handsome jacket photograph in color), but also in sonic range and versatility. Built in 1926 and renovated in 1948, it is described as possessing seventy-five "keys" (i.e., stops?), is remarkably free from the usual mechanical noises and wheezes, surprisingly attractive for its "flute" and "string" stops, and even more remarkably restrained in its use of percussion effects. The program ranges from old-time European favorites like the *Hoch und Deutschmeister* march to Sousa's *El Capitan* and even a *Manhattan Boogie* and the *Twelfth Street Rag*, all rattled off with quite nonmechanical gusto and even expression, and ultradriily but powerfully recorded.

"Fiesta!"; "Nocturne." Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond. Capitol SP 8335/SP 8363, \$5.98 each (SD).

Although already well known in LP and stereo tape releases, these two West Coast summer concerts warrant sound fanciers' rehearing in their present stereo disc versions, partly for their own musical interest (with the "Fiesta's" Latin-American-flavored vivacious dance pieces strongly contrasted with the "Nocturne's" bland heart throbbers), but particularly for a puzzling contrast in their sonic qualities. Surely they were recorded at different times and under markedly different acoustical and microphone placement conditions, for variable disc processing alone can scarcely account for the really startling distinction between the near-stereo-tape opulence and acoustical warmth of "Nocturne" and the excessively dry and hard brilliance of "Fiesta." The latter's zestful *Jamaican Rumba* by Benjamin, melodramatic *Virgen de la Marcarena* by Monterde, snappy *Jota Aragonesa* by Glinka, etc. (all of them ranking among Dragon's best performances) in the present disc versions lack—for all their glitter—the sheerly aural delights of their tape editions; on the other hand, little of the romantic glow of the other program's Debussy *Rêverie*, Fibiéh *Poème*, Massenet *Élégie*, etc., is lost in this sonically as well as interpretatively lush disc.

"The Hi-Fi Deutschemeisters." Deutschemeister Band, Julius Herrmann, cond.

Westminster WST 15030, \$5.98 (SD). Westminster's skill in capturing the Austrian band's performances in breezy out-of-doors spaciousness is too well known to require special comment. The more novel attraction here is an equally fresh and invigorating choice of materials, with only one (and that a relatively unfamiliar) rousing army march included in med-

leys of stage hits and traditional songs (*White Horse Inn*, *Brüderlein fein*, etc.) less characteristic of street parades than of a summer evening's concert for stein-lifting visitors to the Prater's beer gardens.

"In the Mood." Henry Kretzschmar and His Orchestra. Vox VX 25830, \$3.98 (LP); STVX 25380, \$4.98 (SD).

This German dance band's ability to achieve an almost Glenn-Millerish exuberance in a program of currently popular film hits and standards (topped by *Island in the Sun*, *Bugle Call Rag*, and *In the Forest of My Heart*) is much less remarkable than the exceptional precision and richly colored sonority of its high-spirited performances. Although the miking seems close and there isn't much reverberation, the sound in stereo is superbly big, open, and natural; in the monophonic version it may be even cleaner and crisper, but it is also harder and far less gleaming.

"The Magic Touch of Buck Ram and His Orchestra." Mercury MG 20392, \$3.98 (LP); SR 60067, \$5.95 (SD).

"Library" editions, I presume! But however synthetic the composer-conductor's name may be, the performances of his sixty-man Parisian orchestra are captured in almost pretentiously de luxe sound. Naturally big and richly expressive, it is further enhanced by liberal echo chambering, marked channel differentiations in stereo, and enormous dynamic range, while additional spotlighting mikes bring an occasional solo sax or guitar right out, larger than life, into one's room. Some of these characteristics are less pronounced in the monophonic version, but that also is less expansive, the LP surfaces for once are noisier than those of the stereo disc, and the basic conventionality of Ram's compositions and arrangements are less effectively concealed by gaudy sonics.

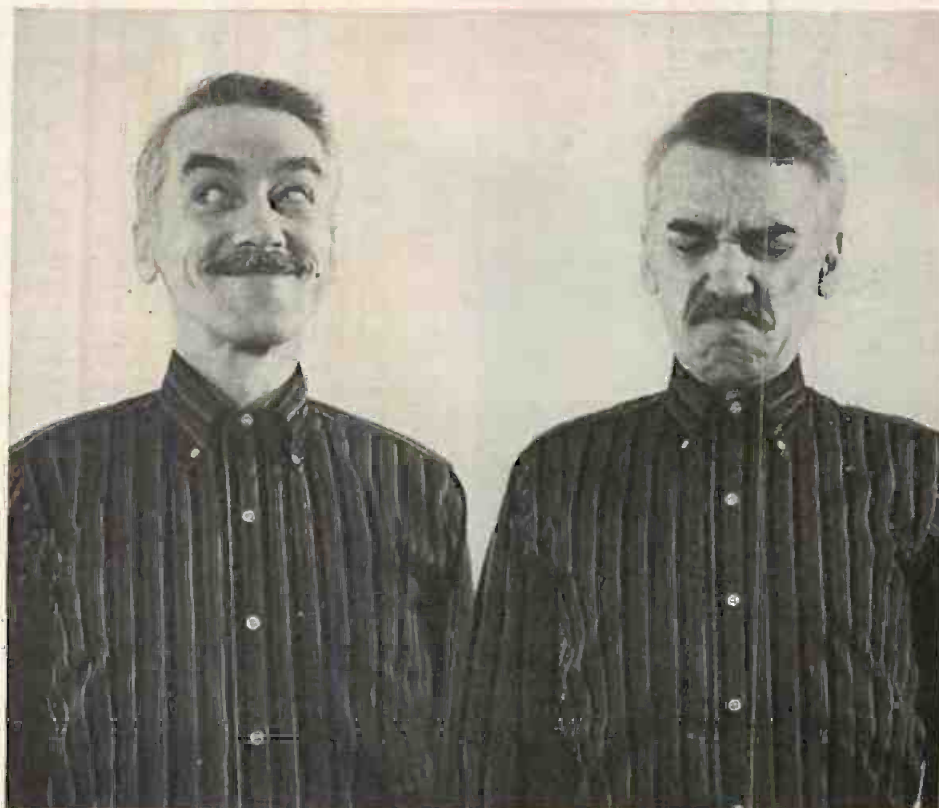
"Marching Along." Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. Mercury SR 90105, \$5.95 (SD).

Although these recordings of Sousa and other popular marches were widely praised in their earlier LP and stereo tape releases for powerfully realistic, dramatically incisive, and wide-range sound, some of us were disturbed by the over-close miking and unduly dry acoustics, as well as by Fennell's unremittingly slam-bang readings; and now we have a richer wealth of more natural-sounding, yet no less dramatically impressive, band recordings (some of them by Fennell himself) with which these can only be unfavorably contrasted. Nevertheless, I have to confess that for all its excesses I've been unable to play the present disc without considerable excitement and frank relish both of the rambunctiously overfast playing itself and the tremendously formidable clatter and crash with which it is recorded.

"Pagan Festival." Dominic Frontiere and His Orchestra. Columbia CL 1273, \$3.98 (LP); CS 8084, \$5.98 (SD).

As evocations, composer-leader Frontiere's bell-bright *House of Pleasure*, jungle-drumming and fluting *God of Seasons*,

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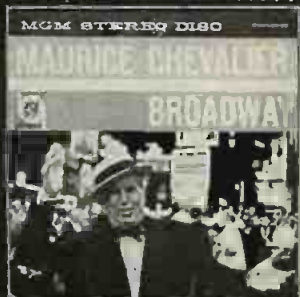


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zestful *Jaguar God*, and nine other genre pieces more accurately conjure up a Hollywood film and TV arranger's workshop (Exotica Dept.) than they do any "ancient Inca rituals." The liberal use of a pseudomystical wordless chorus adds little to the orchestra's palette of tone colors, and the best of the scoring ingenuities never can conceal the basic conventionality and sentimentality of the melodic materials themselves. Happily, however, the performances are deft and, at their best, lilting, while the sonics—in beautifully bright and acoustically warm recording—are often genuinely enchanting, especially in stereo. The LP is no less clean, but markedly cooler, more constrained, and seldom as magical.

"Pops Stoppers." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2270, \$5.98 (SD).

The indefatigable Bostonians may be beginning to worry about scraping the bottom of the suitable repertory barrel; but if so, their latest release proves that they can go on indefinitely simply by re-recording—with more and more stops pulled out—their earlier hits. Here are (again!) *Jalousie, In a Persian Market, Les Patineurs, Stars and Stripes Forever, the Ritual Fire Dance, Liebestraum* (in Victor Herbert's scoring), *War March of the Priests*, and *España*. The too-often over-methodical performances may not be to musical connoisseurs' taste, but even they will find it hard to resist the golden Bostonian sonorities, while audiophiles can find only ecstatic delight in the unmistakable Symphony Hall reverberance, the most broadspread of stereoism, and fabulously wide dynamic and frequency ranges.

"Regimental Marches of the British Army." Band of the Royal Military School of Music, Kneller Hall, Lt. Col. D. McBain, cond. Angel S 35609, \$5.98 (SD).

Irresistible as this lavish anthology may have been in monophony, in stereo it adds new sonic attractions even more worthily comparable with the visual ones of its uncommonly handsome—and historically valuable—jacket and twelve-page illustrated booklet. Certainly martial drum rolls, spirited wood-wind skirling, and brass-choir sonorities have never been reproduced with more authentic weight and open-air spaciousness. It's hard for one's mind to accept the specifications of only thirty-nine players here; to one's ears they're a full regiment in themselves.

"Silk, Satin and Strings." Radlant Velvet Orchestra, Caesar Giovannini, cond. ConcertDisc CS 36, \$6.95 (SD).

Last fall's stereo tape introduction to Giovannini's genuinely "radiant" orchestra (which includes wind playing no less velvety than that of its strings, as well as bright and crisp percussion) made my delight in the present new program less surprising than it would have been otherwise. The dozen standards here are mostly familiar, but few dance or stage bands play them as zestfully and colorfully as Giovannini (especially in the stereoisti-

cally effective arrangements of *Jazz Pizicato* and *It's All Right with Me*); and even less often are they recorded with such naturally rich warmth and freedom from exaggerations of any kind.

"The Sound of New York." ABC Paramount ABC 2269, \$4.98 (LP).

Kenyon Hopkins' "music-sound portrait" of the metropolis might possibly be mildly effective on TV, but the mixture of descriptive sound effects, snatches of conversations, etc., with more-or-less evocative music makes little point in recordings—though it may be a shade less confusing in stereo than it is in the present monophony. The music itself, played by an anonymous fourteen-piece dance band, ineffectually abetted by the small-sounding Geri Beitzel Choir, is no great shakes either in its six standards (the best of which is an atmospheric *Manhattan*) or in Hopkins' own original tone pictures (*Waterfront, Taxi Ride, Coney Island Visit*, etc.). Nor is the clean, bright, dry recording at all extraordinary these days. The main attraction remains the photographically illustrated album liner.

"Themes for African Drums." The Guy Warren Sounds. RCA Victor LPM 1864, \$3.98 (LP).

Intricately cross-rhythmed African drumming holds my attention within reasonable time limits, but emotional jungle chanting quickly exhausts it. It is to the credit of Guy Warren and his group that I never got completely bored here before there was at least some variety, if only a frankly American-jazzy *The Talking Drum Looks Ahead* or Warren's melodramatically autobiographical *My Story*. Apparently the composer-drummer, to judge by his naïve but obviously sincere program notes, takes all this mélange quite seriously. I can't, although I do relish the considerable variety and expressiveness of the dry timbres of the *Bintin Obonu* (or "talking drum") and a wide range of other African and American membranophones, a curiously hoarse trombone, wheezy bamboo flute, and Earl Griffin's vibes. The recording is flawlessly clean and unexaggerated, but I expect it must be much more atmospherically effective in a simultaneously-released stereo edition which I have not yet heard.

"Viennese Waltzes." Jo Basile, accordion. Audio Fidelity AFLP 1868, \$5.95 (LP).

Collectors of Basile's earlier releases may find this the best of the lot in musical interest and inferior to none in the crystalline brilliance of its recording. Indeed it must be heartily recommended to all accordion fanciers, while even those usually allergic to the wheeze-box can scarcely forbear to respond to Basile's surprisingly lyrical performances—imaginatively registered without excessive throbbiness—of light Viennese favorites, topped by a sprightly *We're on Our Way to Nesseldorf*, a gentle *Café Mozart* (with some unusual low-register passages), and the perennially catchy *Third Man Theme*, all accompanied by a discreetly restrained rhythm section only.

R. D. DARRELL

JAZZ

Cannonball Adderley: "Things Are Getting Better." Riverside 12286, \$4.98 (LP).

Cannonball Adderley (who has reverted to this billing after being listed as "Julian" on recent records) seems to be falling into a habit which is certainly not bad from the listener's point of view although it may not be the best thing for Adderley—i.e., using a subordinate performer on his recording sessions who consistently outshines the nominal star himself. On this disc Milt Jackson is the focal point. Adderley has created an interesting and unusual ensemble voicing for *The Sidewalks of New York* (in itself an unusual piece for Adderley and Jackson to be playing); but when it comes to the solos, Jackson produces an entrancing atmosphere which might be described as "dancing funk" while Adderley is simply slick and empty. This balance is repeated throughout the disc (Adderley's playing has a little more content in some spots). It boils down to a fine Milt Jackson session, backed by a strong rhythm section (Wynton Kelly, Percy Heath, Art Blakey) but somewhat of a letdown on Adderley's part.

Steve Allen: "The Jazz Story." Coral CJE 100, \$11.98 (Three LP).

A couple of years ago Leonard Feather, in his *Encyclopedia of Jazz on Records*, Decca DXF 140, rummaged through Decca's files to produce a survey of four decades of recorded jazz. In collaboration with Steve Allen, he has once more done much the same thing in this new three-disc set. But where Feather let the recordings speak for themselves in his earlier collection, this time Allen's spoken commentary runs through all the discs. Neither Feather's prose, which has its condescending moments, nor Allen's delivery, which is folksy, is so deathless that any but a gluttonous listener would want to hear either of them more than once. Feather and Allen have also in some cases resorted to the timesaving device of using excerpts of records. The purchaser should be warned that, despite the listing of Jelly Roll Morton's *Mr. Jelly Lord*, Red Nichols' *Indiana*, Art Hodes' *Indiana*, Pete Johnson's *Blues on the Down Beat*, Jimmy Noone's *Every Evening*, the Dorsey Brothers' *Dinah*, Joe Venuti's *Taproom Blues*, Johnny Hodges' *On the Sunny Side of the Street*, Count Basie's *Jumpin' at the Woodside*, and Jay McShann's *Swingmatism*, they are represented only by extracts. On the other hand, Feather and Allen have brought some worthy but out-of-print recordings back into circulation in full: the Roy Eldridge-Joe Marsala *Swingin' on the Famous Door*, John Kirby's *Undecided*, Jimmie Lunceford's *The Melody Man*, and Don Redman's *Chant of the Weed*. As with *The Encyclopedia of Jazz* set, Feather has been unable to find much of value in the Decca-Coral files to represent modern jazz.

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Chris Barber: "Here Is Chris Barber."

Atlantic 1292, \$4.98 (LP). Barber's English traditionalist band, brought to the American consciousness by the unexpected popularity of the leader's version of Sidney Bechet's *Petite Fleur* and the coincidence of an American tour, is a bright and lively group that makes most American revivalist bands sound stiff and lead-bottomed by comparison (not that some of them are not, even without such comparison). Barber plays a full-blown, enthusiastically un-subtle trombone and Pat Halcov is a steady trumpeter; but it is clarinetist Monty Sunshine who does the most to lift the group out of the rut of "trad" bands. His playing is excitingly warm and flowing, with suggestions of Bechet and Edmond Hall. A pair of selections on which Sunshine is accompanied only by the rhythm section is a high light. *Petite Fleur*, incidentally, is not included.

Dave Brubeck Quartet: "Newport 1958."

Columbia CL 1249, \$3.98 (LP); Columbia CS 8082, \$5.98 (SD).

The Brubeck Quartet appeared at Newport last summer as part of an evening devoted to Duke Ellington, playing Ellington compositions or other pieces associated with the Duke (*Perdido* and *Flamingo*, for example). The performances, reported on this disc, are extremely erratic. Sometimes Brubeck plays for brief periods with the simplicity and grace characteristic of his unaccompanied solos (on *Perdido*) and sometimes he actually swings warmly (his own lyrical tribute to Ellington, *The Duke*). Paul Desmond has some soaring, exultant moments on alto saxophone, and Joe Morello's discreet but powerful supporting drumming is frequently helpful. But Desmond goes awry in *Flamingo*, Morello becomes bogged in a dull drum solo, and the entire group is limp and uninspired on *Things Ain't What They Used To Be* and *Jump for Joy*. The stereo version puts piano and alto on separate channels and leaves the middle weak.

Benny Carter and His Orchestra: "Aspects." United Artists 4017, \$4.98 (LP).

Hard on the heels of *Jazz Giant*, Contemporary 3555, which put Benny Carter in a compatible and rewarding small group setting for the first time in more than a decade, comes this disc showing the other side of his jazz talent. Here he conducts a big band in his own suave and skillful arrangements, replete with the smoothly swinging saxophone and brass ensembles that were a notable part of the band he led in the late Thirties and early Forties. He has done it the hard way in this case, using a gimmick-based program of twelve selections, each representing in its title a different month. But the Carter arrangements cannot be pinned down by such trivialities—they move easily and gracefully, providing an ideal framework from which his clean, singing alto saxophone solos (and those of others) can emerge. For that, of course, is the kind of full, big-band writing that Carter does—the solos

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emerge, they don't dominate. His only lapse is in the occasional use of the tiresome trumpet "shakes," a habit which has become one of the clichés of the Basie band.

Dick Cary: "Hot and Cool" Stere-O-Craft 106, \$5.98 (SD).

The versatile Dick Cary plays piano, alto horn, alto trumpet, and trumpet on this disc and is the composer of most of the pieces. Yet despite this apparent centralization of authority the performances tend to meander uncertainly instead of moving toward a definite point. Cary plays several beautifully shaded trumpet solos, but the other members of his group (among whom are Al Cohn, Bob Wilber, and Ernie Caceres) don't emerge fully from the shadowy texture that colors the disc. Like the performances, the sound is diffuse: it's neither centrally focused nor noticeably split. It's just there.

Eddie Condon: "Condon a la Carter" Commodore 30010, \$4.98 (LP).

A collection of some of the loose and lively recordings led by Condon during the halcyon days of the Commodore label in the late Thirties and early Forties. The wry glint of Pee Wee Russell's clarinet seasons all the pieces, and Fats Waller, Brad Cowans, Lou McGarity, George Brunis, and Max Kaminsky are among those who appear here and there. One of the most impressive elements in the performance is the consistently swinging lyricism of Kaminsky's cornet. His reputation could stand—and stand high—on his playing on this disc alone.

Eddie Davis Trio. Roulette 52019, \$3.98 (LP). Roost 2227, \$3.98 (LP).

Both discs are very similar. Davis' strident, sharply assertive tenor saxophone dominates almost all of the pieces, although it is organist Shirley Scott, kept in the background much of the time, who provides the group with its swinging strength. On each disc she is given a pair of solo pieces which are far more attractive than Davis' braying. Both programs are made up largely of ballads.

Harry "Sweets" Edison: "Sweetenings." Roulette 52023, \$3.98 (LP).

A crisp and biting trumpeter in his days with Count Basie's band, Edison has recently been leaning more and more on a style made up of a succession of plaintive bleats. This disc suggests that he has now reached a point at which he can think of almost nothing to do but bleat. Discouraging.

Art Farmer: "Portrait of Art Farmer." Contemporary 3554, \$4.98 (LP).

Farmer has become one of the most assured and authoritative trumpeters in present jazz but he is not, if one may judge by this collection, at his best in a quartet setting. There are moments when he rears back and lets fly with full-throated vitality, but he spends a great deal of time probing around as though he were waiting for something to happen. Pianist Hank Jones manages to bring things to



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life in most of his solos, and Roy Haynes's drumming is bright and lifting.

Erroll Garner: "Encores in Hi Fi." Columbia CL 1141, \$3.98 (LP).

A superb collection of Garner performances from the days when he was content to play piano and was not creating concertos or exploring harpsichords. Several of the tracks were originally issued on one of Columbia's ten-inch "House Party" discs which was lost in the shuffle of the switch-over to twelve-inch LPs. Included is a brilliant version of *The Man I Love*, one of Garner's most overwhelming recordings which amounts to a full summation of his style—his romanticism, his swinging drive, his highly colored theatrical sense. He reappraises *How High the Moon*, creates a lush mood piece called *Crème de Menthe*, probes *Humoresque* with wittily swinging results, oozes through *Sophisticated Lady*, and has a high old time in general. So does the listener.

Jimmy Giuffre: "The Four Brothers Sound." Atlantic 1295, \$4.98 (LP).

