

Keeping Your System in Phase

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# high fidelity

JANUARY

THE MAGAZINE FOR MUSIC LISTENERS

## Here's Richness!

*A guide to  
Shakespeare  
on records*





**MODEL 780 FM Multiplex Stereo Tuner.** The ultimate instrument for receiving FM and FM Multiplex Stereo broadcasts. Contains PILOR's revolutionary signal sampling Multiplex circuit for perfect FM stereo channel separation (better than 30 db) across the entire audio spectrum. Features PILOR's exclusive Automatic FM Stereo Indicator that eliminates all guesswork in finding FM Stereo broadcasts. FM sensitivity (IHFM): 1.8 microvolts; capture ratio: 1 db; frequency response ( $\pm 1$  db): 20-20,000 cps; FM detector bandwidth: 800 kc; FM IF stages: four; harmonic distortion 0.2% at 100% modulation. Has built-in line cord FM antenna plus terminals for external 300-ohm balanced antenna and 72-ohm coaxial cable. 199.50, less enclosure (metal enclosure: 9.50 extra; walnut enclosure: 22.50 extra).



**MODEL 248B Integrated Stereo Amplifier.** A 74-watt stereophonic amplifier-preamplifier that takes up where others leave off. Only 0.1% harmonic distortion (IHFM); frequency response ( $\pm 1$  db): 5-50,000 cps; hum and noise: completely inaudible (80 db below full output). Speaker outputs per channel: 4, 8 and 16 ohms plus STEREO-PLUS CURTAIN OF SOUND connections (a pair of center speaker connections delivering a signal that is the sum of Channel A and B). Outputs for tape and headphones. 7 pairs of inputs. A total of 13 front and back controls and switches including separate bass and treble controls, scratch and rumble filters, stereo balance, tape monitor, mode and automatic shutoff. 269.50, less enclosure (metal enclosure: 9.50 extra; walnut enclosure: 22.50 extra).



**MODEL 746 FM Multiplex-AM Stereo Receiver.** The perfect electronic "heart" for your high-fidelity stereo system—an AM/FM stereo tuner, a 60-watt stereo amplifier and a stereo preamplifier. With Automatic FM Stereo Indicator and precision AM/FM tuning meter. FM section: FM sensitivity: 1.8 microvolts (IHFM); harmonic distortion at 100% modulation: 0.2%; stereo separation across the entire audio spectrum: better than 30 db; AM sensitivity: 3 microvolts for 1 volt DC. Amplifier section: harmonic distortion (IHFM): 0.1%; hum and noise: completely inaudible (80 db below full output); speaker outputs per channel: 4, 8 and 16 ohms plus STEREO-PLUS CURTAIN OF SOUND connections; tape and headphone outputs. Preamplifier section features 8 inputs and 14 controls for complete stereophonic and monophonic flexibility. 399.50, less enclosure (metal enclosure: 9.50 extra; walnut enclosure: 27.50 extra).

**for more information, hear them.**

PILOR offers a wide range of stereo components as well as a variety of 3-way speaker systems. For literature, write:  
PILOR RADIO CORPORATION, 37-12 36TH STREET, LONG ISLAND CITY 1, N. Y.