The "Four Brothers Sound" stems from Giuffre's composition, *Four Brothers*, as played by Woody Herman's saxophone section, using three tenors and a baritone. As originally conceived by Giuffre, however, the saxophone ensemble in his arrangement was made up of four tenors. That is the setup on this disc, with Giuffre playing all four tenors by means of multitaping, accompanied by Bob Brookmeyer, piano, and Jim Hall, guitar. The drawback to an ensemble made up of four Giuffres is that it makes his breathy, muffled playing even more breathy and muffled, a drab sound that is not enlivened by the solo spots since the soloist is, of course, Giuffre again, still breathy and muffled. Giuffre is also an advocate of slow doleful tempos. Between this and his self-multiplication he drains the zest from his own *Four Brothers* and turns a good group of pop tunes into plodding dirges. The one break in the oppressive atmosphere of the disc is *Blues in the Barn*, a piece on which the ensemble voicing opens up a little and which is given a slightly prodding pulse by the use of breaks in the solos.

Edmond Hall: "Petite Fleur." United Artists 4028, \$4.98 (LP).

Released from bondage with Louis Armstrong, Hall's rich, edgy, and enormously stimulating clarinet has finally been made the focal point of a long-deserved LP. His delightfully dancing, itchy playing is set in a quartet (with Ellis Larkins, piano; Milt Elinton, bass; Jimmie Crawford, drums) and a sextet (Emmett Berry, trumpet, and Vic Dickenson, trombone, added) in a program that takes him out of the Dixieland rut (*Clarinet Marmalade* is the only traditional piece on the disc) and allows him to roam from the warmth and placidity of a medley of Duke Ellington tunes to the spacious freedom of an unfettered blues. Both Dickenson and Berry are worthy improvising companions (Dickenson even foregoes his usual rough humor to play an

unexpectedly singing solo in the suave manner of Lawrence Brown), but they are simply supplementary virtues to the oddly piquant guttiness of Hall's playing.

Chico Hamilton Quintet: "With Strings Attached." Warner Bros. B 1245, \$4.98 (LP); BS 1245, \$5.98 (SD).

The normal salon leanings of the Chico Hamilton Quintet are implemented by the addition of a group of strings. Only occasionally is the group allowed to break loose on one of the lithe, rhythmic romps that is the quintet's best jazz métier—there's an excellent example of it here in *Pottsville, U.S.A.* But since the quintet in its normal state is already hung up in enough strings, there seems little point in adding more. The stereo balance channels the strings and soloists down the sides of the room, leaving an empty gap in the center filled only by Hamilton's drumming.

Lee Konitz: "An Image." Verve 8286, \$4.98 (LP).

The arranger and conductor on this session, William Russo (until recently known more familiarly as Bill Russo), comes out swinging in his program notes to dispose of what he calls "the jazz-classical dichotomy" as he believes it will be applied to this disc. "This is 'serious' music," he says. "This is 'art' music. The listener must view it as an organization of sound—not in terms of a false abstraction."

The sound that Russo has organized is produced by a string section and the alto saxophone of Lee Konitz. It is, happily, a far cry from the usual glutinous stew that results from the conjunction of a jazz horn and strings because Russo has treated his strings not as a background cushion but as a full partner in the collaboration. They demand, and frequently reward, the listener's attention as much as Konitz's solo role. And Konitz, like many other modern jazz improvisers, has responded to the guidance and challenge of a composed setting by playing with greater lucidity and purpose than he usually does in the wide open freedom of ad lib improvisation. "Serious" or "art" music this may be, but much of it swings with a jazz pulse—subtly, to be sure, but all the more interestingly for its subtlety. Most of this pulse comes from Konitz, who plays with a bigger, fuller tone than one normally expects and a flowing, sweeping assurance that has not always been heard in his work.

"I see Lee as more lyrical than he sees himself," Russo remarks in his notes. And he proves his point by bringing out a lyricism that Konitz has not shown before.

Jelly Roll Morton: "The Incomparable Jelly Roll Morton." Riverside 12128, \$4.98 (LP).

A dozen selections Morton recorded with assorted groups under varying degrees of low fidelity between 1923 and 1926. Half of them were previously reissued on a ten-inch Riverside LP, no longer available. The additional material includes a clearly recorded, fiercely swinging num-

ber by Morton's 1923 Stomp Kings, a strangely winning version of *Mr. Jelly Lord* (strange because the instrumentation is piano, kazoo, and alto saxophone), a pair of shallowly recorded but worthily played piano solos, and rough, muffled small-group versions of *Weary Blues* and *Tiger Rag*. It is an essential disc for true Mortonites, supplementary to Morton's *King of New Orleans Jazz* on Victor and *New Orleans Memories* on Commodore for the less devout.

Shirley Scott Trio: "Great Scott!" Prestige 7143, \$4.98 (LP).

Miss Scott is one of the pleasanter additions to the growing school of Hammond organists who dally with some variant of jazz. She ranges capably from a subdued pop-jazz style to something akin to the desperate frenzy of Jimmy Smith. As one who strikes a middle ground between Smith and the rocking fluid of, say, Wild Bill Davis, she may have a wider appeal to jazz listeners than either of them; but to my ear the monotonous stridency of the electric organ when it gets beyond the cushion of moody balladry keeps it from being a satisfactory jazz instrument.

The Three Sounds. Blue Note 1600, \$4.98 (LP).

The sounds involved are piano or celeste, played by Gene Harris; bass, Andrew Simpkins; and drums, Bill Dowdy. The style is, in a broad sense, Jamal-influenced with touches of Garner. Harris is a melodic and rhythmic pianist, the trio as a whole is rangy and loose, keeping things moving easily. But, as of these performances, it has not yet created a distinctive musical personality of its own.

Cal Tjader Quartet: "San Francisco Moods." Fantasy 3271, \$3.98 (LP).

Tjader, who normally tends the vibraphone, is also the pianist in this version of his quartet (with Eddie Duran, guitar; John Mosher, bass; John Markham, drums). He is as direct, prodding, and free from fetishes at the piano as he is light and lyrical on the vibraphone. Settling comfortably into a program of original pieces, the quartet is easygoing, rhythmic, melodious, inventive, and thoroughly happy. Duran repeatedly shows in his airy, lifting accompaniment how much a good guitarist means to a rhythm section—and why.

Kai Winding: "The Swingin' States." Columbia CL 1264, \$3.98 (LP); Columbia CS 8062, \$5.98 (SD).

Using a four-trombone ensemble split between two tenor trombones and two bass trombones, supported by piano, bass, and drums, Winding has written a group of excellent, straightforward, strongly pulsed arrangements which make impressive use of the rugged potential of his quartet of horns. They play with unaffected drive, with gruff good humor, and an obvious pleasure in the rich, dark voicings they create—voicings especially eloquent on the well-balanced stereo disc. The tunes are sturdy standards—*Jersey Bounce*, *Louisiana*, *Georgia on My Mind*, and so forth.

JOHN S. WILSON

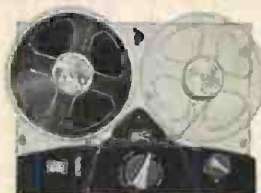
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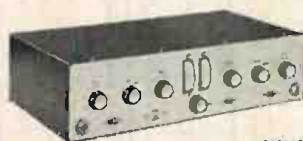
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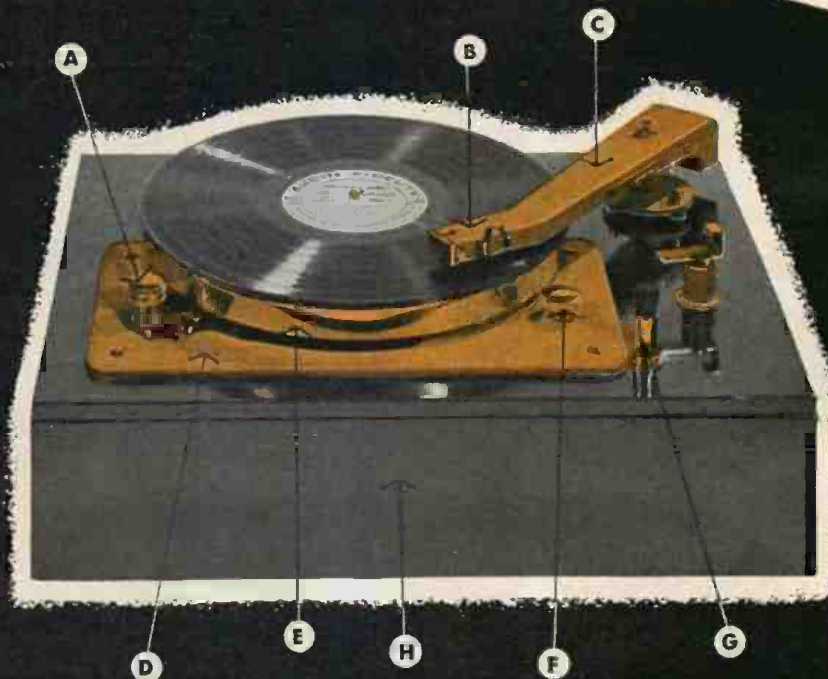
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MARTINELLI, GIOVANNI (1885-)

When Martinelli came to the Metropolitan in 1913, his possibilities were immediately realized and the public took him to its heart. Yet there were headshakings among the critics. If the young man continues to drive his voice, they warned, he will not be with us long. Thirty-three years later, in 1946, he finally left the opera, firmly entrenched in the affections of musical New York and still in possession of an amazingly large part of his original powers. Even more astonishing is the fact that his latest recordings, made in 1958, are still vividly recognizable.

Martinelli was never a lyric tenor, though at his best he could trace a good musical line. He was happiest in large-scale roles, such as Samson, Jean of Leyden, Canio, Eleazar in *La Juive*, Manrico, and Rhadames, although he could also bring down the house as the Duke in *Rigoletto* or one of the Puccini heroes. It was not until 1937, when he was fifty-two, that he attempted *Otello*. He had learned to hush his voice, and he did not bellow. As so many of us remember, he enjoyed one of his greatest triumphs in this, his last new role.

Of the two recitals arranged by RCA Camden the second is decidedly the better. The first, *Martinelli Sings by Request*, is made up entirely of early electrical recordings, the latest of which dates from 1929. Unfortunately, too liberal use of the echo chamber in the dubbings has made them all sound very loud and unsubtle. Several of the recordings are plainly in the wrong pitches. The program is mostly standard repertory, with two short scenes

from *Fedora*, in which Martinelli sang at the Met in 1923. *Martinelli in Opera and Song* is more inclusive and more successful. We go back as far as 1915, forward to 1939. Again the reproduction may leave some nuances to be desired, but this is less disturbing here than in the other program. The third-act monologue and the death scene from *Otello* were not very well recorded in the first place; they may be even louder and harsher here. Two scenes from *La Juive* are splendidly sung if thinly reproduced (there is also a persistent hum).

The Last of the Titans is a spectacular tour de force. It includes a "Cielo e mar," made in 1912 before his coming to America, and a Pergolesi *Nina* recorded in 1958 for the singer's fiftieth anniversary. A batch of 1929 recordings were, I believe, part of his contribution to the short-lived Edison electrical needle-cut catalogue. "Di quella pira" starts the show in a fast and furious performance and a very exciting one, remarkably contrasted with his RCA Victor recording of a couple of years earlier (*Sings by Request*). At this pace, of course, it would be impossible to articulate the groups of sixteenth notes that run through the piece, but then hardly any tenor in memory has bothered with this detail. Martinelli ends with a stunning high C, held at great length. An oddity is the "Spring Song" from *Walküre* (in Italian) sung in 1958 to satisfy an old craving—Martinelli had never tried it before.

Martinelli appears in the duet from the Nile scene in *Aida* and in the trio-finale from *Forza del destino* in Ponselle's RCA Camden recital; the latter (a real masterpiece) appears again in *Fifty Years*. And that comprehensive anthology contains another of the tenor's best, the 1923 acoustic "O muto asi!" from *William Tell*. "No, Pagliaccio non son" may be had in *Great Artists at Their Best*, Vol. 3 as well as in *Martinelli Sings by Request*. It is a terrific performance. "Non piangere, Liu," a souvenir of his Covent Garden appearances in *Turandot*, appears on Tap's Puccini program and FRP 8. —*Giovanni Martinelli Sings by Request*. RCA CAMDEN CAL 274. \$1.98. —*Giovanni Martinelli in Opera and Song*. RCA CAMDEN CAL 283. \$1.98.

—*The Last of the Titans*. RONDO GOLD 1001. \$4.98.

MELCHIOR, LAURITZ (1890-)

For twenty-five years before his departure from the Metropolitan in 1950 Melchior was universally acknowledged the leading Wagnerian tenor not only of the Met but of the world. No one has arisen to take his place: indeed, his talents were unique in the annals of opera. A bulky man with a boyish face and carriage, he was perhaps not the perfect physical embodiment of Tristan, Parsifal, Lohengrin, or Siegfried; but this mattered little when he poured out his tremendous voice or when he modulated it as he could for the more tender passages. His years of heavy-duty Wagner singing took amazingly little from his voice: his impersonations, vocal and dramatic, varied little from year to year. He was also an accomplished Lieder singer, and like most Scandinavians he sang Danish and Norwegian songs with special fervor. Some of his best recordings were in this field, though these have been generally forgotten while his Wagnerian interpretations have become classics.

There is little to be said for his RCA Camden recital, ominously labeled *The Lighter Side of Lauritz Melchior*. Made up of selections from his films, this program contains nothing of interest to the vocal connoisseur. Of far greater value was the recently deleted *Walküre*, Act I in which he shared honors with Lotte Lehmann and conductor Bruno Walter. This was Melchior just as we knew him at the Met, and it is greatly to be hoped that the recording will be put back into circulation in Angel's "Great Recordings of the Century" series. There is also another recording of Siegmund's "Spring Song," accompanied by the Philadelphia Orchestra, in *Fifty Years*.

—*The Lighter Side of Lauritz Melchior*. RCA CAMDEN CAL 424. \$1.98.

MURATORE, LUCIEN (1878-1954)

Muratore, probably Mary Garden's most effective leading man, is remembered as one of the finest of French singing actors. Before casting his lot as a singer he had been given a good musical training as a bassoonist, and had made the beginnings of a career as an actor, appearing with Bernhardt and Réjane. His voice in itself was limited; it was his ability to color it and make it serve the ends of his dramatic genius that set him apart.

Unfortunately, though Muratore recorded for G & T in Paris (1903-4) and for other French companies in the early days of his career, most of his work was done for Pathé and is little known to collectors of standard discs. Like so many other singing actors he seems to have left in his recordings not much more than an inkling of what his art must have been. Nevertheless, the Scala transfers are by no means ineffective. As an interpreter he was obviously of independent mind: "Ah fuyez," as he conceived it, was not the outpouring of rich tone we know in the Caruso record, but a moment of passionate remembrance. His "Pourquoi me re-

veillez" is as strongly dramatic as Clément's, if less ear-filling. The *Carmen* aria does not come off so well, and pieces from *Tosca* and *Cavalleria rusticana* (the "Drinking Song," sung twice, very rapidly and freely) sound just too strange in French. Two little French songs are charming but hardly important. The word I would use to sum up Muratore's singing is intensity. As softly as he may choose to sing, he can always hold us.

A famous creation of Muratore was the role of Prinzevale in Févriér's *Monna Vanna*, represented by an aria on FRP 4. His interpretation of the cavatina from *Roméo et Juliette*, with a rather striking soft ending, is on FRP 7.

—*Lucien Muratore Sings*. SCALA 824 (with Lina Cavalieri Sings). \$5.95.

PERTILE, AURELIANO (1885-1952)

Pertile was leading tenor at La Scala in the historic post-World War I years, when Toscanini was general manager. He took part in many important productions, notably the world premiere of Boito's *Nerone*, and was said to be the great conductor's favorite tenor. Coming to the Metropolitan in 1921, he had the misfortune to make his debut on the night of Jeritza's first local *Tosca*: the tenor was so overshadowed that he barely lasted out the season.

Pertile was a prolific recorder, and a good deal of his work was first-rate, especially that representing his early career. Our three recitals straddle the change-over from acoustic to electric recording, and they catch the singer in his best vocal years. My choice among the three would be the first Eterna. It opens with a dazzling "Un grande spettacolo" from *Pagliacci* and includes also an electrifying "Di quella pira" complete with anonymous soprano and chorus (also available on FRP 3). There is a sample of Italian *Lohengrin* and a wide open Denza song called *Vieni*, well suited to Pertile's virile style. A highly charged "Addio fiorito asil," with the baritone Fregosi, turns up again in abbreviated form in Tap's Puccini program. The second Eterna recital strikes me somehow as a repetition of the first. The French Odéon has a less brilliant (acoustic) "Un grande spettacolo" and a less effectively dubbed "Vieni." A feature is "La rivedrai" from *Ballo in maschera*, and there are two samples of the Boito *Nerone* (otherwise available in Eterna's selection from that opera). A somewhat shallow-sounding acoustic "Che gelida manina" turns up again in Eterna's Puccini program. *Famous Italian Tenors* has two pieces from *Fedora*.

—*Operatic Recital*. ETERNA ET 710. \$5.95.

—*Operatic Recital No. 2*. ETERNA ET 720. \$5.95.

—*Le Livre d'Or du Chant: Aureliano Pertile*. ODEON ODX 127 (available from The Record Album, 208 West 80th St., New York 24, N. Y.). \$5.95.

PICCAVERI, ALFRED (1887-1958)

This English-born American had his career abroad, returning to the United

States only for a couple of seasons in Chicago in the early Twenties. He was for years the idol of the Vienna opera. His voice, as recorded, is a fine, powerful, manly one, with a splendid top. Yet there must have been a quality in his singing that escaped the recording horn (most of his discs were acoustic). To my ears there is something lethargic about his singing, as though he were not wholly interested in the matter in hand. He doesn't quite round out his arias, but goes through them in a straightforward manner. Perhaps this is less evident in the couple of electrical recordings included in the Scala recital; of these, the *Manon* "Dream" is not altogether his meat (it is always clumsy in German), though the *Fedora* is very good. The Italian arias are mostly standard ("Testa adorata" from Leoncavallo's *Bohème* is an exception), some sung in the original, some in German. The most vital of them are the "Brindisi" from *Cavalleria rusticana* and "Vesti la giubba."

For those who would be content with a single sample, "Testa adorata" may be found again in the Eterna Leoncavallo-Mascagni program, and a characteristic electric "Ch'ella mi creda" is included in Tap's Puccini miscellany.

—*Alfred Piccaveri Sings*. SCALA 822. \$5.95.

ROSENBLATT, JOSEPH (1882-1933)

In this country Cantor Rosenblatt stood unchallenged at the top of his profession; the numerous recordings he left are a priceless heritage of Hebrew religious music. Born near Kiev, he sang for almost two decades in Hungary before settling in New York in 1918. Like another great recording cantor who had toured the United States as a visitor some years before him—Gerson Sirota of Warsaw—Rosenblatt made his debut here in concert. His success was so emphatic that he was offered a contract by the Chicago Opera. He refused to leave his chosen field, however, though his singing of opera arias and secular songs was a feature of his concert career.

The RCA Camden recital consists of acoustic cantorial recordings made between 1920 and 1922. Both the power and the sweetness of the voice are well conveyed; the dazzling coloratura which is part and parcel of this type of music, the roulades and trills, now in the full lower voice, now in the spectacular high falsetto, all are well displayed. Some mechanical noises have been carried over from the original recordings, but the dubbings have a natural and convincing sound.

—*Masterpieces of the Synagogue*. RCA CAMDEN CAL 453. \$1.98.

ROSWAENGE, HELGE (1897-)

Roswaenge, by latest reports still active in Germany, was one of the best German tenors between the wars, gifted with a voice at once powerful and flexible. He is perhaps best known to Americans by his Tainino in the famous Beecham *Magic Flute* (now deleted), although many of his discs had currency here as importations in the Thirties. Like Melchior he

was a Dane by birth; and again like that phenomenal singer, he produced his voice with an ease and freedom not typical among German tenors. His range was a wide one—one of his most remarkable and popular recordings, from *Le Postillon de Longjumeau*, took him up triumphantly to a ringing high D—and it was unusually even throughout.

Roswaenge's long list of recordings has been widely drawn on for the three available recitals, only a few numbers having been duplicated. The repertory is mostly from Italian and French opera, but the language is always German, sometimes with not too happy results. I think his reputation as a Mozart singer was exaggerated, but in most of what he sings I find his robust style refreshing.

Not by predilection a Wagnerian, Roswaenge nevertheless declaims brilliantly in "*Lohengrin's Narrative*," our only example in this field, on Eterna. On this same disc are the Death Scene from *Otello*, one of his best offerings, and the rarely sung cabaletta to Alfredo's aria from *Traviata*. The famous *Postillon* song appears twice (Classic; Scala), though not in the better-known HMV recording. Here it is not quite so brilliantly recorded, and one misses the assisting choros. Among other high lights are "*Aldio, fiorito asil*" (Classic), the Judgment Chamber Scene from *Aida* with that admirable contralto Emmi Leisner (Classic), and the Love Duet from *Madama Butterfly* with the lovely Hedwig von Debička (Scala). A striking detail of the last named is the fading of the singers' final sustained high C into the surge of orchestral sound. The Scala recital has a group from *Pagliacci*, including the "*Prologo*" (taken over from the baritone in the original key) and Canio's three most famous scenes. These excerpts show the tenor at his best, pouring out his voice with dramatic intensity. "*Vesti la giubba*" appears again in the Eterna recital. The great tenor aria from *Huguenots* (Classic) may also be found in *Famous Tenors Sing the High C*.

Less admirable is "The Last Rose of Summer" (Eterna; Scala), which—aside from the strangeness of hearing the song in the tenor voice—shows a tendency to poor attack and an underlining of the sentimentality by what I may describe as internal sobs. For a sample of Roswaenge in light music Eterna includes a song from *Die grosse Sündlerin* composed for him by Eduard Künnecke; and *Great Tenors in Viennese Operettas* has bits from Leo Fall's *Die geschiedene Frau* sung with the soprano Lilli Claus.

Technically I would give preference to the Scala recital over the other two; the Eterna is definitely overbrilliant.

—*Helge Roswaenge: An Operatic Recital*. CLASSIC EDITIONS 7010. \$4.98.

—*Helge Roswaenge Sings*. SCALA 840. \$5.95.

—*Operatic Recital No. 1*. ETERNA ET 721. \$5.95.

SCIUPA, TITO (1889-)

Schipa made his debut in Italy in 1911, arrived in Chicago in 1919, and joined the Metropolitan in 1932. After 1935 he



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appeared mostly abroad, where, at least until recently, he was still singing; not so long ago a new LP of his was recorded by a small Italian company. A short man of distinguished carriage, he was not blessed with a large voice, but he was a true *tenore di grazia*. His tones were beautifully scaled, from his ear-filling pianissimo to his strongest forte; the listener hardly missed the fortissimo that wasn't there. His operatic repertoire embraced the standard Italian and French roles, and he was a recitalist of taste and accomplishment. His long list of Victor recordings, acoustic and electric, contains many Spanish and Italian songs as well as the usual arias.

Scala's recital draws on Schipa's Pathé recordings, made in the years before 1922, when he joined Victor. As far as I can tell, the entire program may be taken from those originals. Several of them are remarkably lifelike in these dubbings, notably the duet "Amaro sol per te," with the soprano Baldissare, from *Tosca*. The "Serenata" from *Pagliacci* is Schipa to the life. "Ecco ridente" is an interesting performance, though it seems rather careful after De Lucia's. And perhaps taking his cue from De Lucia, Schipa alters the opening line of "Che gelida manina." Several of the arias are wrongly pitched, and there is a waver in the rarest of them all, Fenton's little air from *Falstaff*.

Famous Italian Tenors, Twenty Great Tenors, and FRP all repeat "Recondita Armonia." The first-named collection also has "La donna è mobile," and FRP 7 includes "E lucevan le stelle." Schipa is represented in RCA Victor's *Fifty Years* by his excellent "Se il mio nome."
—Tito Schipa Sings. SCALA 805. \$5.95.

SCHMIDT, JOSEF (1904-1942)

Though his early success was emphatic, Schmidt had a tragically short and frustrated career. Endowed with a voice patently of operatic caliber, he was prevented by certain physical difficulties from finding his place on the stage; and at a time when his popularity as a radio and recording artist was growing by leaps and bounds, he fell a victim to Nazi persecution. He had appeared briefly in this country for broadcasting engagements, but returned to Europe. Ironically, though he escaped from Germany, he seems to have entered Switzerland illegally, and he died in an internment camp.

His voice always sounds very ample on records, yet we are told it was actually not a large one. Certainly it was not a subtle voice, nor was it put to the service of a miniaturist. It seems to pour out easily, always with a good musical line and almost always in good taste. He never surprises by the turn of a phrase or the shading of a tone. His Eterna recital is made up mostly of familiar arias, some sung in Italian, some translated into German. Pergolesi's *Nina* is done in German; here the language works definitely against the line of the song, and Schmidt adds some embellishments and a high ending for which I do not care. Tosti's once famous *Goodbye* (abbreviated) is sung in Italian, though it took me a while to be sure of this. Schmidt takes over two

Tauber favorites in *Great Tenors in Viennese Operettas*—"Dein ist mein ganzes Herz" and "Du sollst der Kaiser meiner Seele sein." In *Famous Tenors Sing the High C* he makes an excursion into the Spanish repertoire with a song from *El Trust de los Tenorios*. Eterna's Puccini program has Schmidt's versions of the two *Turandot* arias.

—Operatic Recital. ETERNA ET 718.
\$5.95.

SLEZAK, LEO (1873-1946)

Physically Slezak was a giant, and he had a giant voice. But unlike that of the typical *Heldentenor* his voice was capable of modulation; he had a *mezza voce* of unique quality. His debut was made as Lohengrin at Brünn in 1896, after which he was heard for a decade mainly in Berlin and Vienna. Though the chronicles of his career record that his vocal method was much criticized, his popularity is attested by the large number of recordings he made in those early years. Bauer devotes more than three pages in his catalogue to Slezak, covering the years from 1901 to 1908. Nevertheless, in 1908 he took abrupt leave of the Vienna Opera and went to Paris for intensive study with Jean de Reszke. In May 1909 he appeared with tumultuous success in *Otello* at Covent Garden, and in November of the same year he similarly conquered New York in that opera. *Otello* remained his greatest role, though he appeared with success in *Aida*, *Trovatore*, the new productions of *Alessandro Stradella* and *Pique Dame*, as well as *Lohengrin*, *Tauhäuser*, and *Meistersinger*. He seems to have avoided *Tristan*, *Parsifal*, and the *Ring* dramas. After his departure from the Metropolitan in 1912 he was active mostly in Europe, especially as a mainstay of the Vienna Opera. He was equally noted as a Lieder singer, and in his last years he became a leading comedian in German films.

Slezak recorded for most of the important companies, and his repertoire on discs is a broad one. In the days prior to his work with De Reszke, he pretty well covered the Italian and French operatic field in the German language. His American engagements with Columbia and Edison reflected his new international status. In his last years, recording electrically for Polydor, he concentrated mainly on Lieder. It is hardly surprising that compilers of LP recitals should have shown particular partiality for Slezak, even if, as I suspect in listening to some of his early efforts, the voice must have been a trial to the recording engineers.

Eterna has issued a Slezak recital combined with selections from *Alessandro Stradella* by Slezak, Jokl, and Jadowker. The best things on it are the prayer from *Stradella*, showing the tenor in magnificent voice, and the gentle, dreamy air from *La Dame blanche*. The two big tenor moments from *Manon* are inevitably heavy in their German translations. Goldmark's *Die Königin von Saba* had had its day in New York before Slezak's arrival, but it was still a favorite in Vienna, which accounts for the fact that Eterna could assemble its principal arias

in the voices of several Viennese favorites. The great feature, Slezak's lovely if somewhat free "Magische Töne," appears in a superior dubbing in RCA Victor's *Fifty Years*. A similar set of high lights from *La Juive* contains a duet by Slezak and the basso Wilhelm Hesch.

I do not find Slezak's Wagner recital altogether satisfactory, though I must admit few tenors can match his not quite comfortable *Lohengrin* selections, much less the superior if leisurely "Prize Song" from *Meistersinger*. The Lieder recital, for the most part representing the singer's last period, should be approached with caution. There is a wealth of lovely tone here, a generous demonstration of the famous *mezza voce*; but there are also sins against phrasing and musicianship, and too much sagging in pitch.

The Scala recital is more satisfactory. Here again is the *Stradella* prayer, an earlier take of the *Queen of Sheba* aria, piano accompanied and not so masterfully sung as the better-known version (here the high ending is quite frankly falsetto), a fine "Triumphal Hymn" from *Le Prophète* (in German), and a lovely air from *Euryanthe* as well as a later Italian "Ora e per sempre addio" and most of a side of Lieder. These are better examples than the songs on Eterna, though some of the piano parts have been adjusted to fit the time limits of 78-rpm recordings. It is unfortunate that no recording dates are given, for such documentation is a great help in orienting the listener.

FRP 2 and *Famous Tenors Sing the High C* both have Slezak singing the *Faust* cavatina in German, but the two performances are very different. Curiously, both are a half-tone high so that the high C is actually C sharp. In the first of them this high note is very powerful; in the second it is taken softly. Two versions of "Ah Mathilde" from *William Tell* make another interesting comparison, the one in Eterna's Rossini recital being a duet with Leopold Demuth, that in *Twenty Great Tenors* an earlier piano-accompanied solo take. Two arias from *Die Entführung aus dem Serail* in Eterna's Mozart program show another facet of the singer's art. FRP 8 contains the Death Scene from *Otello*, in German. Eterna's Puccini program has "Mimi è una cicetta" and "E lucevan le stelle," and Slezak appears in that company's selections from *Les Huguenots* and *Le Prophète*. The language is still German.

—Leo Slezak Sings. SCALA 823. \$5.95.

—Leo Slezak Sings Wagner. ETERNA ET 499. \$5.95.

—Lieder Recital. ETERNA ET 493. \$5.95.

—Opera Recital. ETERNA ELP 461. 10-in. (with Flotow: *Alessandro Stradella: Highlights*). \$4.75.

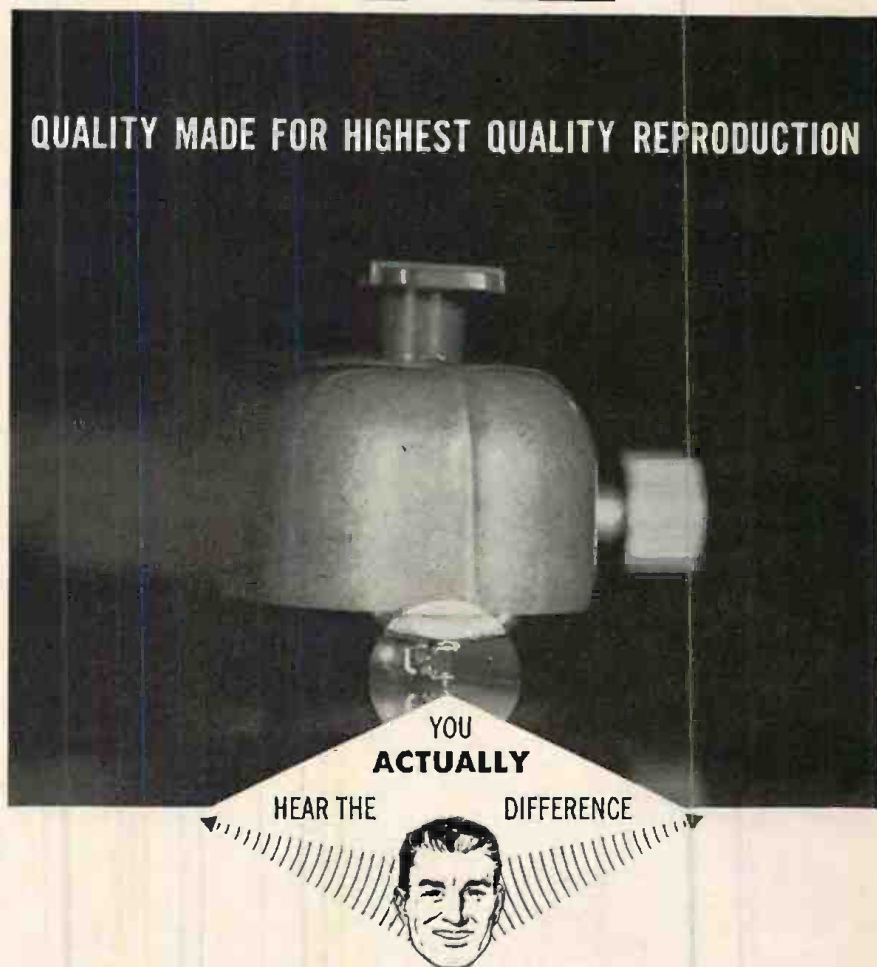
TAMAGNO, FRANCESCO (1850-1905)

Tamagno, quite possibly possessor of the biggest voice of all time, was at the very least twice blessed. It was his good fortune to be in his prime at just the moment when Verdi needed an Otello. For all the successes of his earlier career, he would probably be no more than a name

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to us had not his leonine voice and overwhelming stage presence been exactly what the maestro needed. He was blessed again when officials of the Gramophone and Typewriter Company induced him to let their engineers try their skill in recording his voice. By this time he was fifty-three and retired because of a heart ailment, but the results remain an amazingly vivid documentation of his historic reputation. Rarely, in any year, has a recording been made to match the breathtaking realism of the famous Death Scene from *Otello*. There are weaknesses, to be sure, in these recordings: the intonation is not always perfect; the breath support is not all it once was; the more extended take of the *Andrea Chénier* "Improviso" is unmercifully hurried. But we can believe what we read of Tamagno "hurling out high tones with the ease of natural speech."

On Roco 7 the aging Tamagno shares a disc with the youthful Caruso. Naturally the three famous portions of *Otello* are included, the *Andrea Chénier* in the better of two takes, two selections from *William Tell*, two from *Trovatore*, and the "Pastorale" from *Le Prophète*. There are also a selection from *Samson et Dalila* in Italian and two from *Hérodiade* in French. These last I find peculiarly fascinating; certainly they are earnest and sincere performances. For all the somewhat noisy surfaces carried over from some of the original discs, these recordings come amazingly to life. RCA Victor's *Fifty Years* opens with Tamagno's "Di quella pira," which misses being one

of his very best records; *Twenty Great Tenors* has the same piece in a long-unpublished and somewhat better take. *Golden Age* has "Adieu donc" from *Hérodiade*.

—*Famous Voices of the Past: Tamagno*. Roco 7 (with Caruso). \$5.95.

TAUBER, RICHARD (1892-1948)

Tauber was at once inimitable and prototypic of a generation or more of Viennese tenors. The natural beauty of his lyric voice, the ease with which he sang, proved irresistible to huge audiences the world over, and set a style in which, consciously or no, later tenors have copied him. Tauber was first an opera singer; his debut as Tamino at Chemnitz in 1913 established him as an outstanding Mozartean. He was later to enjoy great success especially in Puccini roles. Then, in the Twenties, came his big days in operetta. Incomparable in the works of Lehár and Kalman, he was also an ornament in the all-star Johann Strauss revivals of those days. He early established himself as a Lieder singer; indeed, his appearances in America were almost entirely limited to the concert stage. Finally, he was popular in the films, playing roles that gave him an opportunity to display his repertory of songs and arias.

His output as a recording artist was enormous and comprehensive, all the various aspects of his art being generously represented. And taken chronologically, his discs make an interesting study. The arias and Lieder of the acoustic period

are to me the most valuable, for here the voice is at its lyrical best, the singing un sullied by marks of the operetta style. Even his later Schubert Lieder suffered from this and from certain excesses we may blame on his fondness for showing off his *mezza voce*. Still, even in his later days he was an able Mozart singer, as witness the two *Don Giovanni* arias recorded in the late Thirties.

The three Tauber recitals at hand show him in a decidedly favorable light. The Eterna and Scala discs draw on his acoustic recordings; the Tap is divided between electric and acoustic. From the first-named I particularly like the aria from *The Bartered Bride* (I wish the duet with Rethberg had also been included) and the incomparable singing of the Italian air from *Rosenkavalier*. The recitals do not overlap. The Scala has some fine examples of the tenor's early operetta singing, a wonderful performance of the "Bildnis" aria from *Zauberflöte*, and a good "Dalla sua pace" (here I think the later electric recording is even better). It is something of a surprise to find Tauber singing *Trovatore*, but his "Ah si, ben mio" has tenderness, his "Di quella pira" brio (though sung a tone down). An aria and the great duet with Lotte Lehmann from *Die tote Stadt* sound as though an orchestra had been dubbed into an acoustic recording; but the singing is magnificent.

The Tap recital has a stylish performance in French of the Aubade from *Le Roi d'Ys*, attractive singing of arias from *Martha*, *Undine*, *Fra Diavolo*, and *The*

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Jewels of the Madonna (in German), and overloaded performances of Bizet's *Agnus Dei* and Franek's *Panis angelicus*. Schubert's *Der Wanderer*, with orchestra, is sung too fast, and with some disastrous transposing of the vocal line at the end. Loewe's *Tom der Reimer* and *Die Uhr* are nicely done, but they belong to the period when all Lieder records had to be orchestrally accompanied. To finish off the program, there are some Viennese songs in the inimitable Tauber manner.

The *Tote Stadt* aria may be found again on FRP 8. The Love Duet from *Madama Butterfly*, with Rethberg, is in Tap's Puccini program and "Non piangere, Liu" (in German) appears in *Twenty Great Tenors*. Selections from *Sissy* and *Frühlingsstürme* and the superb duet from *Der Zigeunerbaron* with Vanconti are features of *Great Tenors in Viennese Operettas*.

—*Operatic Recital*. ETERNA 0-466. \$5.95.

—*Richard Tauber in Opera, Lieder and Song*. TAP 313. \$3.98.

—*Richard Tauber Sings*. SCALA 837. \$5.95.

VEZZANI, CESAR (1888-1951)

Vezzani was a Corsican whose career was made in Paris. His early successes were halted by the outbreak of the First World War, at which time he was scheduled to come to America. Collectors in this country remember his singing of Faust to Journet's Mephistopheles in the

first complete recording of *Comod's* opera (mysteriously never made available on LP). Vezzani's recital is made up of dubbings dating from 1912 to 1920, when his fine firm tenor was at its best. A rare aria from Grétry's *Richard Coeur de Lion* provides a notable example of the grand manner, and the singer's strong declamation is well displayed in a scene from *Werther*. He had a good *mezza voce* as we can hear in the *Manon* Dream Aria, and he shows his power in the great farewell from *Otello*, singing in French. There are other excellent things, including a duet from *La Juive* with an unnamed baritone, but I am especially partial to a little air from Bazin's *Maitre Pathelin* not often heard in this country. *Famous Tenors Sing the High C* gives us "Dieu m'éclairé" from *La Juive*, and *Famous French Tenors* includes an air from *Sigurd* and one from *La Juive*.

—*Le Livre d'Or du Chant: César Vezzani*. ODEON ODX 126 (available from The Record Album, 208 West 80th St., New York 24, N. Y.). \$5.95.

VILLABELLA, MIGUEL (1892-1954)

Spanish by birth, Villabella was in all tangible respects a very French French tenor. The quality of his tone was light, perhaps a little thin, the range high. One imagines that he must have been a good actor; certainly he knew how to use his voice to that end. There is refreshing novelty in his recorded recital, with four selections from *La Dame blanche*, two from *Le Roi d'Ys*, two from *Crisélidis*,

two from *La Essoche*, two from *Fortunio*, two from *Le Jongleur de Notre Dame*—along with *Lakmé*, *Les Contes d'Hoffmann*, and *Il Barbiere di Sigiola*. The rapid-fire song in praise of the soldier's life from *La Dame blanche* is in strongest contrast to the sustained "Viens, gentille dame" that follows it. "Ecco ridente" (in French) shows off Villabella's unusual flexibility and provides occasion for a high E flat. From first to last this is an attractive program and a demonstration of accomplished vocalism. Villabella appears in *Famous Tenors Sing the High C* with a romance from *Le Postillon de Longjumeau*.

—*Le Livre d'Or du Chant: Miguel Villabella*. ODEON ODX 136 (available from The Record Album, 208 West 80th St., New York 24, N. Y.). \$5.95.

ZENATELLO, GIOVANNI (1876-1949)

Zenatello is a famous example of a baritone turned tenor. In his first career he seems to have had difficulty getting engagements because of the limited power of his voice. He was, however, a good trooper, ready for any emergency. His big moment came when the Canio of a *Pagliacci* performance was taken ill; young Zenatello was able to step in and save the show. Having thus found his proper range, he went from success to success, creating roles in such operas as *Giordano's Siberia*, Franchetti's *La Figlia di Jorio*, and Puccini's *Madama Butterfly*. Hammerstein brought him to New York in 1907, and he later sang with

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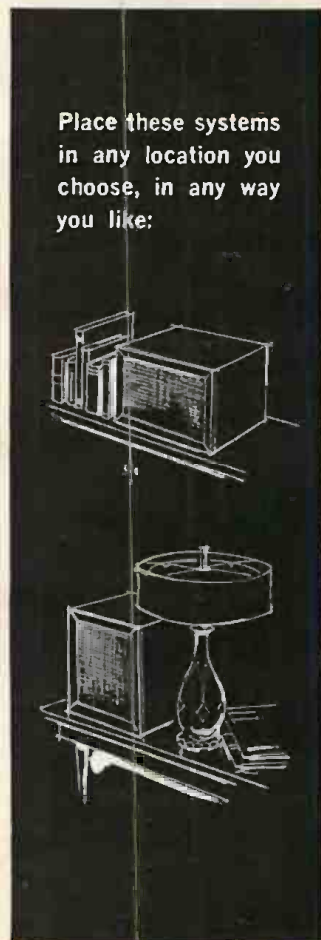
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great acclaim in Boston, Chicago, and Philadelphia, though never at the Metropolitan. His career was crowned by a season at Covent Garden in 1926, when a thrilling series of recordings was made at the actual performance of *Otello*.