CIRCLE 64 ON READER-SERVICE CARD

What should a good turntable do? Easy to put into words...move the record at the exact specified speed, without variation, and without inducing distortion. Here's how the Empire Troubador turntable achieves that goal: • Empire 208 belt-driven 3-speed "silent" turntable • There are only two moving parts in the 208, the motor and the turntable platter—precise bearing tolerances in those parts • Each motor and each turntable are individually adjusted to perfect dynamic balance • Complete rumble isolation is provided by the motor suspension, flexible belt drive and the resilient nylon "seat" which supports and cushions the thrust of the main bearing • A case-hardened, lapped steel shaft fits precisely into the bearing well (honed to a micro finish)—a hardened steel polished ball on the underside of the shaft rests on the nylon seat in the Empire 208 • Total vibration limited to less than 1/1,000,000th of an inch • 3 speeds, 33 1/3, 45, 78 rpm • Constant speed, heavy duty hysteresis-synchronous motor operates independent of variations in current fluctuation • Continuous flexible belt—perfectly ground to constant thickness  $\pm .0001$  inch, couples turntable directly to the motor pulley—no intermediate idlers • Acoustic isolation motor suspension • Fine speed control • Push button power control with on-off light • Optimum distribution of turntable mass; 6 pound heavy machined aluminum, individually balanced to precise concentricity • Machined heavy aluminum base plate • Safety suspension rubber mat • Retractable 45 rpm adapter • Rumble better than  $-65$  db • Wow and flutter less than .05% • Satin-chrome or satin-gold finish turntable, \$110. (slightly higher west of the Rockies) • Handsome walnut base for 208 turntable, \$15. • The "American Record Guide" (Larry Zide column) says of the Empire Troubador turntable: "I found speed variations—that is, flutter and wow—to be inaudible...vibration was extremely low...rumble figures have not been bettered by any turntable I have tested...the heavy turntable is driven via a belt by a synchronous motor, thus assuring the user of constant speed, regardless of minor line variations...just as a tire is smoothed at high rpm, so the turntable's vibration is reduced and kept low by carefully balancing it...it is attention to this and a number of similar features that make the 208 the value it is" • Don Hambly, station manager of KRE AM/FM, Berkeley, Calif. said: "We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market...the Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought" • "Audio" magazine's "Equipment Profile" of the 208 said: "A massive turntable with precise performance...individually balanced...the truth of the latter may be observed by lifting the platter up and away from the mounting plate and turning it over...notice the holes drilled to balance the platter in a procedure similar to the way automobile tires are balanced...the turntable platter rides on a ball bearing at the end of an accurately honed 7/16" diameter shaft...the shaft rides in an equally accurate well, while the ball bearing rides on a nylon thrust bearing...a spiral oil groove is cut into the shaft to ensure lubrication of the bearing surfaces...the motor is mounted to the plate by means of three soft rubber shock-mounts which prevent the vibration of elements...the entire turntable system is acoustically isolated by means of ball-shaped soft rubber feet...we tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain; we were unsuccessful...total rumble measured better than  $-62$  db, and wow and flutter were less than 0.1% rms, quite accurate" • (Still with us? Empire's advertising agency said people wouldn't read this much copy...the company felt that the serious music lover would) • "High Fidelity" magazine said of the 208: "Bold appearance which suggests massive and reliable construction—an impression which is quite borne out by its performance tests...the various pieces of the turntable are carefully machined aluminum castings, thick enough to provide extreme rigidity...finely machined shaft...wow and flutter, with the 'Troubador', were completely undetectable by ear...rumble also was completely inaudible, even at high listening levels...the hum field above the platter was completely negligible...starting torque was good...speed accuracy very good" • What should a good arm do? It should hold the cartridge in place as the stylus follows the record in the groove...without detracting from the performance of the cartridge • Here's how the Empire 980 Arm achieves this objective: • Better dynamic balance achieved by locating the pivot points at the precise center of the arm's mass—equal mass on both sides of axis. Once in balance in one plane it is balanced in all planes. This permits the 980 arm to track at lowest levels, gives it its rock-like stability that will allow perfect tracking at any angle—even upside down • Lowest inertia achieved by critically calculated distribution of arm mass • Maximum compliance means it yields to the slightest impulse, responds and moves effortlessly, even with a tilted table, a badly warped record, or with the turntable turning upside down. There's no need to level your turntable. The only problem you would have in playing this arm with the turntable upside down would be keeping the record up there • Free suspension—Incredible responsiveness would be another way of saying this same thing • Precision ball bearing suspensions—both the vertical and lateral pivot bearings of the 980 are suspended in precision steel-ball races, precision manufactured to instrument tolerances...vertical and lateral friction are both virtually unmeasurable, permitting high compliance and minimum hysteresis • Lowest fundamental resonance frequency: 8 cps (the lowest ever achieved in any arm), achieved by increasing the rigidity of the arm structure through weight distribution, and by making the cartridge shell an integral part of the arm • 5 wire circuit eliminates ground loops, hence eliminates the hum that ground loops induce • Easy plug-in installation...no wiring or soldering necessary • Self-latching arm rest...a slight push downward on the arm tube latches the arm in position • (You're making our advertising agency look silly by reading this far—score yourself a fairly serious music lover) • Precise stylus force adjustment...calibrated knob dials any stylus force from 0 to 8 grams with an accuracy of 0.1 gram. The application of stylus force does not upset the delicate balance of this arm, because stylus force is not adjusted by moving a counterweight (thus shifting the center of mass). Rather, a linear-torque coil spring acts directly on the pivot shaft at the center of the arm's mass • Arm offset angle: 23.8° • Satin chrome or satin gold finish, \$50. • Lowest tracking force possible, because of extreme compliance and low inertia • Counterweight zero balance adjustment for any cartridge from 2-25 grams • Maximum tracking error  $\pm .650$ ° • No acoustic feedback • Exact cartridge positioning, quick-release bracket-mount secures cartridge to arm shell. Stylus is aligned with front edge of cartridge mounting plate for exact overhang dimension • Dyna Lift (Patent Pending) lifts arm from record at play out • "High Fidelity" magazine's equipment report said: "The spring-loaded 12-inch 980 Arm moves exceptionally freely about its pivot points, indicating very well-made bearings" • "American Record Guide" (Larry Zide column) said: "One of the best available...substantial reduction in vertical mass...a cartridge of any dimensions can be aligned in the head for minimum tracking error...calibration is extremely accurate...Dyna Lift most useful...lateral and vertical friction is exceptionally low...exceptionally stable...steady even with shaky floors..." • "Audio" magazine's equipment profile said: "Much thicker walled tubing in the arm to reduce the fundamental resonant frequency, which is now below the lower limit of our test record" • (This settles it, once again the client knows better than the agency—score yourself a dedicated music-loving audiophile for reading this far) • What should a good cartridge do? This, the most complicated component in a record playback system, has a job to do that can be stated with a simplicity that belies the complexity of accomplishing it. It should translate mechanical energy into electrical energy without introducing distortion. And for maximum life of the stylus and your records (not to mention reduced distortion) it should perform this function at as slight a stylus force as possible • Here's how the Empire 880p cartridge achieves these objectives: • Lowest dynamic mass, less than  $.5 \times 10^{-3}$  grams • Highest compliance,  $30 \times 10^{-10}$  cm/dyne...Lower dynamic mass and higher compliance than any other cartridge made—eliminates distortion and makes possible many of the cartridge's other accomplishments • Performance range 6 to 30,000 cps, well beyond the range of human hearing • Channel separation—lowest in the industry—at such low tracking force, the 880p not only eliminates record wear, but also eliminates distortion • Longest possible cartridge life insured by lightness of stylus and the low dynamic mass of the magnetic element. It's the last cartridge you're ever likely to buy • The amazing "Dyna-Lift" Stylus (Patent Pending)—ultra-sophisticated hand-polished .6 mil diamond—world's lightest • Complete freedom from hum pickup: the Empire 880p incorporates a complete mu-metal shield to prevent stray hum in the cartridge • Fully compatible for stereo or mono • "Moving Magnet" principle...the superiority of this type of design lies in the extremely light and flexible stylus assembly it permits, in the unusually smooth frequency response and the high electrical output of the cartridge • Balanced high output, 10 millivolts per channel  $\pm 1/4$  db, etc. • Perfectly translates and responds to the intricate movements of the record groove • Stylus inertia approaches the irreducible minimum • Smooth, wide response • Inspected at each phase of its manufacture • Faithfully responds, instantly, effortlessly, favoring neither one wall nor the other • Empire 880p, \$47.50 • Natural performance • The Empire 880p is so new, the country's hi fi magazines have not had an opportunity to test and publish their opinions...in the meantime, here's what a happy new owner of the 880p wrote us recently: "Most musical, noise non-existent, the sound is transparent, spacious, airy, exceptionally musical, violins sound like violins not cellos or steel wires, in a class by itself" • The Empire 880p is the cartridge that renders every other cartridge on the market today obsolete • If you've read this far you are by all means a music lover most seriously interested in highest quality record playback equipment. Above you have read a "few" of the reasons why we believe the Empire Troubador is for you. You've got the facts about the Empire 208 turntable, the Empire 980 Arm, and the Empire 880p Cartridge. But what about the integration of these three components? What about the system as a whole? • Every Empire component was designed and built for maximum integration with the Troubador system...no other manufacturer makes all three. You will never have a "matching" problem when you purchase all three Empire components • "High Fidelity" magazine said: "A precision-engineered product of the highest quality...in sum, the parts of the 'Troubador'—taken separately—stand up as first-rate audio components. Taken together, they form one of the finest and handsomest record players available" • "Audio" magazine said: "Precise in appearance and performance...as a system, the 'Troubador' Model 398 is not inexpensive [\$222.50 including base], but it just reaffirms something we all know: higher quality means higher costs. The Model 398 is an excellent buy for those who want the quality" • To you determined readers we can only say that we rest our case. (sigh...now you don't have to write for our brochure...you've just read it).

## Here are a few of the reasons why the EMPIRE TROUBADOR is called the "World's Most Perfect Record Playback System"



**EMPIRE**  
SCIENTIFIC CORP. • 845 STEWART AVE. • GARDEN CITY, L.I., N.Y.

EXPORT CANADA Empire Scientific Corp. Ltd., Toronto, Canada • EXPORT EXCEPT CANADA EMEC, Plainville, L. I., N. Y.

CIRCLE 42 ON READER-SERVICE CARD

\*Throughout the  
entire world...  
more people  
listen to stereo  
records reproduced  
by the STANTON  
Stereo Fluxvalve  
than any other  
magnetic pickup!

\*More stereo records are quality controlled and reviewed by professionals using STANTON Stereo Fluxvalves.

\*More high quality phonograph consoles use STANTON Stereo Fluxvalves than any other magnetic pickup.

\*More commercial background music systems use STANTON Stereo Fluxvalves than any other magnetic pickup.

\*More automatic phonograph systems use STANTON Stereo Fluxvalves than any other magnetic pickup.



And now...new dimensions for stereo from the world's most experienced manufacturer of magnetic pickups -

## STANTON 481

Calibration Standard Stereo Fluxvalve\*

**Model 481AA STANTON Stereo Fluxvalve**—an ultra-linear professional pickup for use with ultra-light-weight tone arms capable of tracking within the range from 1/4 to 3 grams. Supplied with the D4005AA V-GUARD diamond stylus assembly.  
**AUDIOPHILE NET PRICE \$49.50**

**Model 481A STANTON Stereo Fluxvalve**—an ultra-linear professional pickup for use with manual tone arms. recommended tracking force is from 2 to 5 grams. Supplied with the D4007A V-GUARD diamond stylus assembly.  
**AUDIOPHILE NET PRICE \$48.00**

**Model 481E STANTON Stereo Fluxvalve Set**—same as the Model 481A but includes two additional V-GUARD styli: the D4010A 1 mil for LP's and the D-1027 2.7 mil for 78's  
**AUDIOPHILE NET PRICE \$60.00**

## STANTON 400

Professional Stereo Fluxvalve\*

**Model 400AA STANTON Stereo Fluxvalve**—an ultra-linear professional pickup for use with ultra-light-weight tone arms capable of tracking within the range from 1/4 to 3 grams. Supplied with D4005AA V-GUARD diamond stylus assembly.  
**AUDIOPHILE NET PRICE \$40.50**

**Model 400A STANTON Stereo Fluxvalve**—an ultra-linear professional pickup for use with manual tone arms. recommended tracking force is from 2 to 5 grams. Supplied with D4007A V-GUARD diamond stylus assembly.  
**AUDIOPHILE NET PRICE \$39.00**

**Model 400C STANTON Stereo Fluxvalve**—an ultra-linear professional pickup for use in automatic record changers. recommended tracking force is from 4 to 7 grams. Supplied with D4007C V-GUARD diamond stylus assembly.  
**AUDIOPHILE NET PRICE \$33.00**



"Fine audio components from the Professional Products Division of"



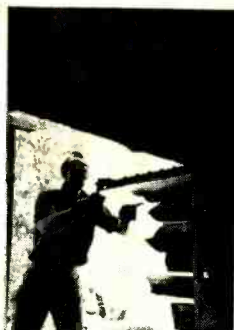
**Pickering**

**PICKERING & COMPANY, INC., Plainview, N. Y.**

\*The hermetically sealed STANTON Stereo Fluxvalve is warranted for a lifetime and is covered under the following patents: U.S. Patent No. 2,917,590; Great Britain No. 783,372; Commonwealth of Canada No. 605,673; Japan No. 261,203; and other patents are pending throughout the world.

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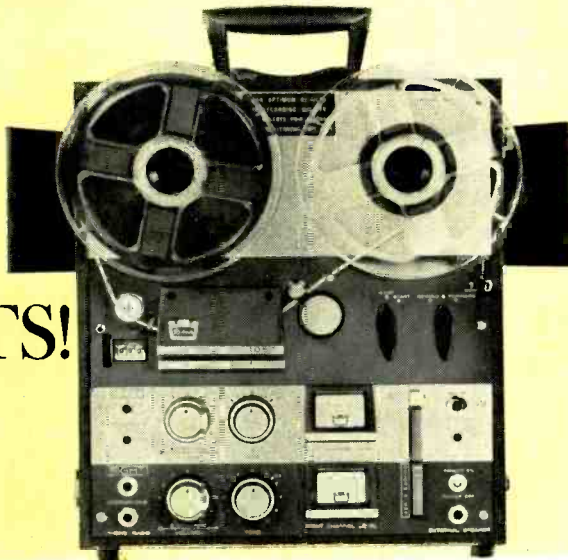
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*When Great Performers Get Together...*



*...One is  
always a*  
**ROBERTS!**



**ROBERTS '1057'**

STEREO TAPE RECORDER . . . gets together with **Lawrence Welk**, in rehearsal with his fabulously popular dance band. He says, "My Roberts '1057' tape recorder is the closest to recording studio equipment that I have seen." No wonder, with these outstanding '1057' features: Combines matchless performance, ease of operation at a low, low price. Features 4-track stereo and monoral record/play. Sound-on-sound multiple recording in stereo, sound-with-sound (teacher/student feature), sound-over-sound mixing • Dual speakers • Stereo amplifiers • 4 stereo headset outputs • Automatic shut-off • 3¼ and 7½ ips . . . . . **\$339.95**

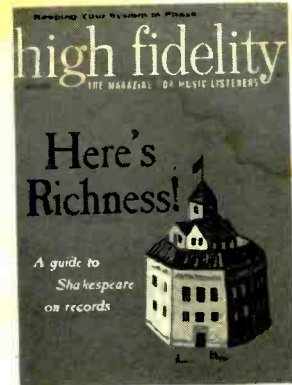
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**ELECTRONICS, INC.**  
LOS ANGELES 16, CALIF.

CANADA: J. M. NELSON SALES CO.  
7725 ADERA ST., VANCOUVER 14, B.C.  
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CIRCLE 70 ON READER-SERVICE CARD



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HIGH FIDELITY MAGAZINE



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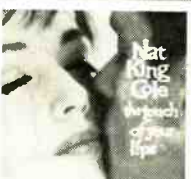
389. BEETHOVEN: VIOLIN CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA. Yehudi Menuhin conducts. Constantin Silvestri conducts.



789. SIBELIUS: SYMPHONY NO. 5 and FINLANDIA. Herbert von Karajan conducts the Philharmonia Orchestra.



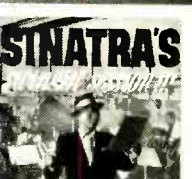
790. LALO: SYMPHONIE ESPAGNOLE. Leonid Kogan, violin. Kyriil Kondrashin leads Philharmonia Orch.



368. NAT KING COLE: THE TOUCH OF YOUR LIPS. Not So Long Ago, I Remember You, Illusion, Funny, 8 more.



422. LAURINDO ALMEIDA: REVERIE FOR SPANISH GUITARS. 11 classical works by Ravel, Debussy, Tchaikovsky, others.



417. FRANK SINATRA: SWINGIN' SESSION! All time favorites. Always, Paper Moon, Blue Heaven, 9 more gassers.



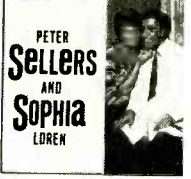
740. CALLAS PORTRAYS PUCCINI HEROINES. Favorite arias from operas Manon Lescaut, Butterfly, Boheme, others. Monaural only.



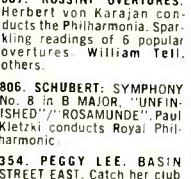
420. KINGSTON TRIO: CLOSE-UP. 12 songs never before recorded. Call Away, Ken Karanga, Jessa James, etc.



736. Mozart: 4 HORN CONCERTOS. Flawlessly performed by Dennis Brain with von Karajan conducting. Monaural only.



791. PETER SELLERS & SOPHIA LOREN: Love and wit by England's dizziest comedian and Italy's loveliest.



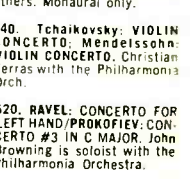
806. SCHUBERT: SYMPHONY NO. 8 in B MAJOR. "UNFINISHED" / "ROSAMUNDE". Paul Kletzki conducts Royal Philharmonic.



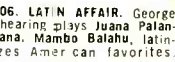
354. PEGGY LEE: BASIN STREET EAST. Catch her club performance of Fever, Them There Eyes, Yes Indeed, 12 more.



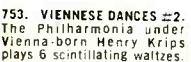
802. VON KARAJAN: Mozart Symphonies. No. 38 in D Major ("Prague"); No. 39 in E Flat Major. Philharmonia Orchestra.



799. FRANCO CORELLI SINGS NEAPOLITAN SONGS. 10 thrilling Italian love songs: Torna A Surriento, more.



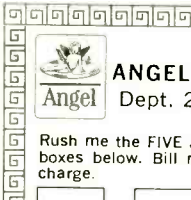
506. LATIN AFFAIR. George Shearing plays Juana Palangana, Mambo Balahu, latinizes Amer can favorites.



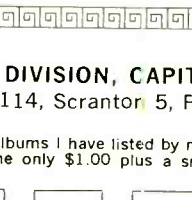
753. VIENNESE DANCES #2. The Philharmonia under Vienna-born Henry Krips plays 6 scintillating waltzes.



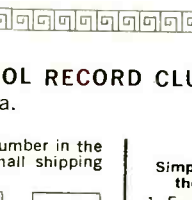
779A & 779B. THE MIKADO Gilbert and Sullivan. Hear the biting wit and enchanting music of the Savoyards in a brilliant new album. Sir Malcolm Sargent leads the Glynébourne Festival Chorus and the Pro Arte Orch. (2-Record set counts as two separate selections.)



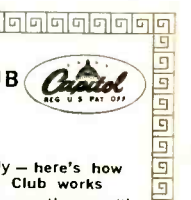
757. GERMAN BEER-DRINKING MUSIC. A zither, vocalists and a brass band bring frothy entertainment from Munich. Monaural only.



474. THE SOUND OF RICHARD STRAUSS. Erich Leinsdorf conducts the Philharmonia Orchestra: Salome's Dance, more.



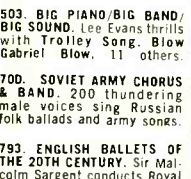
478. DRIFTING AND DREAMING. GUY LOMBARDO sails to 12 magic lands: Isle of Capri, Harbor Lights, more.



799. FRANCO CORELLI SINGS NEAPOLITAN SONGS. 10 thrilling Italian love songs: Torna A Surriento, more.



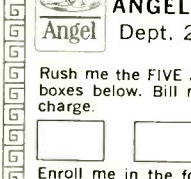
324A & 324B. JUDY GARLAND AT CARNEGIE HALL. Best-seller from coast to coast! Enjoy the "greatest evening in show business history" 28 exciting songs—as only Judy can sing them!