Zenatello's voice must have been a hard one to record by the old acoustic method. The combination of power and the razor-thin edge, so effective on the stage in the dramatic roles he played, is apt to make for shrillness and an apparent lack of overtones. One sometimes gets the impression, perhaps erroneous, that the singer was not overaccurate in intonation.

Eterna's first recital has a whole side devoted to Zenatello's celebrated *Otello*. Unfortunately no information is given as to recording dates; some of the scenes are electrical, some acoustic. The reproduction is often a little dim, but the tenor's delivery is splendid. In the big duet he has the assistance of one of the great lagos, Apollo Granforte. The reverse of the disc seems to be made up entirely of Zenatello's 1906 Fonotipia series: traditional arias from *Manon Lescaut*, *Pagliacci*, and *Traviata*; the *Bohème* duet with Sammarco; and a little song by Denza well calculated to show off the Zenatello style. Eterna's second recital is less happy. The opening "*Celeste Aida*" is unpleasantly open in tone; the two *Mefistofele* airs are obviously well conceived and nicely reserved in execution, yet somehow the recording has failed to catch the living voice. This is pretty much the case throughout the program, though "*Cielo e mar*" is better. The soprano, Linda Cannetti, who joins in the *Butterfly* duet, is little more than adequate. Some strange things happen at the end of this duet.

The Rocooco recital is better again. The voice is shown to advantage in the Invocation from *La Damnation de Faust* (done into Italian), and there is a good "*Mal veggendo*" from *Trovatore* with Elisa Bruno and a fiery "*Di quella pira*." The *Butterfly* duet with Cannetti shows up again, and there is a *Faust* duet with Alice Nielsen (in French) which seems to me good but a little careful. The Love Duet from *Otello*, with Lina Pasini-Vitale, shows the softer side of Zenatello's characterization.

As a member of the original cast of *Siberia*, Zenatello took part in recording a number of scenes with his colleagues, and these have been gathered together on *Souvenirs of Opera, Ser. 3*. The cast, including Storchio, De Luca, and others, was possibly of greater interest than the hot *verismo* music. Another Zenatello creation is represented in an air from *La Figlia di Jorio*, which beside being on the Rocooco program may be had on FRP 4. *Famous Italian Tenors and Twenty Great Tenors* both include "*Ora e per sempre addio*," and the Tap Puccini program has the *Bohème* duet with Sammarco. The Eterna selection from *Gioconda* and collected Verdi arias are among other reissues featuring Zenatello.

—*Famous Voices of the Past: Giovanni Zenatello, Rocooco R 12.* \$5.95.

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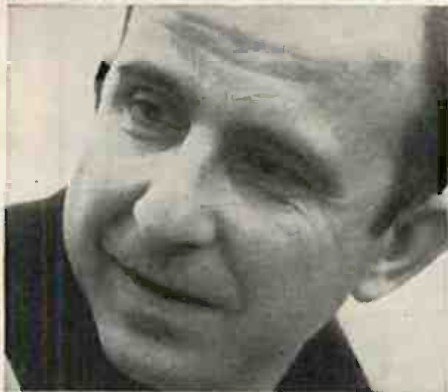
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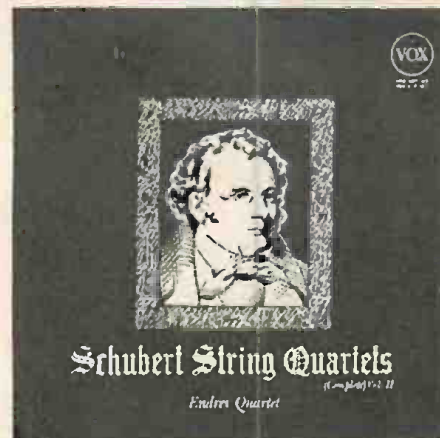
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THIS SURVEY cannot close without mention of a few important tenors either neglected altogether or very inadequately represented in the lists. With these we must also name a few of great historic importance whose recordings were few and rare. Many more could be added; some of the names listed among the general collections cry out for more detailed notice.

Fernand Anseau (1890-), the Chicago Opera's Belgian tenor (1923-24), was a singer of robust voice and elegant style, one of the best exponents of the French school. He is represented perhaps uncharacteristically, but not ineffectively, by "Recondita armonia" in Tap's Puccini program. I feel a word is owing to the memory of the Spanish Florencio Constantino (1869-1919), who has not been remembered at all by the makers of LP recitals. Perhaps not a great singer, he was an unusually accomplished and dependable one; he did a great deal to establish the Boston Opera in 1909. He recorded for numerous companies, singing just about everything, from a mellifluous "Ecco ridente" to an ineffectual "Morte d'Otello." Constantino played too important a part in the history of opera and recording in this country to be wholly overlooked. Antonio Cortis (1891-1952), another Spaniard, was a fine robust tenor active in Chicago in the Twenties. His *Turandot* recordings are unsurpassed. Charles Dalmorès (1871-1939) was a mainstay of Hammerstein's Manhattan Opera and later of the Philadelphia-Chicago combine. He seems to have been at home in a wide range of music, including Wagner and Verdi, but excelled in the modern French school of his day. His "Ah si, ben mio" is famous for a beautiful trill. He made a number of great records for Victor, but his only appearance on LP to date is an ineffective dubbing of a *Carmen* duet with Calvé (Rococo 10).

Karl Erb (1877-1958), one-time husband of Maria Ivogün, was a singer of opera, but is best remembered for his Lieder recordings, many of which had currency in this country before the war. He was also noted in Germany as an interpreter of Bach, and took part in the remarkable wartime *Saint Matthew Passion* recording conducted by Ramin. He may be heard in a duet from *Don Pasquale* with Ivogün (Scala 815). Miguel Fleta (1893-1938) was for a time in the Twenties one of the most promising tenors in the opera world. Toscanini cast him as Calaf in the world premiere of *Turandot*; and had he chosen to remain at the Metropolitan beyond his second season, he might have given Gigli, Lauri-Volpi, and Martinelli a run for their money. He was, however, an erratic singer, and did not have a long career. RCA Victor had a Fleta LP recital, made up of Spanish trifles, but it has been withdrawn. Francesco Marconi (1853-1916) is much sought after by collectors, and with good reason; his voice, trained in the old school, was unusually round and mellow. He came to this country in 1888 for the American premiere of *Otello*, but was apparently miscast, for he did not last out the engagement. *Famous Voices*

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of the Past, Ser. 1 presents him singing "Tu che a Dio" from Lucia.

John O'Sullivan (1878-1948) was an Irishman who had a French career with a short Chicago interlude. His records indicate that his reputation as *Otello* was not exaggerated. A couple of samples are included in FRP 1, and "Esultate" comes again in *Twenty Great Tenors*. Julius Patzak (1898-), for many years a favorite in Munich, Berlin, and Vienna—and still active—excelled in Mozart opera, but was also a distinguished Lieder singer. *Great Tenors in Viennese Operettas* shows another side of his art.

Jean de Reszke (1850-1925) is, of course, the great legend of opera. It is known that he did record, but there is no more than an occasional rumor to indicate that he may not have destroyed all the evidence. We do, however, have an echo or two—and very distant echoes they are—of his voice actually in action on the Metropolitan Opera stage, dubbed from cylinders made in the house in 1901, on *Echoes of the Golden Age of Opera*, put out by the International Record Collectors Club (IRCC 7006, 10-in., 7004).

The name of Aksel Schütz (1906-) became internationally known just after the Second World War, for HMV had discovered that he not only had the voice but the style to sing a great variety of music, from Grieg songs to Mozart arias, to Bach and Buxtehude and Dowland. Unfortunately his career was interrupted by a breakdown aggravated by

his work in the Danish resistance. A varied recital was issued for a time by RCA Victor, but is now withdrawn. Georges Thill (1899-) reigned supreme as the great tenor in Paris during the Twenties and Thirties, and he sang two seasons in New York. There used to be many Thill records on the market, and some great ones—notably Gluck and Berlioz arias—but none are now to be had. Jacques Urlus (1868-1935) was a Dutch Wagnerian, whose vocal technique was nearer to Melchior's than to the usual German. His Metropolitan career would have lasted longer had not the First World War ended all Wagnerian opera for a time. Our only example is a scene from D'Albert's *Tiefland* in Eterna's selection from that opera. Franz Völker (1899-) was an admirable robust tenor who flourished in Germany and Austria between the wars. Of the many varied records he made our only sample is in *Great Tenors Sing in Viennese Operettas*. Gustav Walter (1834-1910) made three records at the age of seventy-one. Beyond their extreme rarity they have great value as a link with a long-dead past. Walter, born six years after the death of Schubert, was one of the first operatic artists to make a specialty of Lieder recitals. He is, therefore, as close to "headquarters" as we can ever get. And as it happens, his 1905 recording of *Am Meer* has real musical beauty (*Famous Voices of the Past, Ser. 4*). Marcel Wittrisch (1903-1955) was another excellent German tenor of the Thirties. On Eterna 716 he is teamed with the soprano Margarete Teschemacher in a program of arias and duets. A little Tauberish in quality, Wittrisch is a fine manly singer.

Finally, lest their names be missed, let us remember Edvard Johnson, with fame secure as manager of the Met, still remembered by old-timers as a true and versatile artist; George Meader, incomparable David and Mime of his day, also a fine recitalist and Bach singer; George Hamlin, long considered America's premiere Lieder singer, later also admired in opera; Charles Hackett, a leading Met tenor in the Twenties and Thirties (to be heard in a duet in a Ponselle recital, Scala 803); Orville Harrold, possessor of one of the finest operatic voices of our time; Morgan Kingston, leading tenor of the Century Opera in New York, later of the Metropolitan, and a good oratorio singer, as we can hear in Eterna's Handel program (ET 488); Riccardo Martin and Paul Alt-house, pioneer Americans at the Met; Edoardo Ferrari-Fontana, Bernardo de Muro, Nicola Zerola, all prodigally gifted Italians; Renato Zanelli, known at the Met as a baritone but later a famous *Otello*; the two great Russians, Leonid Sobinov and Dimitri Smirnov; the distinguished and admired concert singer Paul Reimers; and by no means least, America's two greatest oratorio tenors, Evan Williams and Dan Beddoe, who could stand their ground with England's Ben Davies and Edward Lloyd.

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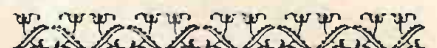


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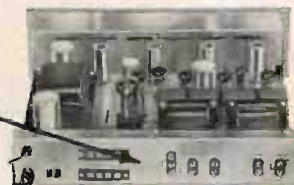
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audiocraft

for the hobbyist

From the High Fidelity Newsfronts

Compatible Stereo Broadcasting

AS OUR READERS know, stereo is not limited to discs and tape: experimental stereo broadcasts were first attempted many years ago and, today, quite a number of stations maintain regular stereo schedules. Such broadcasts require two stations; the most common arrangement uses the AM and FM halves of the same station. Some experiments have been set up with TV for one channel and the AM affiliate for the other. Sometimes two FM stations cooperate to carry the two channels simultaneously. Furthermore, regular experiments utilize FM multiplex techniques; the industry is awaiting an FCC decision to determine which of two multiplex systems will be adopted as the standard.

The problem is not with stereo broadcasting as such, nor does it arise for the owner of proper receiving equipment. Provided the listener can tune in both halves of the broadcast and place the speakers as recommended by the cooperating stations, these stereocasts usually work quite well. But what of the man who wants to hear the program, but doesn't have two receivers of the kind needed, or who can't pick up both stations well, or (unhappy thought) doesn't care about stereo? He is able to listen to only one side of the studio sound. For programs by small instrumental groups this may not matter, because either stereo microphone would pick them up essentially complete. For broadcasting groups, on the other hand, or broadcasting recordings made with wide separation, the stations heretofore have had to choose between diluting the stereo effect for stereo listeners or giving monophonic listeners a less than satisfactory sound balance.

This dilemma was recently eliminated in a surprisingly simple and successful manner by Floyd K. Becker of the Bell Telephone Laboratories. In Mr. Becker's system, the left-hand channel information is fed through a delay line to the right-hand channel at a very slightly reduced level. Right-hand channel information is fed through a similar delay line to the left-hand channel.

When either channel is heard monophonically, this delay is almost completely inaudible, yet each channel

carries essentially the complete program. When both channels are heard in a stereo setup, however, the delay is very important in retaining stereo directionality and spread by means of the "precedence effect." If two speakers generate the same sound but not exactly at the same time, an illusion is created that the sound is coming almost entirely from the speaker producing it first. In the stereo setup, therefore, the delayed cross-fed signals are not noticed at all.

In a press demonstration of February 24, Mr. Becker explained that the exact delay time is not critical; the precedence effect is operative from a few milliseconds up to thirty or so. The delay used for the demonstration was ten milliseconds.

FCC approval is not required for this new method of stereo broadcasting. Because suitable delay lines are commercially available, any stations licensed by the Bell System can begin such operation at once. Only single-channel listeners will notice any difference and that should be decidedly for the better.

Stereo Antennas?

NOT LONG AGO, we were in correspondence with a manufacturer of FM antennas, discussing business prospects and what have you. He was gloomy indeed; stereo, he said, was going to ruin his business. How could anyone sell FM antennas to stereophiles?

Indeed, and why not? There's no doubt that discs are *it* right now, but this man should read some of the releases which cross our desk each week . . . telling about the stereo broadcasts of WGMS (38 hours in one recent month), or the stereo activities of WCRB, or WQXR, or any of fifty or so good music stations which are busy propagating stereo via FM. And what's going to happen when FM multiplexing is finally liberated by the FCC?

What we are waiting for is the really smart antenna manufacturer who will come along and say that to receive stereo properly on FM (particularly the multiplex style), you need a stacked antenna!

High Fidelity for

by Philip C. Geraci

Camera Bugs?

The magic of "talking pictures" has been a long-sought dream of millions of home movie makers. Here's how the dream came true.

PHOTOGRAPHY, certainly over the last three decades, has become a widely popular leisure-time activity, to which most creative do-it-yourself-ers have turned at one time or another . . . some for a little while, some for a lifetime. Much more recently, a smaller but no less vigorous hobby has developed in our particular field: high fidelity. It is an interesting and probably significant thing that a majority of those devoted to high fidelity also report photography as one of their chief avocations. There seems to be no obvious bond between the two, at least at the amateur level, except insofar as each hobby is creative and each permits personal involvement or participation to whatever degree the hobbyist wishes. You can push the button and let Kodak do the rest, or you can delve as far into the mysteries of the darkroom as you like. So, too, a local dealer will install your high-fidelity system and even set up a clock to turn it on and off for you at predetermined times . . . or you can design your own output transformers.

In the commercial field, the two crafts have been

closely bound together ever since the days of Al Jolson, when sound finally married sight on a permanent basis. Although movie sound is still, in general, a long way from high-fidelity sound as we know it in our homes, the alliance is here to stay and has been, of course, continued with television. During the last twenty years, in particular, sound has been firmly associated with sight, even in the semicommercial institutional fields of professional, but nontheatrical, movies. And, since the advent of tape recorders after World War II, hobbyists in both fields have wondered and wondered—and experimented and experimented. The hobbyist who shows movies, or even slides, and has a tape recorder can't help speculating what he can do to get the two together.

So far the task has been complicated, and not much help has been offered the average (i.e., modest income) amateur. But if developments of the past year are any indication, the amateur cinematographer can look forward to a staggering wealth of technological developments in future months. More than a dozen new pro-

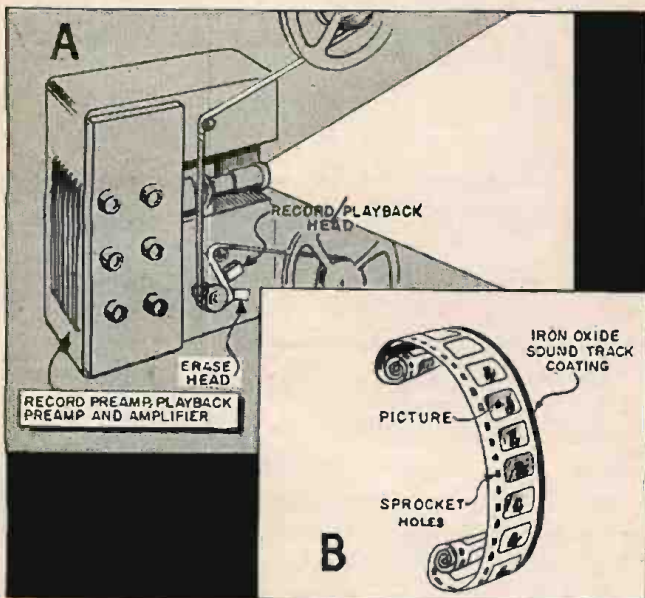


Figure 1. Diagram A represents a 16mm motion picture projector designed to record and reproduce sounds on a magnetic stripe along one edge of the film. Insert B shows how stripe replaces sprocket holes along one edge.

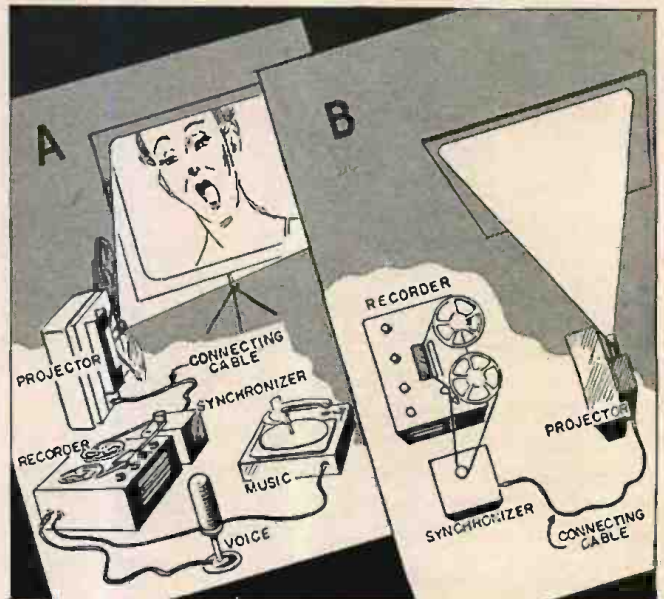


Figure 2. In the 8mm synchro-sound systems the sound track is made on a conventional tape recorder. The tape is threaded around a companion unit which links recorder and projector and maintains perfect synchronism.

jectors or synchronizing systems are slated to appear on dealers' shelves within the next year. Already released to the world at Photokina, the trade show for the German camera industry, they await solution only of practical problems of supply and demand before becoming available to American photographers.

Surveys of *HIGH FIDELITY* readers have shown, over and over again, the double interest of most of them: photography as well as high fidelity. But it has been our feeling that the subject of photography was best covered by the several excellent publications specializing in that hobby. These magazines report, from time to time, on sound applied to films. To date, the amateur photographer-soundman has been able to do little more than apply or coordinate sound with his pictures. He could not, with reasonable chance of success, coordinate *high-fidelity* sound with his photography.

That situation may be about to change. Good, if not high-fidelity sound-with-sight, may be around the corner for the 8mm-movie hobbyist. With that possibility in view, we thought it might be interesting for readers to know a bit of the background of movies, of sound-on-film in its various forms, and to explore a little of what can be accomplished today.

Motion pictures fall into three general categories, depending on the width of the film used: 35-, 16-, or 8-millimeter. Most commercial films are produced on 35mm film, for screening in neighborhood theatres. Films for use in schools and in business and industrial applications are generally produced on the 16mm width. Quite a few of the 35mm commercial films are reduced to 16mm for use by schools and civic groups, and many of the more serious (and financially better-off) amateur hobbyists use 16mm. The bulk of home shooting is done on 8mm, largely because of its lower cost.

The sound portion of a motion picture is carried in a thin strip, approximately one eighth of an inch wide, which runs at or near one edge of the film for its full length. Until recent years, sound tracks were produced optically. As film was printed (that is, as copies were made of the master, much as in record and tape duplicating) a tiny light was focused on the unexposed sound track area, its intensity governed by audio variations. After development, the result was a visual pattern of varying opacity which, when scanned by a reproducing light, re-created the original sound in much the same manner that a phonograph pickup, tracing undulations in a record groove, re-creates sounds heard by the recording microphones.

Finding room for this sound track on 35mm film is no problem. The picture area is comparatively large. When squeezed slightly to permit the addition of a sound track, the projected image still appears clear and bright, with plenty of fine detail.

Because of its smaller size, 16mm film presented problems—until an inventive manufacturer realized that he could simply remove one set of sprocket pins from his



Figure 3. This is Kodak's MK4 Pageant projector, shown with synchronous motor which guarantees constant speed.

camera and projector, and convert the area formerly reserved for sprocket holes on *one* side of the film to a sound track. This he promptly did, and his handiwork became a standard throughout the industry. Today, 16mm film may be purchased with either single or double perforations, the single (of course) being used for sound work.