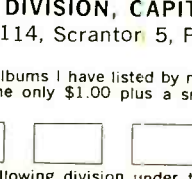
503. BIG PIANO/BIG BAND/BIG SOUND. Lee Evans thrills with Trolley Song. Blow Gabriel Blow, 11 others.



700. SOVIET ARMY CHORUS & BAND. 200 thundering male voices sing Russian folk ballads and army songs.



780. ENGLISH BALLETS OF THE 20TH CENTURY. Sir Malcolm Sargent conducts Royal Philharmonia in 3 selections.



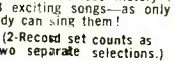
486. VIKING! Hollywood Bowl Symphony plays the Scandinavian: Grieg, Halvorsen, Sinding, Jarnefelt.



729. Berlioz: SYMPHONIE FANTASTIQUE. A striking interpretation by Herbert von Karajan and the Philharmonia. Monaural only.



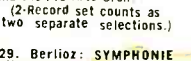
805. THE MERRY WIDOW — HIGHLIGHTS. Famous Sadler's Wells Opera Company with favorite scenes from Franz Lehár's immortal operetta.



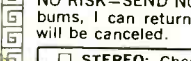
392. MILES DAVIS: BIRTH OF THE COOL. Also Kai Winding, J. J. Johnson, Gerry Mulligan and others in 11 "cool" tunes. Monaural only.



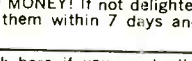
776. KURT WEILL IN BERLIN. Songs from the master tunesmith's hit shows, including Threepenny Opera.



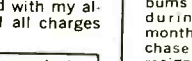
361. STAN FREDERBERG PRESENTS THE UNITED STATES. Offbeat fun: Yankee Doodle Go Home plus 9 other spots.



773. Beethoven: PIANO CONCERTO NO. 1; SONATA NO. 27. Solomon, piano. Herbert Menges conducts.



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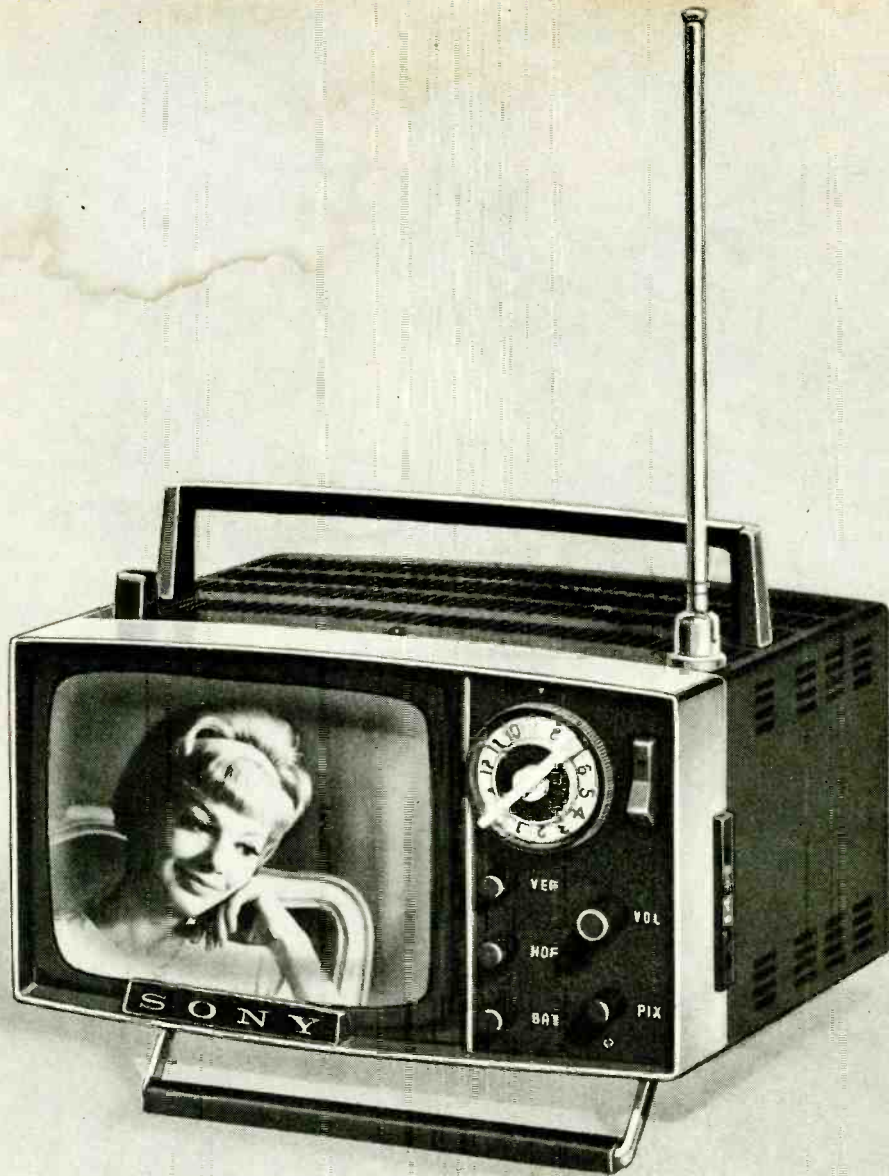
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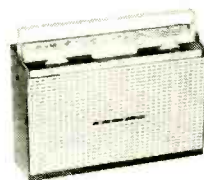
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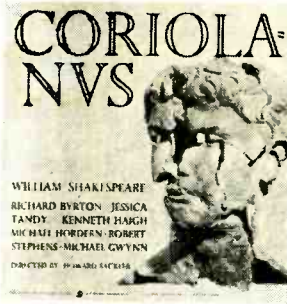
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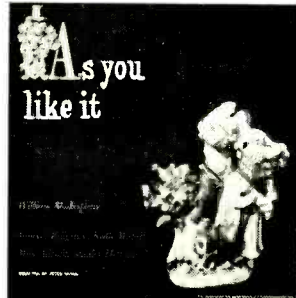
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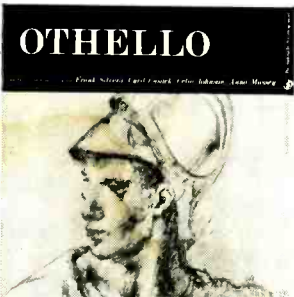
**AS YOU LIKE IT**,  
with Vanessa Redgrave, Keith Michell,  
Max Adrian and Stanley Holloway.  
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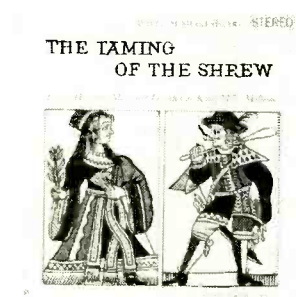
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Leighton and Sir Ralph Richardson.  
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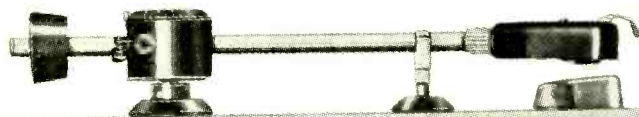
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**AUTHORitatively Speaking**

A member of the Department of English at Boston University, **Edward Wagenknecht** has had a professional career full of honors (note: *Who's Who in America* and *Twentieth-Century Authors*), and it continues in full swing: 1962 saw the publication of his latest critical studies, *Washington Irving: Moderation Displayed* (Oxford University Press) and *The Movies in the Age of Innocence* (University of Oklahoma Press), and he is currently at work on a biography of Edgar Allan Poe. HIGH FIDELITY readers will also be especially interested in the fact that Mr. Wagenknecht has been a devotee of the phonograph since 1912. The first 78s he ever bought for himself were the Sothern and Marlowe records of the Balcony Scene from *Romeo and Juliet*, and his first microgroove acquisition was the Old Vic complete recording of that play. If this be consistency, he says, make the most of it. We have: turn to p. 40 for "Here's Richness!" a guide to Shakespeare on discs.