Until recently, nobody gave much consideration to the use of 8mm film for sound-on-film work. For one thing, 8mm film has only *one* set of sprocket holes, and these are indispensable to proper functioning. The picture is already so small that, even when it is projected in the relatively constricted space of a living room, grain is a problem with practically all emulsions.

In actual fact, it is a tribute to the science of photography that entirely acceptable home pictures can be projected as large as 30 by 40 inches from a negative that measures only about $\frac{3}{16}$ by $\frac{1}{8}$ of an inch. To reduce the picture area further would invite visual problems that could well cancel benefits brought about by the addition of sound.

At the end of World War II, movie making for the amateur was restricted, for the most part, to 8mm or 16mm films without sound. Although it was possible to add a sound track to 16mm film, the cost of recording equipment was prohibitive for most amateurs.

Then came the postwar growth of electronics, the birth of the high-fidelity component industry, and the almost immediate adoption of magnetic tape as a universal recording medium. In the motion picture industry, magnetic *film* became the standard. Although most release prints used optical sound tracks (in order to be compatible with equipment already established in theatres, TV studios, and by audio-visual users), the original recordings were almost universally made on 16- or 35mm film stock to which a magnetizable oxide coating had been added.

Throughout this period, the sale of tape recorders grew by leaps and bounds. Photographic stores added the tape recorder to their regular stock. The connection between tape recorders and movie projectors was obvious: sound, more or less synchronized with sight, was

at last easy and relatively inexpensive. Anyone could talk, or make music, into a tape recorder, and then play back the tape through the same recorder while the movie projector was grinding away. But, to repeat, the sound could be synchronized only approximately. Many attempts were made—and are still being made—to achieve precise synchronization, simply and cheaply.

A brand of recording tape, usable in any home-type tape recorder, appeared on the market. On its back were alternate white and black lines. Its use, though tricky, was extremely simple. A tape recorder was placed in front of a projector and its speed adjusted so that the blinking of the projected film made the stroboscopic markings on the back of the tape appear to stand still. When the lines remained visually stationary, the projector and recorder were "in synch," or, as one experimenter put it, "running at different speeds together."

This system, although popular for a time simply because it was the *only* way of adding sound accurately to 8mm movies, had several distinct drawbacks. The recorder could be operated only at $3\frac{3}{4}$ ips, which imposed a severe frequency restriction on the sound. It required continuous attention from the operator, and could be used only with a projector equipped with a variable speed control. And it was relatively expensive.

It was about this time that magnetic recording began to catch up with 16mm motion pictures. Several manufacturers of 16mm optical machines began to make combination magnetic-optical projectors which could play the new magnetic sound tracks. Adding a magnetic sound track to a 16mm film was simple. The area hitherto reserved for the optical track was simply given an iron oxide coating. The sound track then became, for all intents and purposes, identical to magnetic tape. It could be recorded, erased, and re-recorded an infinite number of times.

There was, unfortunately, a difficulty which had to be overcome before 16mm magnetic stripe could provide the same sonic quality as magnetic tape. For a time, the oxide coating was applied in liquid form. As it dried, it contracted, and formed a slight hump in the center.

Being rounded, only a part of the sound track would contact the reproducing head at any one time. This reduced the signal-to-noise ratio with resultant loss in sound quality.

This problem eventually was solved by the development of a lamination process which applied the coating evenly across the entire width of the track. Today's coatings are sufficiently uniform so that the sonic limitations of 16mm magnetic-sound-on-film are more related to the speed with which the film travels than to the quality of the oxide coating. But the sonic attributes of magnetic stripe were not nearly so significant as the secondary implication; namely, that a projector outfitted to *play* magnetic sound tracks, could also, with a few extra parts, *make* magnetic recordings.

The adding of nonsynchronous sound *after* the movie has been made and edited—magnetic postrecording—first achieved a foothold in audio-visual educational uses. The advantages were obvious. Business firms and institutions, which had a need for self-produced films, suddenly were able to make their own motion pictures at a fraction of the previous cost. In most cases, they could retain their original camera equipment, investing only in a magnetic projector (like the one shown in Fig. 3) for under a thousand dollars.

For the amateur, who specialized in 16mm work, the same doors were opened. By an amateur's standards, 16mm magnetic-film making was expensive, but the movie maker who has set his sights on the 16mm medium has already determined to spend approximately four times as much on his hobby as the 8mm devotee. The potential which lay in the promise of sound movies often mitigated considerations of cost.

But the nation's amateur cinematographers were predominantly an 8mm group. Equipment designers promptly looked to ways of bringing sound to the tiny medium.

Striping had been applied successfully to 16mm films. Why not follow the same course with 8mm? One manufacturer (The Calvin Company, of Kansas City) did just that, and soon placed a combination 8mm projector/recorder/reproducer on *Continued on page 110*

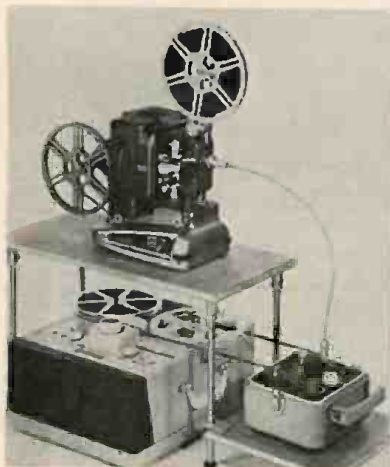


Figure 4. The Bolex M8S projector needs electrical as well as mechanical coupling to companion Synchronizer.

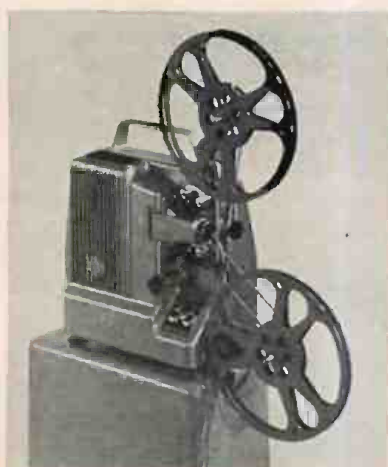


Figure 5. Here is the Bauer T-10 projector. Sound Coupler is attached to projector solely by electrical means.

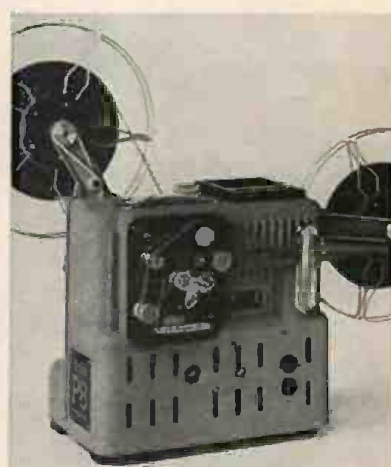


Figure 6. Eumig's P8 Imperial has sound synchronizing unit built into the back of the projector mechanism.



Audionews

New Channel Master Line

Channel Master Corp., well-known for TV and FM antennas, has initiated production of an entirely new category of high-fidelity equipment. At present, this line consists of a dual 16-watt stereo control amplifier, a 20-watt stereo monophonic control amplifier, an AM/FM tuner, and the patented *Minstrel* speaker. Further information about these products is available from the manufacturer.

Harmony Speaker System

Weathers Industries is marketing a new design in speaker systems, particularly suitable for the stereo listener with limited space. The system consists of two Harmony speakers, plus one Hideaway bass speaker. The Harmony speakers measure a tiny 11 in. high by 9 $\frac{1}{2}$ deep by 3 $\frac{1}{2}$ wide, and are built to resemble a closed book. Response of the Harmony speakers is stated as 70 to 15,000 cps. The speakers are moving-coil units of special design. The Hideaway bass speaker is in a cabinet which measures 16 $\frac{1}{2}$ in. wide by 16 $\frac{1}{2}$ high by 5 $\frac{1}{2}$ deep. Frequency response is stated as 30 to 100 cps. The price of a single Harmony speaker is \$29.75; the Hideaway speaker is listed at \$69.50; and a complete stereo system (including two Harmony speakers and one Hideaway bass unit) is priced at \$119.50.



Weathers Harmony speaker.

Twelve-Watt Amplifier Kit

Quality Electronics, Inc., now makes a 12-watt, Williamson-type control amplifier specifically designed as a low-cost, second amplifier for stereo systems. The Model 2200 comes with full assembly instructions. It is built on a flat chassis for maximum convenience. Frequency response is stated as ± 1 db, 20 to 20,000 cps; claimed distortion is 1% at rated output. The hum level is listed as -80 db on high-level channels, and -60 db on phono input. Sensitivity is stated as 0.5 v, high



Model 2200 12-watt amplifier.

level, and 3 mv, low level. The price of the kit (including wire and solder) is \$22.75.

Stereo Craft Enclosure Kits

Stereo Craft, a division of 20th Century Woodworking Co., now has a varied line of unfinished or oil-finished equipment cabinets and speaker enclosures, in kit form. The complete line is available in either birch or walnut, and will accommodate monophonic or stereo equipment. The line includes bookshelf enclosures for 8-in. or 12-in. speakers; conventional floor enclosures for 12-in. or 15-in. speakers; an equipment cabinet, changer or turntable bases, record storage unit, wall baffles and other accessories. Prices and additional information are available from the manufacturer.

Rubber Cleaner

A cleaner for the rubber drive belts and idler wheels of tape recorders and record players has been placed on the market by Friends, of Philadelphia.

Called "Vita-Drive," the liquid cleaner is a plasticizer which, the manufacturer claims, will restore the original resilience and grip of badly worn or hardened rubber. At \$8.75 for a one-ounce bottle, "Vita-Drive" is available at most high fidelity shops.

Microphone Mixers

Two new microphone mixers which permit the blending of up to four separate sources are now being marketed by Switchcraft, Inc. Model 306 fea-



Switchcraft's stereo mixer.

tures a *Lev-R-Switch* which makes it possible to use the unit either as a four-channel monophonic mixer, or as two totally separated two-channel mixers, for stereo recording. Model 301 is similar, but is designed for four-channel monophonic recording only. Completely dry (no tubes), these mixers operate only in high-impedance circuits. Model 306 is priced at \$22.50, and Model 301 at \$19.50.

Tape Recorder Enclosures

Viking of Minneapolis has added a group of furniture cabinets to its line of tape-recording equipment and accessories. The W3SX furniture cabinet will accommodate a Viking 75 or 85 tape deck and a single recording preamplifier, or two playback preamplifiers, and is designed for table or shelf mounting. The W4SX cabinet will house a tape deck and two vertically mounted recording preamplifiers. A bottom panel is removable for custom installation of power amplifier or mixer controls. The cabinets are listed in a new "Accessories Catalog" (Form 692) available from the manufacturer.

For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.

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High Fidelity

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Knight KN-700A **Stereo-Control Unit**

Price: \$89.95. MANUFACTURER: Allied Radio Corp., 100 North Western Ave., Chicago 80, Ill.

The KN-700A is one of a series of stereo components distributed by Allied Radio Corporation under the Knight name. It is a self-powered high-performance preamplifier, featuring flexibility and simplified operation, at a relatively low price (\$90).

There are five pairs of stereo inputs—for a tape head, magnetic phono (with 0- to 250-k adjustable load resistance), ceramic phono (at 3 megohms, which is a high enough impedance for proper operation of ceramic cartridges), tuner, and an auxiliary high-level input. A front-panel switch selects the desired input, and grounds all unused inputs to prevent crosstalk.

Each stereo channel has a low-impedance cathode-follower output. Each of these has a second connector in parallel with it, for driving a tape recorder. These tape outputs are, of course, affected by the volume and tone control settings of the preamplifier. A second pair of tape outputs is taken off ahead of the controls, at a sufficiently low impedance so that

reasonable lengths of shielded cable will not cause a loss of high-frequency response.

Tone controls are concentric types, which enable each channel to be controlled separately by holding one of a concentric pair of knobs and turning the other one. After any differences between channels have been equalized, both channels may be controlled simultaneously by turning either knob, at which time a slip clutch acts to rotate both tone controls.

There is also a control for adjustment of channel balance. Over each



Knight stereo-control unit.

half of its range, this has virtually no effect on the level of one channel, while it reduces the level of the other to zero at the extreme rotation of the control. This arrangement provides very smooth adjustment of channel balance without any noticeable change in over-all level.

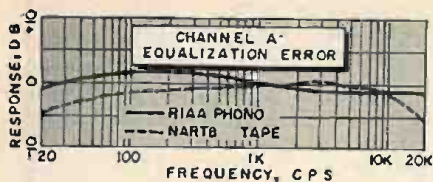
The volume controls are ganged, and each has two taps on it for loudness compensation. Three degrees of

loudness compensation (bass boost only) are selectable by a lever switch on the front panel. A second lever switch selects either normal stereo or reversed-channel stereo operation, or feeds either channel alone into both outputs.

Slide switches are provided for a rumble filter and scratch filter, both of which are effective on all inputs (instead of preamp inputs only) and on both channels. Both filters employ "bridged-T" circuits, which can provide sharper attenuations than the simpler types commonly used and, in the case of the rumble filter, can almost completely reject the most objectionable rumble frequency (30 cps) without greatly affecting other frequencies.

All tube heaters are DC-powered. Two auxiliary switched AC outlets may be used to power other components of the system, up to a maximum power consumption of 400 watts.

The KN-700A is housed in an attractive, vinyl-plastic-covered steel cabinet, which may be installed in an equipment cabinet without accessories. A convenient feature (which was not tested) is the provision for a remote control unit which plugs into the rear of the preamp, and allows control of volume and stereo balance from dis-



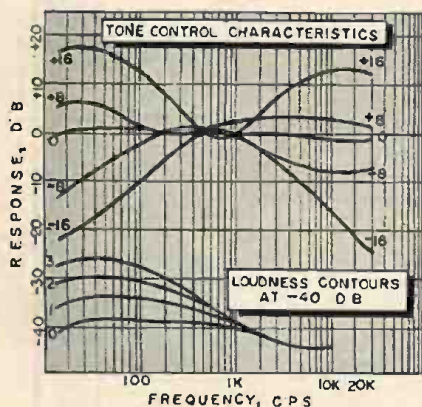
tances which may be up to 20 feet.

Test Results

The frequency response curves are, for the most part, self-explanatory. Tone control characteristics were quite conventional; in the indicated flat position, the over-all response was within ± 1.5 db from 20 to 20,000 cps, and very likely could have been adjusted to meet the ± 0.5 -db specification of the manufacturer. The loudness contours are shown at a volume control setting of 40 db below maximum (at 1,000 cps) for each of the four positions of the contour selector. In each switch position, the bass boost would be less for higher volume settings and greater for lower settings. Obviously, it is possible to obtain almost any degree of compensation desired.

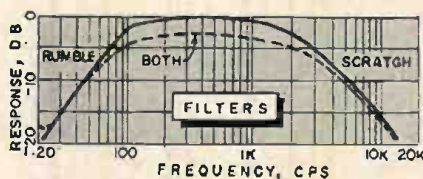
Phono equalization (RIAA) was noteworthy both for its accuracy and for the close matching between channels. The NARTB tape playback equalization, though not quite so good at the frequency extremes, was also very closely matched. As a check on the input capacitance of the preamplifiers, the effect of inserting one coil of a GE GC-5 cartridge in the signal path was measured. The resulting resonant peak at 14 kc must of course be charged to the cartridge, not the preamplifier; but the important thing is that the high-frequency response of a high-inductance cartridge will not be degraded significantly by the preamplifier.

The rumble filter was unusually effective, with an 18-db reduction at 30 cps and only a 2-db loss at 100 cps. No effect on most music could be heard when the rumble filter was switched in, but the rumble of some otherwise unsatisfactory turntables could be effectively removed. The scratch filter

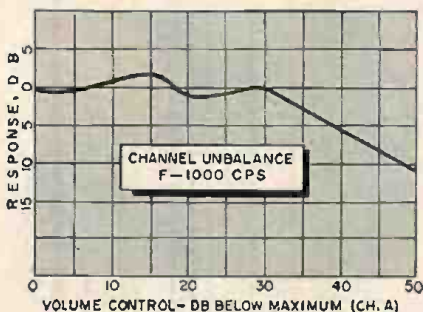


was somewhat more drastic in its effects, and would not be of any advantage on any but the most worn records—which are, after all, what it is intended for. When both filters were used, the over-all level was reduced by 3 db.

Any stereo control system with a ganged volume control requires close matching of the rate of resistance change (taper) of the two sections of the control, and most commercial volume controls leave something to be desired in this respect. The channel unbalance of the KN-700A was measured by reducing the volume control setting in 5-db steps, as measured on one channel, and measuring the reduction

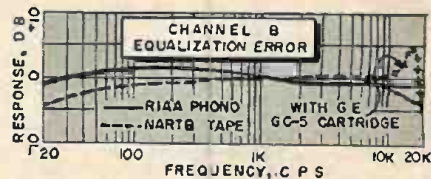


of volume in the other channel. The difference between the two readings is the unbalance, which manifests itself as a side-to-side shift of the apparent sound source as the volume is varied. When the unbalance was plotted against volume control setting, it could be seen that the unbalance was less than 2 db down to -30 db (below



maximum volume setting). Below -30 db, the unbalance became more noticeable, and was excessive below -40 db. This problem can be eliminated by adjusting the input levels so that the volume control is normally set at least halfway up.

Distortion measurements showed that the KN-700A could deliver very large output voltages with negligible distortion, at maximum gain. As the gain was reduced, however, the earlier stages were driven harder for the same output voltage, and distortion rose. When the gain was set to unity (input and output voltages equal, on the tuner or auxiliary inputs), only about 1 v could be handled before distortion became excessive. The cure for this was the same as that for the channel unbalance. With the tuner input level reduced so that the volume



control was well advanced at normal volume levels, both distortion and channel unbalance became very small. The hum level was so low that it did not become a problem on the high-level inputs at any gain setting.

Hum from the phono channel was also very low (about 58 or 59 db below 1 v output, with 10 mv input). The hum level from the tape head input was rather high (-33 db), and we have some reservations about the use of this preamplifier for tape deck equalization.

The gain of the KN-700A is high enough (1.5 mv for 1 v output) for practically any stereo cartridge, and the tuner input is also very sensitive.

Power line leakage to the chassis was measured at 0.25 ma, which is insignificant.

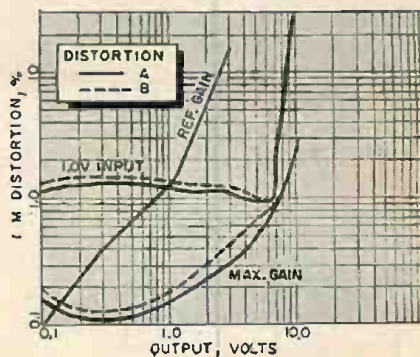
Listening Tests

The KN-700A was operated with various stereo cartridges of low and high output, as well as with tuners. Listening quality was as good as the measured performance indicates, which is to say very good.

The control facilities are unusually simple in conception. We like the inconspicuous lever switches for mode and loudness contour selection, because they are not likely to be confused with the more frequently used knob-type controls. Consequently, there will be less groping for the desired control, as compared to some excessively complicated stereo preamp control panels we have seen.

Summary

The Knight KN-700A is a stereo control unit of considerable flexibility and very good performance. In our tests, it met or exceeded its specifications in practically every important respect. The hum level on tape input was the only point on which there was an ap-



preciable discrepancy between the actual performance and the manufacturer's specifications.

MANUFACTURER'S COMMENT: This is a thorough test report of great value to the reader because of the meaningful way in which the specifications of the Knight KN-700A have been measured. A few of the unit's characteristics, as noted in the report, deserve additional comment. 1. The "flatness" of frequency response of the KN-700A, like that of any high-fidelity unit, varies slightly within the small resistance tolerance of the control potentiometers. Since tone controls are generally adjusted by ear to suit room acoustics, no real convenience (and considerably greater expense) would be added by the use of more critical controls. 2. A variation of gain from one channel to the other, particularly at low levels, is also due to control tolerances. The balance control of the KN-700A is designed especially to permit compensation over a nearly infinite

range of unbalance. 3. The distortion in pre-amplifiers which is liable to result from excessively high signal levels is eliminated in the

KN-700A by the provision of dual input level potentiometers for both magnetic cartridge and tuner inputs.

	Input	Sensitivity for 1.0 v output	Hum and Noise				Crosstalk from Radio or Aux input
			Max Gain	Min Gain	Max Gain (input shorted)	Standard Gain Setting (5)	
Ch A	Tape Mag Tuner	0.0025 v	-31 db	-90 db	-42 db	-33 db	Not Measurable
		0.0015 v	-36 db		-41 db	-52 db	
		0.15 v	-71 db		-72 db	-85 db	
Ch B	Tape Mag Tuner	0.0027 v	-32 db	-91 db	-45 db	-33 db	
		0.0019 v	-37 db		-43 db	-53 db	
		0.2 v	-69 db		-68 db	-81 db	

TTH Bell T-218 Stereo Recorder

SPECIFICATIONS (furnished by manufacturer): a tape recorder for recording and playback of two-track stereo or full- or half-track monophonic tapes. **Frequency response:** ± 2 db, 25 to 12,000 cps over-all at 7.5 ips; ± 2 db, 25 to 15,000 cps on playback of professional-quality 7.5-ips tapes. **Speed variation:** less than 0.25% at 7.5 ips. **Tape speeds:** 7.5 and 3.75 ips. **Signal-to-noise ratio:** over 50 db ref. maximum record level (3% distortion point). **Fast forward and rewind speeds:** average 30 ft/sec. **Bias frequency:** 62 kc; 60 db erase of full-level recording. **Inputs** (each channel): hi-Z mike, radio. **Outputs:** low-Z high-level, from cathode follower. **Controls:** two play-record switches; two level controls; two bias synchronizing controls; two bias current adjustments; two record equalization adjustments; AC power; keys select 3.75, 7.5, Run, Rewind, Fwd, Stop. Automatic tape lifters for shuttle modes, automatic shutoff when tape breaks or runs out. **Dimensions** (in carrying case): 16 in. wide by 17½ deep by 6 high, over-all (6½ high with cover closed). **Price:** \$309.98. **MANUFACTURER:** Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.

Unlike many so-called stereophonic tape recorders which only play stereo, this is a stereo recorder that records stereo as well as plays stereo tapes. The Bell T-218 deck is equipped with a stacked stereo record/play head and a stacked dual-track erase head. Half of each head is fed by its own record/playback amplifier, and each amplifier has its own volume control and record/play switch. This complete separation of the amplifiers, as well as the division of the erase head into two separate halves, enables the machine to be used for recording stereo, full-track monophonic, half-track monophonic (without obliterating the other track), or sound-on-sound. The T-218 is comprised of components that are available separately, so other combinations of amplifiers and heads can be used.

Except for this unusual flexibility, the T-218 is designed along conventional semiprofessional lines in that it provides only those functions which are essential for high-quality recording and playback. It contains no power amplifiers or tone controls. Each channel has an input for a high-impedance microphone and a high-level source; both input circuits of each amplifier are served by a single vol-



Bell stereo tape recorder.

ume control, so full mixing between high- and low-level inputs is not possible. The output from each amplifier is fed by a cathode follower, at sufficiently low impedance to permit the use of up to 20 feet of shielded interconnecting cable without audible impairment of high-frequency response.

The T-218 submitted for testing handled very well; smoothly, evenly, and without exertion of undue tensile stresses. It did not throw tape loops at any time, except when using reels of different sizes, in which case the judicious application of gentle thumb pressure to the appropriate reel prevented accidents.

Speed regulation in our sample unit was excellent. I was just about able to

detect some rapid wow and some extremely high-speed flutter when listening to a 3,000-cps tone, and was unable to hear any variation from musical material—including piano. The 3,000-cps tone test, incidentally, is one which only a few professional machines pass more successfully than did our sample T-218.

The bass range of this recorder could only be described as fantastic! Our sample T-218 appeared to exceed its bass specification by a clear margin; compare this specification with that of the average professional recorder, and you'll see what I mean. This remarkable low-end range may have been achieved, however, at the expense of some reduction in the low-frequency stability margin. The unit did not motorboat under normal conditions, but its slightly heavy bass and less than perfect low-frequency definition suggested that it might be possible to make it do so. There was an indication of a mild response hump extending from the lower-middle range to an estimated 40 cps.

At the high end, our sample unit as received was quite audibly deficient. This was traced to a defective record/play head, which was subsequently replaced by one that gave high-end response to a little beyond the manufacturer's specification.

On music, playing its own or good commercial tapes, the T-218 produced remarkably clean, uncolored sound which, except for the slight bass rise that was noted previously and (with the new head) a subtle accentuation of extreme highs, was barely distinguishable from the original sound. Distortion was very low, and the "exclamation point" volume indicators appeared to be accurate. Tape hiss was very low—comparable to that from semiprofessional stereo machines—and, while hum was faintly audible at high

volume settings with the tape stationary, it was never audible when tapes were played.

Our sample unit had subjectively identical sound in both channels (an important characteristic of a stereo recorder), and there are enough adjustments in the tape amplifiers to permit accurate matching should either channel show a deviation in level or in high-frequency response. In addition, there is a bias frequency control on each amplifier to eliminate any beat frequencies between the individual bias supplies. A synchronizing coupler between them helps to hold them on frequency.

The deck appears to be well designed and well built, and the action of the piano-key controls is positive

enough to give some assurance that they will continue to function properly for a long time to come. On an absolute basis, this is a very good machine; in view of its price, it's an excellent buy, too.—J.G.H.

MANUFACTURER'S COMMENT: The low wow and flutter of the Bell T-200-series tape deck (see specifications) makes it highly suitable for ¼-track playback and recording at 3¾ ips. Although the deck's electro-dynamic braking operates without strain, stress or breakage, even with thin-base Mylar tapes, it is still advisable to use a take-up reel that is the same size as the supply reel in order to equalize the basic reel weights.

Small mu-metal hum shields are fastened to the head pressure pad arm assembly, and are retracted from the heads in the STOP position to facilitate tape threading. When the RUN key is depressed, the mu-metal shields are moved into position, reducing hum by about 6 db.

Electronic Firsts



by MONROE UPTON

Author of
"Electronics for Everyone"

AN AMERICAN immigrant from Canada, Reginald A. Fessenden built the first radio telephone in 1900. He transmitted speech through space for a distance of one mile, using a spark transmitter.

The old wireless spark transmitter had a signal tone that was established by the frequency of the spark coil's interrupter. Fessenden speeded up the interrupter until the inherent tone was above the audible range, enabling him to modulate it with the frequencies of speech.

But he needed a frequency that wasn't broken up at all, a *continuous wave* (cw), and he conceived the quixotic scheme of using an ordinary AC dynamo. This meant that an armature had to be turned very much faster than ever before to get a frequency high enough for radio. Such a machine was later perfected by GE, and called the Alexanderson Alternator.

Meanwhile, in 1903, Valdemar Poulsen of Denmark obtained a continuous wave of up to one million cycles from an electric arc, shunted by capacitor and coil. Dr. Lee De Forest began using this arc for radiophone transmission on Jan. 13, 1910, when he broadcasted the voice of Enrico Caruso from backstage at New York's Metropolitan Opera. But honors for the first broadcast go to Professor Fessenden and his alternator. On Christmas Eve, 1906, he broadcasted a program from Brant Rock, Massachusetts, heard only by a few astonished ship's wireless men off the coast. An amateur violinist, he played "O Holy Night"; read from the Bible; and spun a recording of Handel's "Largo."

Efficient modulation of cw came only with the development of De Forest's tube as an oscillator. On July 28, 1915, the telephone company talked to Paris and Hawaii from Arlington, Virginia, using five hundred Western Electric 25-watt tubes. In 1916, De Forest was back with a tube transmitter. He was followed by a host of amateurs. Commercial broadcasting began in 1920.

Today, a scant forty decades later, radio as we know it bears little semblance to the spark coils and AC dynamos which nourished its humble beginnings.



Heath MF-1 Cartridge

SPECIFICATIONS (furnished by manufacturer): a moving-magnet monophonic pickup cartridge. **Frequency range:** 20 to 20,000 cps. **Output:** 7 mv at 5 cm/sec. **Lateral compliance:** approx 2.5 x 10⁻⁶ cm/dyne. **Vertical compliance:** 1 x 10⁻⁶ cm/dyne. **Impedance:** 5,000 ohms. **Recommended tracking force:** 2 to 3 grams in transcription arm; 4 to 6 grams in record changer. **Recommended load:** 47,000 ohms with up to 250 mmf cable capacity. **Weight:** 10 grams. **Stylus:** 1-mil diamond. **Price:** \$26.95. **MANUFACTURER:** Heath Co., 305 Territorial Rd., Benton Harbor, Mich.

The Heath MF-1 cartridge is a moving-magnet monophonic pickup for use in changers or transcription arms. A glance at the specifications shows that its 7-mv output is high enough to override the residual noise in most good preamplifiers, yet is low enough to avoid overload of a preamplifier input. Its output impedance is low enough to make it relatively uncritical of capacitive loading, although it would be wise to keep its shielded interconnecting cable to under 6 ft. in length to avoid high-frequency peaking when the pickup is loaded with 47,000 ohms (the usual preamplifier's input impedance).

The MF-1 is easy to install in any standard arm, and appears to be very rugged in construction. It exhibits negligible magnetic attraction to a steel turntable, but we found our sample to be somewhat susceptible to hum pickup from stray AC magnetic fields from nearby power transformers or improperly shielded phono motors.

Mounted in a good transcription arm, at the specified 3 grams, our sample MF-1 proved capable of tracing practically any disc, even in "overcut" inner grooves, with very little audible breakup.

The pickup's sound was subjectively very smooth and devoid of marked coloration. Bass was tight, and deep enough to span more than the usable musical range; and showed no trace of boominess or muddiness. Highs were very extended, by measurement, yet the cartridge sounded smoothly soft, almost to the point of being a little obscured. It was highly listenable, although not unduly lucid or transparent. Needle talk was very low, as was (evidently) the rate at which the pick-



Heath MF-1 monophonic cartridge.

up abraded record grooves. This is not the perfect monophonic pickup, but its listenability and its neutrality of sound are considerably more respectable than one might assume from its modest price.—J.G.H.

MANUFACTURER'S COMMENT: In designing the MF-1 cartridge, we sought to provide absolutely smooth high-end response without peaking at any place in the audible spectrum. On the bass end, our aim was for a cartridge which would follow the RIAA characteristic perfectly. Finally, we wanted a cartridge which would be rugged enough to withstand any normally encountered usage. We feel that the reviewer's analysis of the MF-1 shows how closely our product has approached these design requirements.

Rx

How to install and care for Stereo

Preamp-Control Units

Stereo's preamp-control units often appear forbiddingly complex. But, with firm resolve, even beginners can cope with them. Here's how.

DESPITE their occasional appearance of profound complexity, stereophonic preamplifier-control units are little more than a pair of conventional control units, coupled together in such a way as to enable both of their individual channels to be controlled simultaneously.

The simplest stereo-control panel resembles that of a single-channel unit, with the addition of one or two specialized controls for balancing the channels and selecting the operating mode of the system. Thus, the only unfamiliar controls in sight are likely to be marked **BALANCE** and **MODE**. All controls that are common to both channels may be attached to single knobs which control both channels simultaneously. On the other hand, a stereo preamplifier can have a separate knob for each function in each channel, which accounts for the disconcertingly complicated appearance of some stereo control units.

Because of the basic similarity between stereo and monophonic preamplifiers, it is possible to follow the same rules-of-thumb that served mono in-

struments, and come up with a successful stereo installation. Magnetic cartridges go into magnetic phono inputs; tuners, tape preamps and TV sound go into high-level inputs; and preamplifier outputs connect to power amplifier inputs. The only additional problem to contend with is the preservation of proper channeling and phasing, and this is usually what confuses the novice stereophile in the throes of his first installation project.

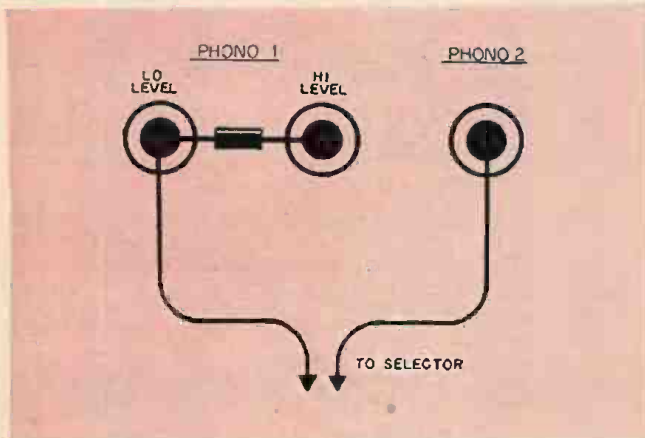
Briefly stated, proper channeling is simply getting the right- and left-hand-channel inputs to their respectively-placed loudspeakers. Proper phasing means that the electrical polarity of both channels must be the same at all points throughout the entire system. Both requirements are easy to meet, as long as a couple of points are borne in mind.

First, there are some unofficial standards pertaining to designation of stereo channels. The left-hand channel is referred to as Channel A or Channel 1; the right-hand one is Channel B or Channel 2. That's all there is to it. Any input plugged into a Channel-A re-

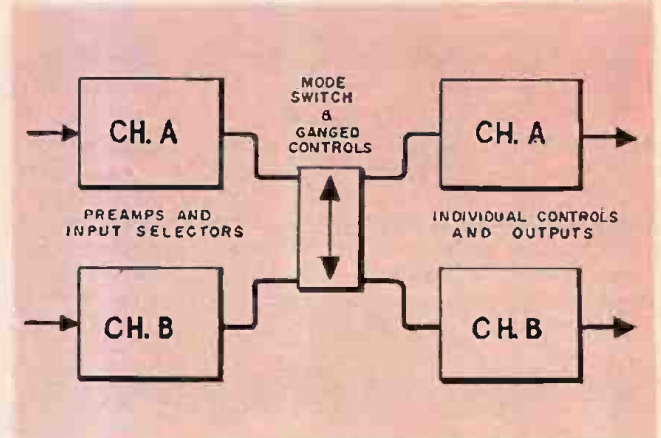
ceptacle will (with the preamp set for normal stereo operation) appear at the Channel-A output, and this should go to the amplifier feeding the left-hand loudspeaker. As long as the Channel-A output feeds the amplifier driving the left-hand loudspeaker, any observed reversal of channels (as evidenced by violins issuing consistently from the right instead of from the left) will mean that the *inputs* to the preamp are reversed, or the preamp's mode switch is set to provide channel reversal.

Maintenance of proper phasing from a stereo cartridge is merely a matter of observing the cartridge manufacturer's installation instructions. Once the channeling and phasing have been correctly established, it will never be necessary to change them again except in cases where the program material itself is mixed up in one way or another. This will rarely be the case with stereo discs or tapes, but radio transmissions may be another thing altogether. More about them subsequently, however.

A stereophonic control unit having identical inputs, outputs, and operating modes for each channel may be



In some preamps, two of the magnetic phono receptacles feed the same input, so will accept only one pickup at a time.



A stereo control unit is simply a pair of mono control centers, coordinated by ganged controls and a mode selector.

connected into the system like any pair of conventional control units, as long as channeling is observed. Stereo inputs go to their respective A and B channel receptacles; but monophonic sources may be a little more difficult to figure out, depending upon the versatility of the preamplifier.

If a monophonic source is fed to one channel of a straight stereo system, sound will emanate from only one loudspeaker. In order to take full advantage of all the equipment on hand, there must be a means of feeding the single input to both outputs, and many preamplifiers have such provision. A position on the selector switch or mode switch marked "Ch A" will connect the selected input A to both outputs; a "Ch B" setting will do the same for any selected input B. Any monophonic source should, thus, be connected to an input in that channel which can be divided in this manner; otherwise it will be necessary to rig up an external adapter to feed the mono source into both the A and B inputs.

A stereo pickup cartridge poses a different problem. If a mono disc is played through a normal stereo system, the pickup's sensitivity to vertical vibrations will cause higher-than-normal rumble and groove distortion (the latter because of "pinch effect"). The stereo cartridge's vertical sensitivity can be suppressed, however, by blending its output signals together, and while this may be accomplished simply by connecting the cartridge's left- and right-channel output pins together, this blending is more easily (and usually more effectively) done in the control unit. Thus, there may be a mode switch position marked A + B, or there may be a separate blend control (sometimes continuously variable, for controlled enhancement of center fill-in from poor recordings).

With the inputs and outputs connected, all that remains is the initial calibration and adjustment of the system. A stereo system should be set up so that optimum results are obtained from most program sources with all phasing, channel reversal, and balance controls set to Normal or Zero; and since improper phasing confuses all of the other issues, phasing is logically the first thing to check. To do this, play a mono source through both channels of the system, balance their output levels, and then flip the phasing switch back and forth. (If there's no such switch, reversal of one pair of speaker wires will have the same effect.) When standing midway between the speakers, correct phasing will give fullest bass response and will seem to concentrate all sounds in a narrow area between the speakers. If the system sounds properly phased

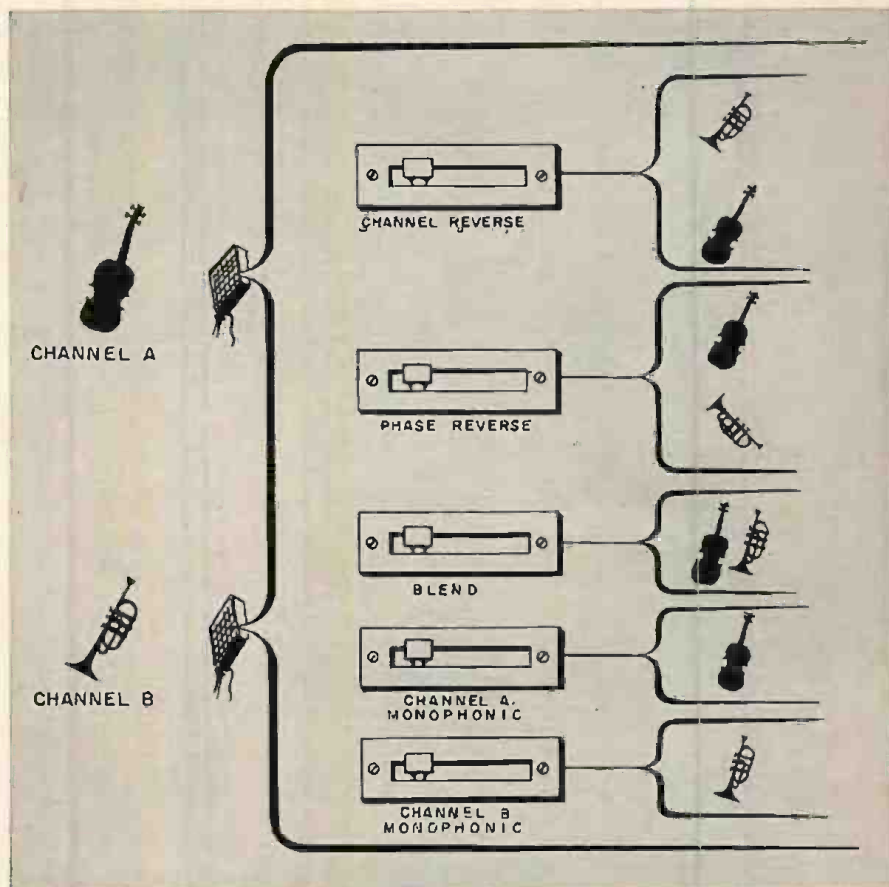
when the phase switch is set for Reverse, don't leave it set there; reverse one pair of speaker leads and return the phase switch to its normal setting. In the absence of a phasing switch, simply choose the speaker lead polarity that gives correct phasing. Always remember that phase reversal in a stereo system involves changing the polarity of only one channel. Reversing the phase of both channels won't have any effect on anything.

Next: channel matching. The directionality of stereo is largely a function of the differences between the volumes of the sounds issuing from the speak-

tones from a different location.

If the loudspeakers or amplifiers are different, and if there is any way of adjusting separately the tonal balance of the two channels, they should be trimmed up until the sounds between the speakers are concentrated into as narrow an area as possible. If one channel of the system is better than the other, try to match the lesser channel to the better one rather than degrade the whole system.

Some systems, lacking individual channel level-set controls, will be ready to use at this point. If channel level sets are available, though, these



The pictorial diagram above illustrates the effects of the several new controls which are peculiar to stereo. Flipping switches will reverse channel or phase as shown.

ers. Sounds reproduced with equal intensity from both speakers will appear to originate from midway between the speakers, while sounds coming more strongly from one or the other of the speakers will seem to be located to one side of center.

With identical loudspeakers, proper balance may be obtained simply by adjusting the relative volumes of the two channels. If, however, one speaker is more brilliant than the other, proper balance for middle-range tones will cause higher tones to be reproduced more strongly from the brilliant speaker. The subjective result of this is that certain instruments will seem to be projecting their fundamental tones from one spot and their over-

should now be used to achieve proper balance with the front-panel balance control set at dead center. A mono source may be used for checking this function also, although it is equally simple to select stereo operation and then use a monophonic disc for channel balancing. If there are provisions for visual balancing of the channels, follow the preamp manufacturer's instructions when you do it; but don't rely on the results if the system ends up sounding unbalanced when the visual indicators say it is balanced. Some of these indicating systems will function properly only when identical power amplifiers and loudspeakers are used, and instruction sheets are not always clear on this point.—J.G.H.

MOVIE SOUND

Continued from page 100

the market. Called the Movie Mite, it could do everything for 8mm film that its bigger 16mm brothers could do. Since there was no room, on 8mm film, for a sound stripe on the edge opposite the sprocket holes, the designers of the Movie Mite chose the only logical course. They put the stripe on the same side with the sprocket holes, on the outside edge.