**Peter J. Pirie** claims that he leads a very quiet life in his Sussex village, happily remote from the madding crowd. Any implication that Mr. Pirie is detached from current intellectual ferment would, however, be quite misleading. For some years he has been conducting a passionate crusade for the rehabilitation of English composers—Delius and Elgar, in particular—in pursuit of which he has not hesitated to use every critical weapon (even to the point of stating publicly that "most British critics speak only one language—German!"). Mr. Pirie's leanings come perhaps from the fact that he is himself a composer . . . and perhaps also from the circumstance that he is a very English Englishman. In witness whereof, see his reading of the character of Falstaff—"A Fat Knight and His Music," p. 44.

**Herman Burstein** is the possessor of a doctorate in economics and earns his living as a management consultant on the staff of an accounting firm. But, obviously, Mr. Burstein doesn't live by economics alone; he has written some half-hundred articles on various aspects of high fidelity sound reproduction and has published three books for the guidance of fellow-audiophiles. "Hobby" would hardly seem to be the word for this kind of dedicated interest—and the advice that Mr. Burstein proffers in these pages this month ("Keeping Your System in Phase," p. 48) is clearly professional.

With "Pete Seeger," p. 51, we present for the first time in this journal the work of a young folk song specialist, **J. C. Barden**. Born in Arkansas, Mr. Barden was a staff writer for the *Arkansas Gazette* of Little Rock before being tapped for service with the U. S. Army. His tour of duty brought him to New York City, and there he later settled as a reporter for various newspapers in the metropolitan area. Mr. Barden is now living in Rome, where he is associated with the *Rome Daily American*.



HIGH FIDELITY MAGAZINE

Heifetz-Kreisler  
**Hindemith-Kabalevsky**  
Horne-Kitt  
**Humperdinck - Kodaly**  
Hampton-Krupa  
**Haydn - Krenek**  
Hammerklavier-Kreutzer  
**Handy - Kern**  
Holst - Ketelbey  
**Hovhaness - Kay**  
Horowitz - Katchen  
Honegger - Khachaturian  
Hanson - Klemperer



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Meanwhile, here's a gentle challenge for all music lovers. We'd like to see your list  
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of musical H's and K's. Originality and obscurity count more than neatness. Dash off a list and send it to us. We'll send you a useful brochure on high fidelity prepared by the Institute of High Fidelity Manufacturers and free literature describing the Stereo Festival III and other fine H-K products. Perhaps we'll even use your suggestions for another H-K ad. Write to Harman-Kardon, Dept. HF-1, Plainview, N.Y.

The new Award Stereo Festival III, Model TA5000X is \$319.95. The optional, hand-rubbed walnut enclosure is \$29.95.

harman kardon

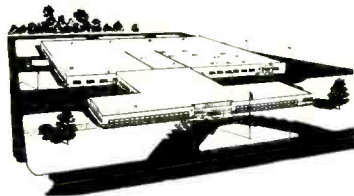
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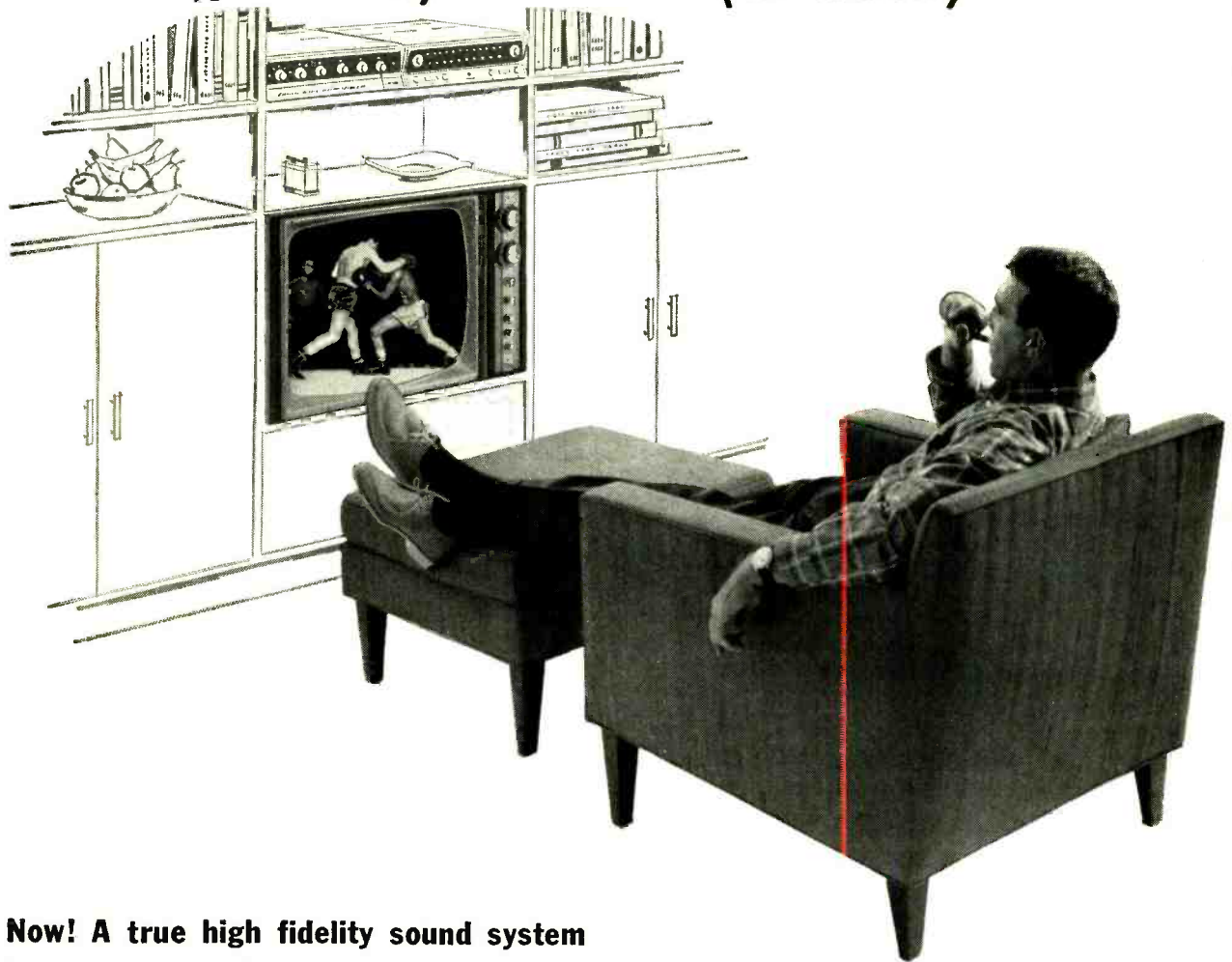
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HIGH FIDELITY MAGAZINE

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## Letters



### World-wide Angel

SIR:

I would like to know the background of the "new international label" for EMI, mentioned in Charles Reid's "Notes from Abroad" [HIGH FIDELITY, November 1962]. Does this mean simply that one name and label will suffice where Angel, His Master's Voice, Columbia, and Electrola (for example) have been used?

William W. Wakefield  
Potsdam, N.Y.

*Beginning this month, the Angel label will be used on a world-wide basis throughout the EMI empire. This does not mean, however, that the company's other labels will immediately fall into disuse. The international Angel label will be used only for certain specific recordings—mostly for operas and other multi-record albums. It is EMI's intention to release these productions simultaneously on both sides of the Atlantic.*

### The Absent B in Beethoven

SIR:

Usually an artist refrains from any public comment upon a review (whether in praise or blame) and I think this is as it should be. However, I would like to correct one false assumption in R.C.M.'s review [HIGH FIDELITY, September 1962] of the Beethoven Opus 131 Quartet played by the Juilliard String Quartet. Mr. Marsh says that the recording has "an unusual flaw, a missing (but important) B natural for the second violin at bar five of the third movement. The result, I assume, of careless tape editing."

Having spent many hours pouring over good photo copies of some 350 pages of the Beethoven Op. 131 manuscript at the Beethoven Archives in Bonn, I saw what some musicians are aware of, but not through the usual printed score. At the spot referred to in your review, Beethoven, in strong ink, did put a rest, not a B natural! Someone at a later time wrote down the B natural in pencil. That person could have been Beethoven, but the opinion of the experts is that it was

Continued on page 4

HIGH FIDELITY MAGAZINE

don't miss  
a word  
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## LETTERS

*Continued from page 12*

another musician who felt the B natural was an important note.

We in the quartet considered both possibilities and decided that the lack of resolution in the cryptic motive was a much more meaningful solution to the problem within the context of that recitative. Certainly, the abrupt and introductory nature of the music at that point made a strong argument for omitting the note. (I believe one score, Eulenberg, does put the B in parenthesis.)

All this leads to Mr. Marsh's assumption that the missing B natural was the result of careless editing. In this day of scissors and tapes I would be quick to admit the use of such conveniences. However, Peter Delheim, our musical adviser, was not guilty of any such crime. He is too good a musician for that.

Robert Mann  
New York, N.Y.

### Bach, Szigeti, and the Critic's Choice

SIR:

Peter Yates's review of the Grumiaux and Szigeti interpretations of Bach's Sonatas and Partitas for Unaccompanied Violin [*HIGH FIDELITY*, October 1962] was very perceptive. He obviously has reservations about either performance. Which of the recorded interpreters of these works—Grumiaux, Heifetz, Martzy, Menuhin, Milstein, Olevsky, Schneebberger, Schneider, Schroeder, Szeryng, Szigeti, or Telmányi—does Yates prefer?

Bernard A. Engholm  
Del Mar, Calif.

*Peter Yates replies: "I have reservations about the playing of Arnold Dolmetsch and family in the venerable Columbia History of Music, about the first Landowska Goldberg, the Capet reading of the C sharp minor Quartet, about Schnabel's Schubert and Diabelli, about the voice of Caruso and the musicianship of Walter's Vienna Mahler, and about the infallibility of my preferences. I think that the album of Szigeti playing solo Bach belongs with the above, perhaps a hairsbreadth the one side or the other of my infallibility. All of the dozen listed by Mr. Engholm are edible; only the Szigeti has twin yolks."*

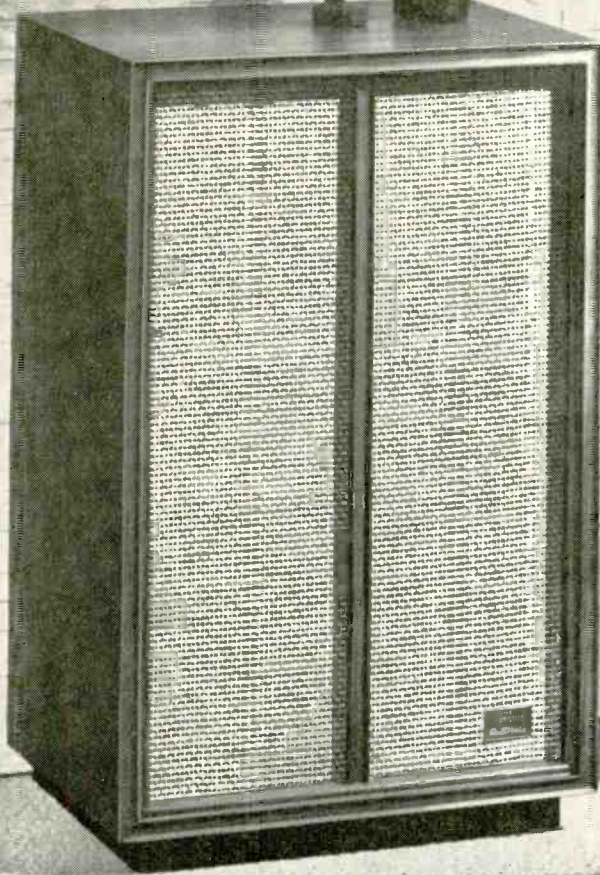
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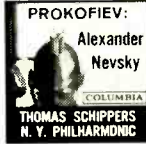
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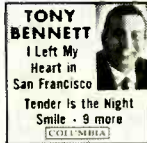
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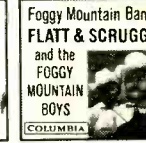
254. "Brilliant performance... lush... rich."—Musical Amer.



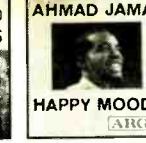
70. The Peppermint Twist, Love is Like A Twist, 12 in all



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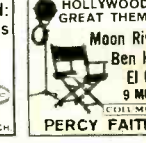
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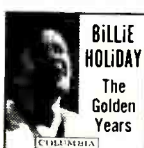
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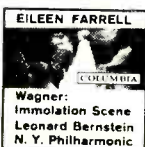
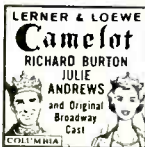
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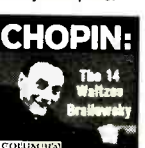
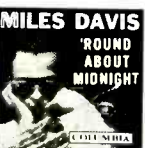
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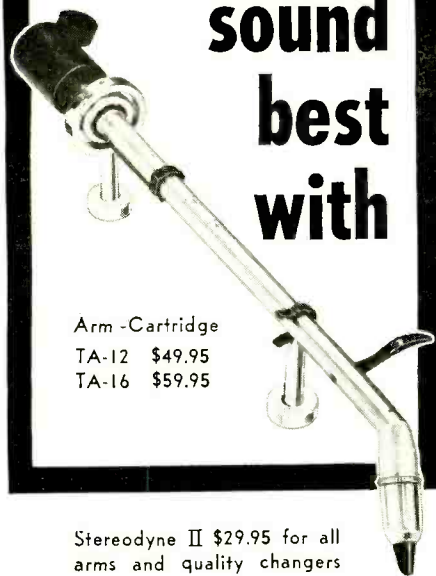
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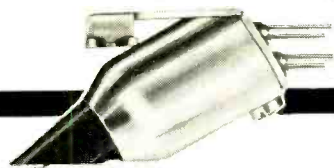


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## NOTES FROM ABROAD

### LONDON

One quiet day rumors reached me at my office that something un-hackneyed was shaking the dingy rafters of Kingsway Hall. Leaping into a taxi,

I made the journey in record time and found the rafters had reason.

Spread in a tumultuous semicircle before Colin Davis, the Philharmonia Orchestra was halfway through the first movement of Berlioz's *Harold in Italy*. As HIGH FIDELITY readers undoubtedly know, this score, though hardly a full-scale concerto, has an important part for solo viola. And who, do you suppose, was the violist of the day? To end suspense: a slim young man of forty-six with the profile of a twinkling hawk—Yehudi Menuhin, none other. Someone may object that Menuhin is a violinist, altogether the wrong sort of practitioner for *Harold*. Quite so. But this does not preclude his playing the viola on the side, although his only public appearances with it so far have been in the Sixth *Brandenburg* Concerto and in a recording illustrating various instruments of the orchestra.

The movement ended resplendently. Afterwards I sat in on the playback, in the backstage cubbyhole which Walter Legge calls Nibelheim. Kingsway Hall being a place of worship, the walls of Nibelheim are graced with veiled urns, broken pillars, and other testimonies to departed divines. As we listened to the tapes, there were moments of doubt or debate about certain unison passages for the soloist and woodwinds, but balances, wherever questioned, were quickly rectified. I was particularly struck by the almost fleshly richness of Menuhin's viola tone. We were, it seemed, in the presence of a violist to the manner—and the matter—born.

From conversation, I gathered that Menuhin's flirtation with the instrument began in the early 1930s, when—still in his teens—he used to play chamber music with Montoux and Enesco, among others, at the family home in the Paris suburb of Ville d'Avray. A later partner at such sessions was an old San Francisco friend, Nathan Firestone, who at his death in 1940 left Menuhin his viola, a Carlo Antonio Testore, dated Milano 1741. This is the instrument which we shall hear in *Harold* when the Angel recording comes out later this year. Menuhin de-

voted most of his 1962 summer holiday to practicing the *Harold* music at a rented villa on the Greek island of Mykonos. On returning to London, he modestly described this as an "extra-curricular activity," remarking that it is a good thing for any executant musician to take on "a new musical dimension" occasionally. The Kingsway recording was made in four sessions. At the end everybody was so pleased that already the question arises whether Menuhin will persist in his new direction with the Walton or Hindemith viola concerto.