As promising as this system may have been, it presented too many problems to be generally successful. For one thing, the sound track was extremely narrow. Despite a laminated track, the signal-to-noise ratio was poor, even by non-high-fidelity standards. Since the track was on the same side as the sprocket holes, it was difficult to smooth out audible fluctuations created by bending of the film at each perforation. And, since the 16-frame-per-second linear speed of 8mm is so slow, the upper frequencies were drastically curtailed.

Then, not very long ago, 8mm equipment manufacturers in Germany, searching for ways around the striping problem, began to think about applying the so-called "double system" techniques to 8mm sound-on-film. Double-system recording has been universally used by commercial film makers for many years. In essence, this system utilizes a camera and a separate sound recorder operating in exact synchronization.

The single system employs only a camera; both sight and sound are recorded simultaneously on the same piece of film, inside the camera. Because of physical limitations, the sound recording head is 26 to 28 frames away from the corresponding photographic image. It is this factor which makes editing impossible—just as it is impossible, in regular magnetic tape recording, to edit a double-track tape. It is possible, of course, in single-system recording to record sight and sound simultaneously (as in spot news and television work), then dub the sound off, edit the sight, and dub corresponding portions of the sound back on.

Inventive German minds eyed this double-system technique as a path which might lead them out of the 8mm fog. Accordingly, they set about seeking ways to couple an ordinary home tape recorder to a special type of 8mm movie projector so that, once started, the two would operate in perfect synchronism throughout the course of a full 400-foot reel of film.

The results can be seen in Figures 4, 5 and 6. Not one, but three designs,

similar in principle but differing in the way the effect was secured, reached the market early in 1957. Their principle, essentially, is quite simple. A projector and recorder are both started at the same time. In some versions, starting the recorder automatically starts the projector at the proper time. From that point on, the speed of the projector is determined by the speed of the recorder. In other words, if the recorder slows down (due to changes in tape tension as the reel hubs change size, or to fluctuations of household voltage), increasing tension of the tape around a control pulley on a synchronizing adapter unit causes the projector to slow down by a proportionate degree. Conversely, if the recorder speeds up, decreasing tape tension causes the projector to run faster and thus to keep pace.

The heart of this synchronizing system is a little box which is placed beside the tape recorder and around which the tape is threaded after it comes off the recorder's heads. The control box is linked electrically or mechanically (or both) to the projector, which can be operated as an ordinary silent projector simply by unplugging the control box. In one system, the control mechanism is built into the side of the projector, an expedient which dispenses with the need for a separate control box but which necessitates placing the recorder itself beside the projector.

The way in which the control box varies the projector's speed differs with each system. Bauer uses an all-electrical network with contacts which open or close according to variation in tape speed. The only connection between control box and projector is a multiwire cable, a highly flexible arrangement which allows the projector to be in one place and the recorder/control box in another.

The Bolex system requires both electrical connection and mechanical linkage between projector and the so-called Synchronmat. The mechanical part of the Bolex system is designed to rotate at the same speed as a recorder operating at 7½ ips. If the recorder's speed changes, tape tension around a swinging arm is altered, causing the arm to move horizontally across a rheostat. Movement of the arm changes the speed of the projector.

The Eumig system is essentially the same as the one adopted by Bolex; but the sliding arm, tape guides and control wheel are built into the side of the projector, thus presenting a single-package, self-contained unit.

16mm Tests

We chose the Kodak Pageant MK4 Magnetic-Optical projector for tests of

the 16mm magnetic medium. Although several photographic manufacturers list 16mm magnetic projectors, most are aimed at the institutional audio-visual market, whereas the Kodak MK4 projector is specifically tailored to the home user.

The MK4 is a 16mm sound projector which will project silent or sound films, amplify optical or magnetic sound tracks, and record a magnetic sound track. In addition to a built-in preamplifier for record and playback, it has a 10-watt amplifier to power a speaker built into the removable top of the carrying case.

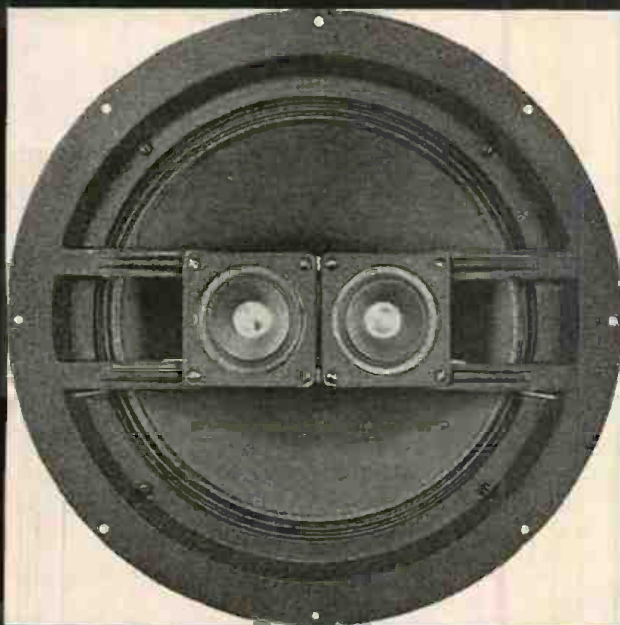
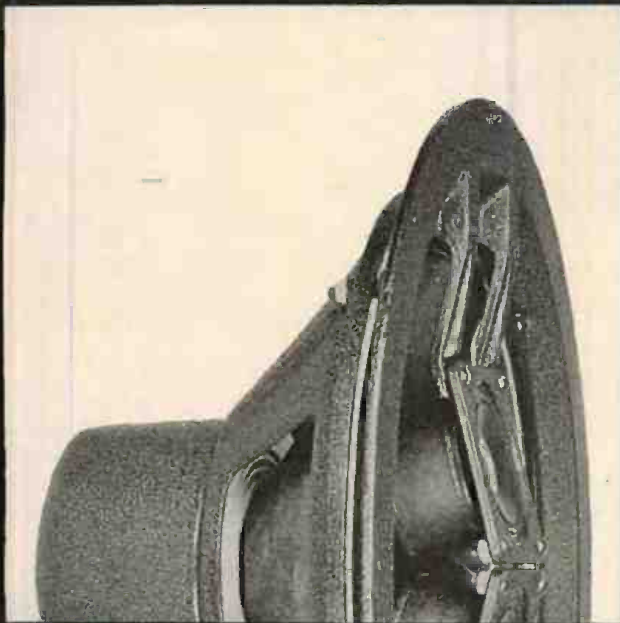
A switch on the projector selects among optical playback, magnetic recording or playback, and magnetic "overlap." In the overlap position the erase head is lifted so that a second sound track can be added without complete erasure of the first. This permits the operator to add a musical background on the first screening, then add commentary over it the next time around.

Record and playback equalization, as well as the bias supply, are switchable at the preamp. An interlock (actuated by a separate key) guards against accidental erasure. Separate volume controls for mike and phono input permit mixing without external equipment. A single tone control in the amplifier circuit provides additional tonal balance.

The MK4 is no more difficult to operate than a tape recorder (which, in effect, it really is). Although the magnetic equalization is designed to be compatible with the curves specified by the SMPTE for optical playback, which do not resemble the NARTB curves set up for tape recording, the differences between the two are (at the speaker) subjectively slight. For equipment not expressly designed for high-fidelity use, the MK4, under typical operating conditions, comes remarkably close to high-fidelity standards.

Kodak has fashioned a rather complete combination of attachments designed to turn the MK4 projector and K-100 camera into an effective, low-cost double-system sound-recording medium. By adding a synchronous motor to the camera, and another one (attached with a toothed rubber drive belt) to the projector, the two can be operated in absolute, frame-for-frame synchronism. Recordings are made on the projector (loaded with sprocketed magnetic film) at the same time that the camera is operating. The films then are edited together, frame for frame. After editing, the picture portion is dispatched to Kodak for sound

Continued on page 112



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MOVIE SOUND

Continued from page 110

striping. When it returns, it is placed on one projector, the sound film on another; the two are tied together with the toothed belt, and the sound is transferred from one to the other. The result is a comparatively inexpensive sound movie which is perfectly lip-synchronized from start to finish. (I can testify to this fact—I made one.)

8mm Tests

Operational details of the 8mm recorder/projector combinations have been given earlier. Suffice it to say, at this point, simply that the systems work perfectly.

For testing I chose a movie of about 400 feet, from my personal collection. I connected the tape recorder (for the tests I used an Ampex A-122) to a turntable and microphone so that I could blend together both music and narration, fading where necessary. Then I made three sound tracks, on tape, using each of the three projectors and their synchronizing systems. Near the end of each reel I found some action which could be perfectly synchronized with my voice. (To be honest about it, I said "boo" at a particular change of scene.) The result, in each instance, was perfect. The projectors and recorder stayed in step throughout each showing, time after time. I tried other recorders, with the same result.

Summary

All of the systems described here have advantages peculiar to themselves. The 16mm system features absolute lip synchronism at a cost perhaps high for the amateur, but extremely low in terms of the professional quality which it affords. The sound quality is reasonably good, certainly better than that of some of the lower-priced tape recorders which might be used with the 8mm synchro systems.

The 8mm systems, on the other hand, offer extremely accurate post-synchronization, coupled with sound quality which can be as high as that of the tape recorder used in connection with them.

Future months will witness the emergence of many new machines in the 8mm line. Some will be newer models of the equipment described in this article. Others will show a return of the old 8mm-film stripe method, but will have better heads and will feature increased high-frequency response and more rigid speed regulation. For the high-fidelity cinematographer, the future is indeed rosy.

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VORTEX

Continued from page 46

chattering, booming, reverberating sounds that have characterized tape music thus far. There is something epical and spine-tingling about their work as one hears it in the spatial counterpoint of Vortex, although much of it remains in the stage of play with sounds and its composers have yet to develop anything more than rudimentary forms. One feels, however, that the possibilities of form are there, and far more important form than can be developed with tape recorder music from a single sound source.

Both Jacobs and Belson came to Vortex through a logical extension of earlier interests. Jacobs was born in Chicago thirty-four years ago, and received a master's degree in sociology at the University of Illinois with a thesis on mass communications. He began his professional career as director and producer at XHTV, Mexico City, the first television station in Latin America. After two years there, and two more years as director of the educational television program at his alma mater, he came to San Francisco as television and film coordinator for the Bay Area United Crusade, which supports countless charitable ventures. For five years he also conducted an ethnic music program on KPFA, the unique noncommercial, listener-supported FM station in Berkeley, and for part of that time was the station's promotion director. His tape recorder composition was begun at KPFA, an early Vortex sponsor.

Belson is a native San Franciscan, a graduate of the California School of Fine Arts and the University of California. He first won success as a painter and then went into the production of experimental films, some of which have taken prizes at the film festivals in Venice and Edinburgh. With Jacobs, he has founded the Audio-Visual Research Foundation, a third director of which is Rex Rathbun, an engineer for General Electric.

One thing Rathbun has devised is a method for holding up a coated nylon dome by air pressure and keeping it at the same time comfortable for audiences. Such giant bubbles have been used for storage by industrial concerns and by the United States Army. Jacobs and Belson plan to use one as a portable theatre for Vortex and were both astounded and heartened to discover that Pan American Airways had housed its exhibit at the Brussels Fair in such a dome.

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—but Vortex preserves traditional verities in being an instrument rather than a machine. It is instantly adaptable to a potentially endless repertoire of audio-visual compositions, and with it these compositions are performed, not merely presented. It retains the manual responsiveness, plasticity, and capacity for interpretative variation and improvisation which merely reproductive media do not possess. In this it is poles apart from a manifestation like the *Poème électronique* of Le Corbusier and Varèse with which it has been mistakenly compared.

The *Poème électronique*, created for the Brussels Fair pavilion of Philips, the huge international electrical firm, employed no less than four hundred speakers, and the sound traveled among them by means of five rotary selectors, each with four arms and a hundred contact points. The equipment for the visual projection was even more complex; by means of it two identical films surveying the progress of mankind were projected simultaneously on hyperbolic paraboloid, conoid, and a variety of other surfaces, while effects of colored light played around, between, and through the pictures. The whole was controlled by fifteen perforated tapes. It was strictly a push-button affair, entirely automatic, and capable of presenting only the one composition for which its half-million dollars' worth of equipment was assembled. This composition lasted eight minutes, and was performed each time to an audience of 500—for whom no chairs were provided.

Compared to this, Vortex is as simple as a violin. While the *Poème électronique* was playing itself over and over again, Vortex was engaged in the performance of a full-length concert program, with works of Jacobs, Talcott, Longfellow, and others of the San Francisco group, as well as tape compositions based on the music of the Noh drama, by Toshiro Mayuzumi of the Tokyo school, and compositions by Vladimir Ussachevsky, who pioneered the creative uses of tape in this country. This concert was given once as part of the *Journées internationales de musique expérimentale* and, by special invitation, was repeated four times for the benefit of the Brussels Planetarium. The program was well received each time, except for a piece called *Rocking the Orbit*, ascribed to a composer named Big Jay Sputnik. Jacobs says the Brussels audience did not dig this at all. However advanced the medium may be, special cultural assumptions still will underlie the work. Vortex proved to be an exportable product. The American sense of satire seems to be something else again.

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RAVEL—DEBUSSY

Continued from page 44

in the inner voices, and add only to the rich texture of the sound and not to the melodic structure at all, almost as if the pieces were written first and then the motto appearances were inserted as an afterthought. Nevertheless, it is the soft swelling sound provided by the inner voices that is most characteristic of this minuet, and the final impression of the listener is one of richly shifting harmonies hidden under a simple exterior. This total impression comes mainly from the inner part-writing which contains the motto theme, but the motto is not essential to the work; its conception provides only a way in which it may be inserted.

Quite the contrary is true of the Debussy *Hommage à Haydn*: here the motto is not only essential, but it may be said to be the germinating element. The first few measures of the piece do not contain the signal notes (as in Ravel's minuet) but just prepare for their appearance. After a short introductory waltz rhythm, slowly and softly played in a distant key, the harmony suddenly shifts, and the first note of the motto appears, dissonant with what has gone before and distinct from it, as a drop of oil upon water. The Haydn motto then takes over the piece completely, with all kinds of rhythmic and harmonic transformations, appearing as a rapidly flowing accompaniment, jerkily syncopated interruptions, and many other metamorphoses, including Debussy's favorite one of delicately struck octaves dissonant with the main harmony and isolated in the highest register of the piano. If the piece is not one of Debussy's most successful works, it is principally because the generating power of the motto theme he was given to play with is not very great: only so much can be extracted from it and no more. But it is from the theme that Debussy starts and works, while Ravel writes a piece into which the theme may be inserted. If Debussy's version is the more interesting, it is Ravel's that is the better written of the two.

It is for these reasons that Debussy has more failures than Ravel, who almost never, it seems to me, wrote a piece that was not a success in its own terms (and among the successes I should include the much-eriticized violin sonata). And for the same reasons Debussy's successes are ultimately more powerful than Ravel's, just as a change in grammar is more of a shock to a language than an extension

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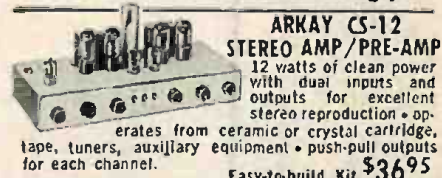
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RAVEL—DEBUSSY

Continued from preceding page

of vocabulary. We can see this most clearly in the two men's treatment of Spanish music, a musical genre with which both of them worked and of which they were certainly the two greatest masters.

It is not an accident, of course, that the best Spanish music has been written by French composers. The French created an international style at the beginning of the nineteenth century that provided greater opportunity than any other for the treatment of folk material. This is perhaps why Chopin, whose deepest musical antecedents are really Bach, Mozart, and Bellini, ends up in Paris; and the dominant influence of French style on Russian music is undeniable: *Night on Bald Mountain*, for example, might easily have been a work by Berlioz, and all of Tchaikovsky's ballet music is French in style, including the waltz rhythms. The greatest experimenter with folk material of our century is Bartók, and (after Liszt) the principal influence on his music is surely Debussy, in whose memory one of the *Improvisations on Hungarian Folksongs* is written. In fact, when one comes to a French composer like Lalo, whose *Symphonie espagnole* sounds like Russian music with Spanish rhythms, it becomes very difficult to tell one folk style from another. They are all merged in a French package.

The *Alborada del gracioso* of Ravel is a magnificently successful play with Spanish sound and rhythm (with its imitations of guitar strumming, castanets, heel clicks, and skirt swirling): it succeeds completely where the *Soirée dans Grenade* from the *Estampes* of Debussy half fails, because Debussy attempts to extract an expressive value greater than the material is able to give. Ravel starts with a sound effect (the guitar repetitions of the *Alborada*, the shimmer of water in *Ondine*, the mysterious chaotic opening of *La Valse*), where Debussy starts from musical motives. In another Spanish work, the opera *L'Heure espagnole*, Ravel builds the Prelude entirely upon the sound of clocks; the melody is not memorable, the harmonies are trivial, but the sound is unforgettable with all kinds of ticking sounds of cuckoo clocks, music boxes, and grandfather clocks woven together in an undeniable success. Ravel comes closer here to *musique concrète* than in any other piece. But Debussy's successes with Spanish music are perhaps of even greater interest. Where Ravel's Spanish pieces are principally traditional romantic evocations of brilliance and local color, created with

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Sound Talk

by John K. Hilliard

Director of Advanced Engineering

WHAT SPEAKERS FOR STEREO?

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Actually, the proper selection of stereo speakers is quite clear. Due to certain psycho-acoustic effects, one exceptional speaker system and one of moderate abilities will provide better stereo than matched speakers of intermediate quality. This is only true, however, if the lesser speaker meets certain requisites.

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If the lesser speaker goes down to only 300 cycles or has major irregularities in its response, a phenomenon called the "orchestral shift" will occur. This shift results from the fact that the sound from any given instrument is reproduced from both speaker systems. The comparative loudness determines the auditory location. If an instrument is "placed" in the lesser speaker and then plays into a frequency range where that speaker is inefficient, it will then be louder in the better system and will appear to shift to that better system.

Speakers that are inefficient below the 300 cycle point will not provide true stereo. This is obvious because the 300 cycle point is above middle C on the piano, 70 cycles above the primary pitch of the female voice and nearly 200 cycles above primary male pitch. For full stereo it is therefore imperative that the lesser speaker efficiently reach at least 100 cycles.

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the most highly developed sense of sound, Debussy's *Ibéria*, from the *Images for Orchestra*, made possible new techniques of structural development by the use of texture not as an end in itself (as for Ravel) but as the principal element of construction. *Ibéria* is one of the most original works of the twentieth century, and one that may be impossible for two conductors to play in the same way. It is never any one sound in *Ibéria* that is so fascinating; it is the combination of sounds in different registers, different rhythms played off one against the other. And Debussy works here with a magnificent profusion of material which makes it possible to find the richness of expression that he fails to reach in the *Soirée dans Grenade*. On repeated hearing, the Spanish element becomes almost irrelevant in the purely musical play. "I like the little passage at a quarter to ten," said Satie about that part of *La Mer* called *From Dawn to Midday*: the titles of Debussy's works are mostly afterthoughts (the title is printed *after* each Prelude as Debussy wished, and not before), and seem less and less relevant as the music reveals itself.

The greatest contributions to piano technique by each of these composers were made, it seems to me, by Debussy in his *Etudes* and by Ravel in *Gaspard de la Nuit*. In their approach to the keyboard and to piano technique, their attitudes are once again in strongest contrast. In Debussy, the pianist



is required to solve certain technical problems that arise out of compositional experiments: Ravel, on the other hand, starts with the instrument and the player's technical capacities and builds his music around these considerations. In Debussy's *Etudes in Fourths*, for example, the composer's main concern is the creation of a work of music using only fourths as the principal musical interval, and the harmonic problems that this gives rise to. The unfamiliar technical problems for the pianist of rapidly alternating fourths is a result and not a cause of the music. The very titles of the *Etudes* show the concern with composition: "For contrasted sonorities," "For five fingers—in the style of Mr. Czerny."

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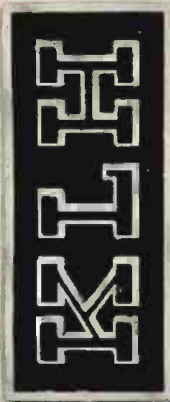
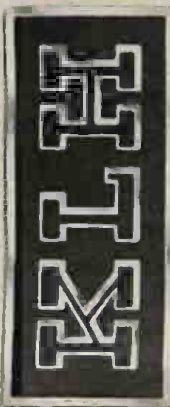
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RAVEL—DEBUSSY

Continued from preceding page

Even in the "Etude for Eight Fingers" a technical device does not supersede a constructively musical one: it is the harmonic setup itself and the rhythmic pattern that preclude the use of the thumbs. The harmonic setup is a contrast between C major with all white keys and a pentatonic scale with all black ones: the rhythmic pattern goes in groups of four, flowing one into the other so that the hands must be placed one on top of the other; if you will put your left hand on the white keys and the right hand covering the left on the black keys, you will quickly see that to use the thumb will very effectively tangle one hand up with the other.

On the other hand, in Ravel's *Scarbo* (the third and final section of *Gaspard de la Nuit*), I am never sure which came first; the idea of the mysterious and sinister sound of a chromatic scale in parallel major seconds played in one hand, or the fingering which makes the playing of the scale possible. Ravel's musical ideas are always so closely related to the instrument for which they were written and for the specific sonorous capacities of the instrument, that his orchestrations of his own piano music seem little less than miraculous. But his greatness as an orchestrator is different from the supremacy of Beethoven, where a passage written for one instrument is rarely conceivable for another: the greatness of Ravel is one of mimicry and disguise. Instruments take on unnatural colorings and characters: the piano sounds like a guitar in the *Alborada*, or like a bell in *Le Gibet*; the cello sounds like a cat in *L'Enfant et les sortilèges* or like the ghostly rustling of ball dresses in *La Valse*; the saxophone takes on a medieval coloring in the orchestration of the *Pictures at an Exhibition*. Part of the pleasure in listening to Ravel is hearing an instrument sound unlike itself so effortlessly, and with such natural ease.

Caspard de la Nuit starts not from the poems of Bertrand, but from the piano's capacity to represent the images of those poems. The shimmering sound of the water translated into piano tones is the center of *Ondine*: the irregular beat of the trill that represents this is given a dozen different forms in all the registers of the piano, while the song of the water nymph is endlessly intertwined with it. The last page of *Ondine* shows Ravel's relation to Richard Strauss without sounding in the least like anything that Strauss ever wrote. *Ondine* ends with as graphic an aural representation of something visual as Strauss could ever

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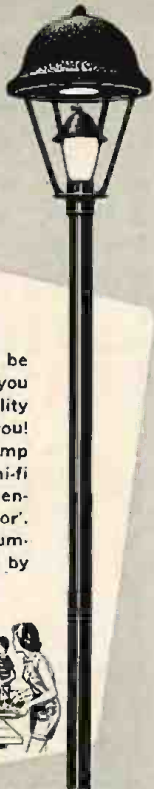
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have hoped for: a splash followed by the series of concentric circles that become ever wider and wider as the water becomes tranquil once again. The great beauty of *Ondine* lies not so much in its melody (which is lovely, but less striking than one would expect when hearing it played out of context); the beauty comes from the marvelous texture of the piece, held together by the irregular soft trill with repeated chords that appears in one form or another on every page of the work until at the end an arpeggiated suggestion of the trill is enough to evoke it in our ears.

The third piece of *Gaspard de la Nuit*, *Scarbo*, is a pianistic version of a Liszt or a Strauss tone poem, but greater than any of these: it seems to me in many ways Ravel's masterpiece. The poem of Bertrand is here completely transcended: it is no longer only a mischievous and frightening imp that is portrayed by the music. Bertrand's goblin has become a demon. *Scarbo* is a representation of sheer terror. Like a mosaic, it is constructed out of tiny pieces none of which have any interest in themselves: a repeated note, two short phrases, a twitch and an upward sweep would about sum up all the musical material used to produce the piece, which takes about eight minutes to play. Ravel was always at his best when dealing with the macabre: the ghostly opening of *La Valse*, Tom Thumb wandering in the wood in the *Mother Goose* Suite, the bell tolling as the corpse swings to and fro at the end of a rope in *Le Gibet*. But *Scarbo* goes beyond any of these: its terror is purely musical and seems to need no suggestion at all from the physical world to reinforce it. With the barest possible materials, his unparalleled knowledge of the instrument's capacity, and his fantastic sensitivity for textures and sonorities, Ravel arrives where Debussy always starts from, a purely musical world, but his is one of the irrational nightmare, when we awake trembling without knowing why.

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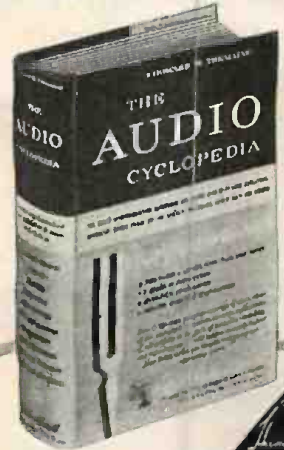
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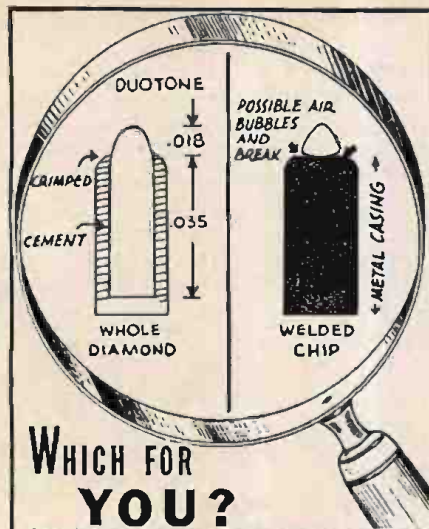
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CHEVALIER

Continued from page 38

different tradition. Every sentence is punctuated and accentuated by physical gestures; the movement of an arm, the jutting of the lip, the angle of the torso, all come into constant play to create a rhythmic personality that renders its associates bland by comparison. What we are witnessing, in the performance of Chevalier, is a filmed stage performance in the grandest French music hall tradition. The songs are American, but the interpretation is not.

Chevalier's first group of Victor recordings, songs from the *Innocents of Paris* and *The Love Parade*, his earliest American movies, were rather stilted and not nearly as free as his earlier French Columbia discs or his later Victors. But by the time Lubitsch's *One Hour with You* (1932) was released, his recorded performances had regained their fluidity and assurance. In addition to songs from his films, Chevalier also at this time recorded many popular singles and songs from his stage repertoire. These include the famous Walter Donaldson song *Hello Beautiful* in which "Maurice" asks a girl "How'd ya get that sunshine in your smile?" Performing on a bare stage with tux, cane, and boater tilted over his forehead, Chevalier strides through this song in a prancing gait that comes through irresistibly even on the record.

When one compares the bulk of Chevalier's recordings for Victor during his first Hollywood period (1929 to 1935) with the vast number of Columbia electricals issued on the Continent between 1925 and 1928, a striking contrast is evident. Although the American Victors have charm and are well done, they are not exactly in his frame of reference. The earlier Columbia sides, however, are well recorded for their time and really display Chevalier as a music hall artist. There are many fine examples of comic dialogue (*Moi-Z et Elle*), of parodies on popular fads (*La Leçon de Charleston*), and of the "Urbane" style (*Pour Vous, Mesdames*, etc.). Many of these Columbia discs convey the authentic sounds of the pit orchestra of the Casino de Paris, the naked trumpet, the brash cymbals, the spoken introductions, and the comic spoken interludes which inject a bit of tantalizing byplay and buffoonery. Pierre Chagnon is listed as musical director, and the guardians of posterity should certainly acclaim M. Chagnon for his lusty orchestral accompaniments. In other instances Chevalier's sole support comes from the

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popular two-piano team of Gean Wiener and Clement Doucet. Two-piano teams were a rage in the Twenties and became a regular part of many musical comedy pit orchestras.

In discussing the French Columbia records of the mid-Twenties it should be emphasized that they are not quaint relics to be enjoyed by a handful of *aficionados*; they have presence and life and could make a magnificent long-playing record if transferred with care. Chevalier's rendition of George Gershwin's 'S Wonderful' is certainly one of the finest performances of this song ever recorded. There are at least twenty-seven separate selections recorded by French Columbia at this time. The marvel is that they preserve the essence of Chevalier's art, still in a state of transition, still strongly reflecting his famous predecessors, Mayol, Dranem, *et al.* There are earlier acoustic recordings of Chevalier (The Pathé 4000 series), but basically they reveal nothing that the French Columbia series does not include; and since they are acoustic recordings, the sound is hardly competitive.

During most of his Hollywood career Chevalier continued to make stage appearances. He began to develop his One-Man Show—which has since become his most successful vehicle—and commuted back and forth to Europe. In London during the early Thirties he was mobbed by gigantic crowds of admirers. He recalls this period in his autobiography: "Women shouted and some even fainted. 'Dear old Maurice!' 'Hello, Maurice!' 'We love you!' 'Darling Maurice!' It was a nightmare." By 1935 the nightmare was over, for the world of Hollywood was not compatible with Chevalier's temperament: "I couldn't breathe in that atmosphere. I tried very hard, but I guess I just wasn't 'sophisticated' enough."

At forty-six he began a new career. He returned to France, to film making (some of his finest: *Avec le Sourire*,



Pièges, L'Homme du Jour), and to the Casino de Paris, where he starred in elaborate reviews flamboyantly entitled *Parade du Monde, Amours de Paris, Paris en Joie*, etc. Out of these reviews came new material, fresh and imaginative additions to his repertoire. Between 1935 and 1947 Che-

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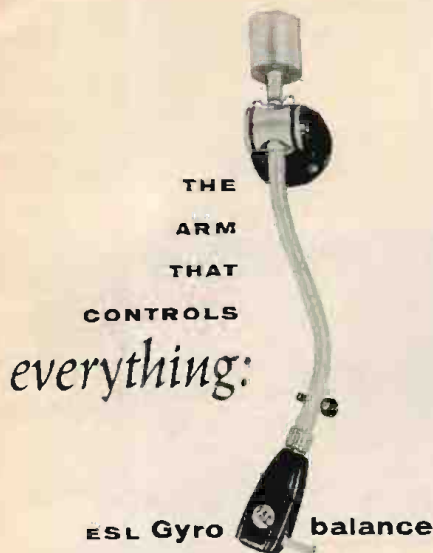
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CHEVALIER

Continued from preceding page

valier recorded hundreds of his new songs for French H.M.V. and these were widely distributed on affiliated labels in practically every part of the world. These recordings, superbly engineered, are now owned by EMI and are not available in the United States. They could be issued on the Capitol or Angel label.

During most of the war Chevalier lived in Cannes (in unoccupied France) in self-imposed seclusion, sheltering Nita Raya and her family, who were Jewish. Once, at the embarrassing and continued persistence of the French government, he consented to give a single performance for French war prisoners at Alten Grabow, Germany, where he himself had been imprisoned by the Germans during the First World War. Instead of a fee he demanded that the government negotiate the release of ten French soldiers. This he accomplished, but the Vichy and German propaganda machines, attempting to capitalize on the international popularity of Chevalier, tried to turn his gesture into propaganda. In disgust, Chevalier renounced public life for the duration. He was formally cleared by the forces of the Resistance on September 14, 1944, and during the remainder of the war he performed tirelessly at benefits and charities for war victims.

In 1947, Chevalier made a triumphant return to America at the Henry Miller Theatre in New York City, where, after an absence of twelve years, he presented his unique One-Man Show. The audience welcomed him with open arms, particularly delighting in some of his new creations within the "Comique Excentrique" tradition. At one point during that opening-night performance, Chevalier addressed his audience in a heart-to-heart talk: "I've brought you all my best French songs . . . I can assure you, ladies and gentlemen, that every night I will try to polish my work a little more, try to understand you a little better." Chevalier has always been very aware of the particular audience to whom he is playing—and he molds his programs around that audience. In further celebration of his return to America, Chevalier made some new recordings for RCA Victor.

Since that time, starting with his part in René Clair's charming film *Le Silence est d'or*, Chevalier has gradually adjusted to the inevitable passage of time. Being a realist, he gives no sign of retrospective attitudes, of any wistful longing for the past. As he said to me, "I believe in doing my

very best today, and tomorrow is another day." For the last decade, he has been working very hard to arrive at a new plateau. There has been some fumbling, some bad pictures and recordings, but his great energy and drive have not flagged. As an older man he has found a new niche in films like *Love in the Afternoon* and *Gigi*. However, he merely regards this as a side line; for his primary interest is still his One-Man Show and the characters he brings to it.

Ever since his earliest days Chevalier has been fascinated by American showmanship and the varied techniques of American entertainers. He grew up in an era when it was possible for an entertainer to gain his entire reputation through a local or national following. Accordingly, the routines of popular artists—French, German, English, or American—were usually splattered with local dialects, names, references, innuendo peculiar to their own region. Today Chevalier feels that any such entertainer is passé. The great mission of the popular entertainer must be to communicate on an international level, to combine the varied ingredients of international showmanship, of French and American techniques in particular, into a common denominator at once intelligible to anyone anywhere. To achieve this end is Chevalier's own driving ambition. He feels that if he can succeed, other artists will follow and that there will appear a new type of entertainer whose art will transcend the restrictions of time and place.

Towards the end of our interview, Chevalier sat up erect on the sofa. He is a strikingly handsome man. The early afternoon sun streamed into the pale green living room. He spoke with great emphasis and looked across the room as he sought the correct words: "What you must insist on is that this is the time when I really succeed in mixing French and American showmanship, which may be the greatest creation of my life. Times are changing, and I feel that what is happening is that you won't have a French singer with only French ways, or a German singer with only German ways—but singers with international qualities. After this—maybe American singers with a broader flavor will come, and French singers, and so on."

In closing it seems appropriate to recall the tribute Chevalier once paid to Felix Mayol, for his words bear a direct relation to his own art. to the gifts he has generously bestowed for so long: "He was the best, the most popular, the most charming of all the greats of his time. He distributed his

Continued on next page

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CHEVALIER

Continued from preceding page

heart in songs. He was one of those who have glorified work, gaiety, and love in the people; one of those who are necessary to the popular ideal."

Thank you, "Maurice."

Chevalier on Discs

Of the long-playing recordings currently available, only three can be said to be fully integrated programs, presenting a carefully planned juxtaposition of numbers. The M-G-M sets "Yesterday" and "Today" encompass the finest examples of the Urbane Optimist. The third M-G-M set, "Broadway," demonstrates the artist's constant quest for new material. Three songs in this set are particularly striking as examples of Chevalier's remarkable versatility: *All of You*; *Do It Again* (perhaps the most beguiling rendition of this Gershwin classic); and the zany *Newfangled Tango*. Unfortunately, the M-G-M project is concerned only with Chevalier's American repertory. While this is a most important portion of his work, Chevalier is at his best when singing in his native tongue. Of the three LPs presently available that feature Chevalier performing in French, only intermittent selections are examples of first-rate Maurice. I have indicated with an asterisk those selections in this group which I feel to be representative. Examples of the Comique Excentrique style are not easy to find in these sets; a

few examples are *Trinque . . . Trinque*, *Monsieur Hibou*, *Les Chapeaux*, *Ma Pomme*, and *Prosper*. A definitive edition of the superlative renditions of Chevalier's French repertory must await a re-issue by EMI of the vast catalogue at their disposal; the H.M.V.-Disque Gramophone recordings of his classic creations.

THE AMERICAN REPERTORY

"Yesterday." Glen Osser, cond. and arranger. M-G-M E 3702P (LP).
Mimi; *My Ideal*; *Livin' in the Sunlight*; *I Was Lucky*; *Walkin' My Baby Back Home*; *Louise*; *You Brought a New Kind of Love to Me*; *Valentine*; *One Hour with You*; *Hello Beautiful*; *Isn't It Romantic*; *The Yankee Doodle Boy*.

"Today!" Glen Osser, cond. and arranger. M-G-M E 3703P (LP).
Something's Gotta Give; *He Loves and She Loves*; *The Best Things in Life Are Free*; *Fascination*; *There's a Rainbow 'Round My Shoulder*; *Some of These Days*; *You Made Me Love You*; *Lucky Day*; *You Were Meant for Me*; *You Will Find Your Love in Paris*; *If I Could Be with You*; *I'm Looking Over a Four-Leaf Clover*.

"Maurice Chevalier Sings Broadway." Glen Osser, cond. and arranger. M-G-M E 3738 (LP).
Give My Regards to Broadway; *I've Grown Accustomed to Her Face*; *C'est Magnifique*; *Just in Time*; *Some Enchanted Evening*; *It's All Right with Me*; *Get Me to the Church on Time*; *I Love Paris*; *All of You*; *Do It Again*; *A Newfangled Tango*; *Almost Like Being in Love*.

"Maurice Chevalier." Orchestra, Ray Ellis, cond. M-G-M K 12759 (45 rpm).
Nobody Throw Those Bulls; *Quel Temps*.

"Gigi." Recording from the sound track of the film. Original Cast. M-G-M E 3641 (LP).

THE FRENCH REPERTORY

"Paris Je T'Aime." Columbia CL 568 (LP).
Paris Je T'Aime; **Paris a Ses 2000 Ans*; **La Chasse*; *J'ai Fixé Mon Coeur*; **Trinque . . . Trinque*; **A la Française*; *Mais Qui Est-ce?*; *Moi J'ai Gardé*; **Ah Si Vous Saviez*; *Peut-être*; **Peintre en Bâtiment*; **Un Canne et une Casquette*.

"The Art of Maurice Chevalier." Orchestras; Paul Durand, Raymond Legrand, Fred Freed, conds. London TWB 91183 (LP).
Alhambra; **Mimile*; **Quand un Vicomte*; *Mome de Mome*; **La Marche de Menilmontant*; *Dans La Vie Faut Pas S'en Faire*; *A Las Vegas*; *Marie de la Madeleine*; **Monsieur Hibou*; **Madam' Madame*; **Deux Amoureux sur un Banc*; **Mon P'tit Moustique*; *Loin du Pays*.

"Chevalier's Paris." Michel Legrand and His Orchestra. Columbia CL 1049 (LP).
Introduction. *Medley*. *Rock and Roll*; **On the Sunny Side of the Street*; *Ah! Si Vous Connaissez Ma Poule*; *Mon Plus Vieux Copain*; **Ma Pomme*; **Prosper*; **Valentine*.

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SECOND-HAND SOUND

Continued from page 41

day, Colbert sold this customer a pair of Altec Laguna speaker systems to brighten the stereo in his apartment.

Usually, old customers buy used rather than new equipment. "Some of them won't buy anything new," Colbert says. "They decide what they want, and if I don't have it, they put down a deposit and ask me to reserve the first used one that comes in." To encourage the purchase of used equipment, Colbert gives a ten-day money-back guarantee, plus the same ninety-day guarantee that accompanies new components. In addition, because of his resale market, Colbert can offer his customers a unique repurchase plan which reduces the financial pain of buying something you later decide you don't like. Any piece of equipment bought at The Audio Exchange can be returned within six months, and seventy-five per cent of the original purchase price will be refunded. The idea for this policy originated with Colbert's psychologist brother, who has now returned to the groves of academe.

"Psychologically," Colbert says, doubtless echoing his brother's research, "trading is a very interesting business. The first time a customer comes in, I always try to sell him something new. Psychologically, he's not ready for something used. His first thought when he looks at a used component is, 'Why is it here? Why was it traded?' He's much more suspicious of the used component we've checked over than he is of the amplifier in the manufacturer's carton that got dropped off the truck in shipment. I sell him something new, and after a while he realizes that what he traded in wasn't defective, so why should any of the other trades be defective?"

"The pursuit of high fidelity," Colbert continued happily, "has no end. People are always becoming dissatisfied with what they have. My customer comes back to trade again, and this time—or the next time—he'd like to save a little money.

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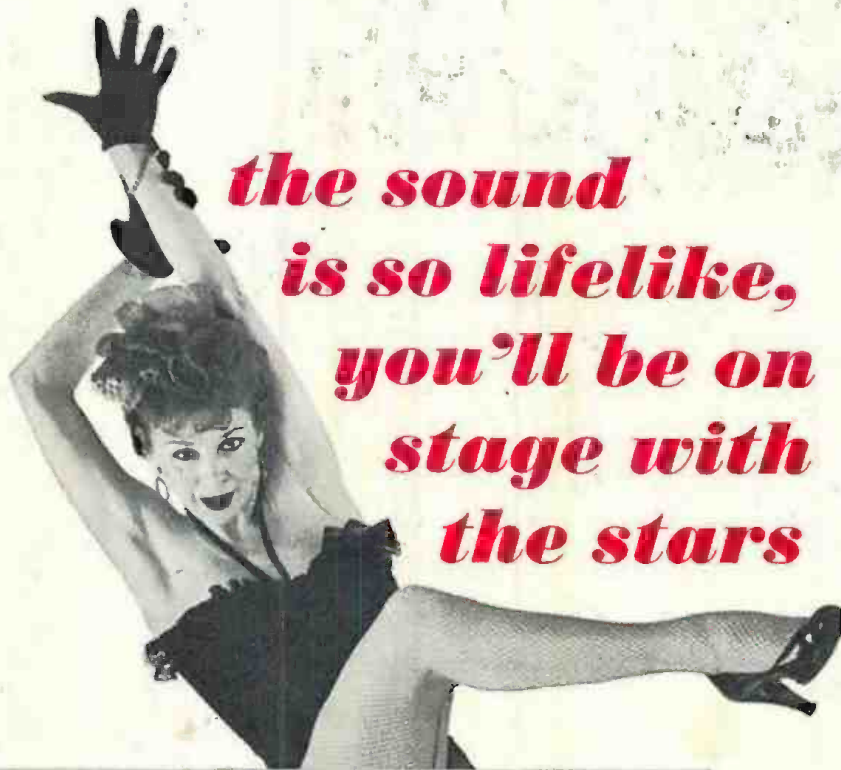
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