**Sutherland—Progress Report.** After five days in Vienna, singing *The Woodbird* in the forthcoming *Siegfried* recording for Decca-London, Joan Sutherland—"still twingingly aware from time to time that I have a back"—flew into London latish one autumn evening and, by ten the next morning, was practicing Bishop's *Lo, here the gentle lark* with her husband, Richard Bonyng, at the piano. This number and one or two other platform pieces with piano accompaniment will be inserted as leaven into a sequence of twenty or so nineteenth-century operatic arias which Miss Sutherland has been recording with the London Symphony Orchestra. Both Decca-London officials and Mr. Bonyng (who is conducting as well as accompanying) were reluctant to divulge the complete contents of the two-disc set, but they did grudgingly disclose that some early Verdi was included, as well as the "Shadow Song" from Meyerbeer's *Dinorah* and the Death Scene from Bellini's *Beatrice di Tenda*.

The intention was to spend nine days, at the rate of one three-hour session per day, upon this venture. If Miss Sutherland is to keep her back ailment at bay, she must rest for at least two hours after every rehearsal, practice, or recording session. As a result, her public and studio engagements remain rigorously cut down as compared with the whirlwind days of her early celebrity. Still, she completed without difficulty her *Sonnambula* recording, with tenor Carlo Monti and husband Bonyng on the podium, at Florence during the late summer; and by the time this is printed she should have completed *Traviata* as well, this also in Florence, with John Pritchard conducting and Carlo Bergonzi as the younger Germont.

Continued on page 22

HIGH FIDELITY MAGAZINE

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Today's conventional cartridges not only have to trace the groove, they have to generate a voltage sufficient to operate today's pre-amplifiers. This is usually accomplished through the use of comparatively massive (from a cartridge design philosophy) generators—usually magnets or coils, or ceramic elements. These massive generators can cause excessive record and stylus wear and distortion. But FAIRCHILD has disregarded the need for a normally useable output level from this type of tracing device and took a completely unique approach with this one basic concept — *the cartridge must trace only the groove ... effortlessly and accurately.* Therefore, the NEW FAIRCHILD F-7 is a low, low mass, moving coil tracing element. The F-7 traces the groove at a pressure of well under a gram, and in turn translates minute impulses into a transistorized pre-preamplifier which then generates a sufficient signal for today's preamplifiers. The transparent highs, the outstanding transient response, and the unbelievably low distortion of the FAIRCHILD F-7 system now allows you to hear a new world of recorded definition and dimension.

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CIRCLE 43 ON READER-SERVICE CARD

## NOTES FROM ABROAD

*Continued from page 20*

**Sir Thomas' Orchestra.** It will soon be two years since Sir Thomas Beecham's death left the third great orchestra of his founding, the Royal Philharmonic, not literally leaderless but badly in need of new charts and a new dynamic. From Lady (Shirley) Beecham, who took over the burden of RPO direction with clear-sighted tenacity in the spring of 1961, I have heartening news as to achievements and prospects.

During 1962 the orchestra had 120 recording sessions; at least a hundred more are already on the docket for 1963; and the orchestra's principals have earned more money than ever before, thanks to a pressure of bookings which left them with only three free days in the last four months of the year.

Had it not been for Sir Thomas' penultimate illness, he would have journeyed with the orchestra to the U.S.S.R. in October 1960. Fourteen concerts were then scheduled for them by the Soviet authorities. Lady Beecham has since picked up the old threads and retied them. After touring West Germany, Czechoslovakia, and Poland, the RPO will fly to Russia early next month for ten concerts in Moscow, Leningrad, and Kiev under Sir Malcolm Sargent and Rudolf Kempe. Music by Walton, Britten, Vaughan Williams, and Delius will be strongly featured. After the U.S.S.R. comes the U.S.A. The end of September will see the RPO launched on a ten-weeks' tour of your East and West coasts. A schedule of sixty concerts includes a chain of concertos in which the solo parts will be taken by the orchestra's principals. CHARLES REID

### VIENNA

The big news in Vienna this past fall was the RCA Victor recording of *Tosca*. The engineering was entrusted to RCA's European affiliate, Decca-London, and the participants included Leontyne Price (*Tosca*), Giuseppe di Stefano (Cavaradossi), Giuseppe Taddei (Scarpia), the Chorus of the Vienna State Opera, and the Vienna Philharmonic Orchestra under Herbert von Karajan. When I arrived at an afternoon session, Vienna's Sofiensaal was crowded to bursting with rather breathless technicians, orchestra players, chorus members, and numerous "extras," all of whom seemed to know just what they were to contribute to the general pandemonium.

Eight closed-circuit television sets were in operation, and Karajan—wearing headphones he put on and off—was the only one, apart from the man in the control room, who knew what was going on away from the main hall. In a courtyard a howitzer roared—and was duly picked up by a Decca mike. In one (very live) room a second chorus was being fed into the final tape to achieve cathedral-like acoustics for the Te Deum; in another room, stage band and organ

were being picked up. Far off, from an obscure chamber, the sound of a deep bell was being wafted towards the control room, while in a side box earphoned percussionists whammed more bells. As for Karajan and the singers, they were producing a spine-chilling sound—that silken, gorgeous tone for which the conductor is justly famous. Price was in top form, and Di Stefano, whose voice has had its ups and downs lately, sounded like every great Italian voice rolled into one. *Tosca* should be a great recording.

**In the Continental Manner?** Leaving the session, I managed to crawl safely past a vast array of cables, equipment, and their caretakers—and then promptly got lost. Getting lost in the Sofiensaal is easy: all you have to do is to make a wrong turn, and you land in a cellar where people are eating goulash. On this occasion I sniffed the goulash, decided I wasn't eager for any, and turned up a flight of stairs which looked as if it might lead to escape. I reached the top and saw through an open door a table set out with whisky, soda, and glasses, and seated near it the kind of blonde aptly described as "gorgeous."

Well, I said to myself, the Sofiensaal has everything. To the blonde, I said: "Where am I?" She thought this query over a while, and then replied, in slightly Viennese English, "This is the Decca flat." "The what?" I goggled. "The Decca flat," she repeated, apparently convinced that she was talking to someone demented. Obviously, the conversation had to be focused a little. "The Decca people live here?" I pressed on. She sighed: "Yes, the Decca people live here." "Do you live here, too?" I asked. "Sometimes," she added, edging towards the phone. "It's all right, I'm leaving," I told her, and I did.

When I finally got out on the street, I noticed a deathly silence. Two policemen were rerouting all traffic away from the Sofiensaal. Man, those Decca people!

H. C. ROBBINS LONDON

### HAMBURG

Two years ago the big recording firms in West Germany set up a central coordinating organization (the "Bundesverband der Phonographischen Wirtschaft"), under the direction of Walter Facius, a long-time expert on the problems of the recording industry. Recently, I met Herr Facius at his offices in a Hamburg suburb for a chat on the current state of Germany's record business. The picture he gave me suggests that the boom of the Fifties has quite definitely subsided.

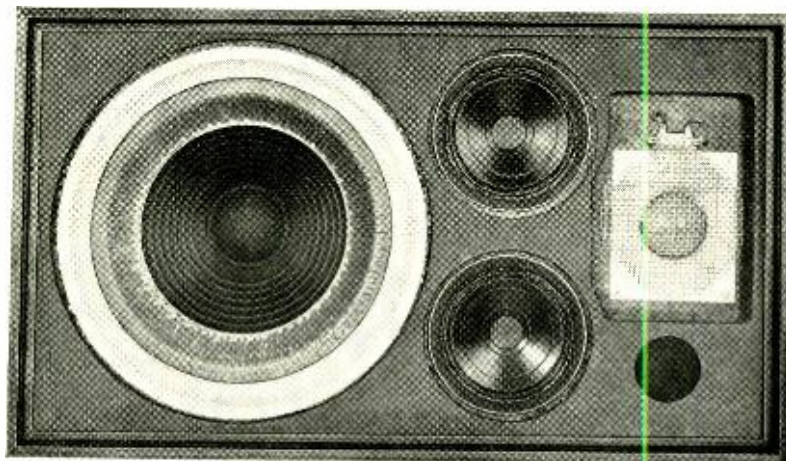
While sales of 12-inch discs increased by some 10% during the first half of 1962, the sale of records in general fell off by about 2%. Furthermore, interest in stereo recording has advanced a good deal more slowly than expected. Although sales of stereo records during the first six months of the year rose

*Continued on page 28*

HIGH FIDELITY MAGAZINE

**“Over-all, I would rate the XP-4A as one of the best, most truly musical reproducers available today.”**

—JULIAN D. HIRSCH \*



\*Noted equipment reviewer, in a lab report published in the December, 1962, HiFi/Stereo Review. Writes Mr. Hirsch: "Inside... the XP-4A is quite unlike any of the other speakers it resembles externally... proved to be an unusually wide-range, smooth system... the response was virtually flat from 5,000 cps to beyond the limits of audibility... Tone-burst tests showed very good transient response... in listening tests, the XP-4A... was almost neutral in character, very smooth and natural-sounding... had an especially fine and satisfying presence... a healthy amount of undistorted output in the 30-to-40-cps range... The XP-4A is priced at \$199.50."†



Larger photo shows speaker with grille cloth removed; smaller photo with grille cloth in place.

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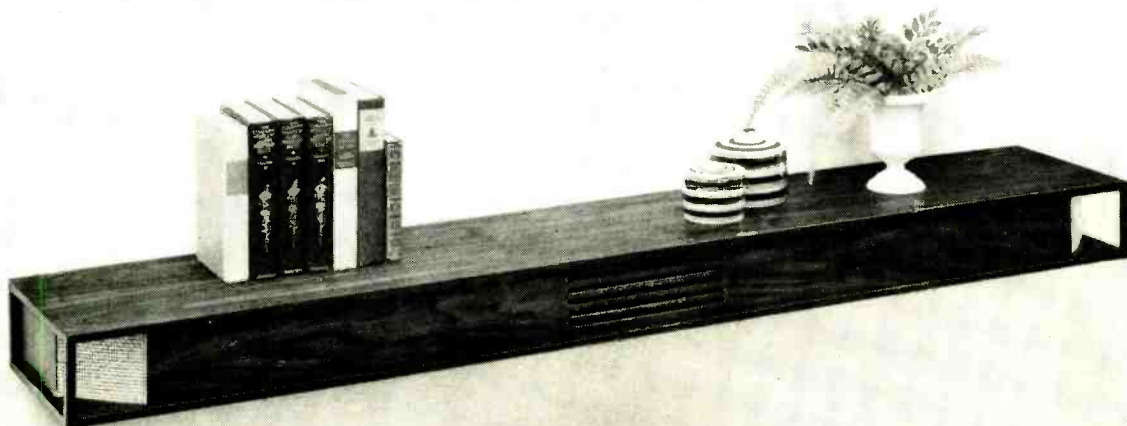
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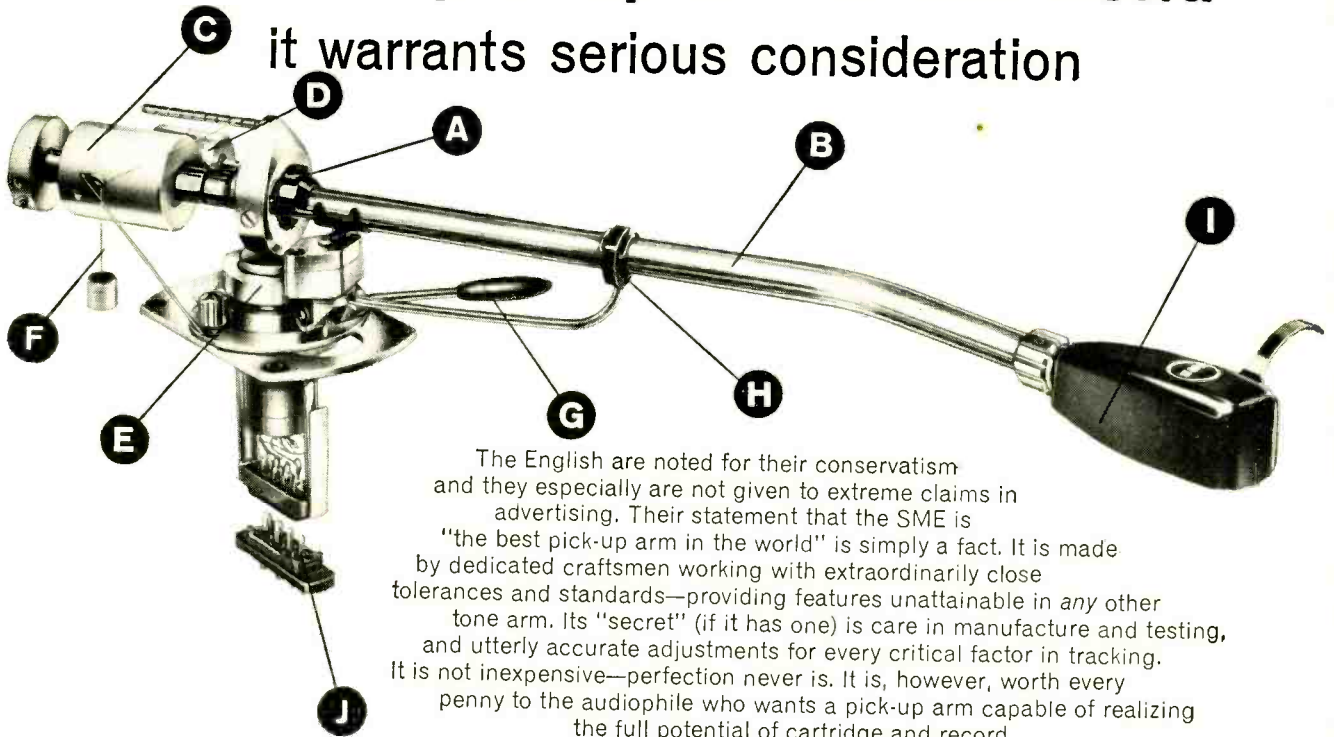
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**SHURE SME DESIGN FEATURES**

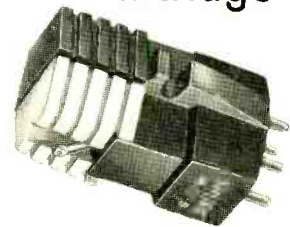
- A.** Virtually frictionless knife-edge bearings. Pivot friction is less than 20 milligrams, horizontal and vertical!
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New This Month

ERNST HAFLIGER: BACH & HANDEL ARIAS. Arias from Mass in B Minor, "Julius Caesar," "Xerxes," Cantata No. 189, others. Munich Bach Orchestra cond. Karl Richter, with leaflet of texts.

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VERDI: DON CARLOS - HIGHLIGHTS. Antonietta Stella, Fiorenza Cossotto, Boris Christoff, Flaviano Labo, others; La Scala Chorus & Orchestra cond. Gabriele Santini, with leaflet of texts.

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ANTONIETTA STELLA: OPERA ARIAS. Arias from "Norma," "Turandot," others. Chorus & Orchestra of Florence May Festival cond. Bruno Bartoletti, with leaflet of Italian-English texts.

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SCHUBERT: DIE WINTERREISE. The Complete Song Cycle. Hans Hotter, Baritone; Erik Werba, Piano, with booklet of notes & texts.

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NOTES FROM ABROAD

Continued from page 28

parts of France will participate. Again, extraordinary methods had to be adopted for a recording of Gregorian Chant at the Convent of Varesell in Westphalia last summer. It turned out that the order's strict rule forbade the presence of men within the cloister. Archive has no female recording engineers, but the Mass for Pentecost will soon be in the shops. Just how the problem was solved, Professor Hickmann flatly declined to say.

Other items on Archive's agenda include secular works by Machaut with Ernst Häfliger as soloist, Renaissance music played by the Viennese ensemble Concentus Musicus, and, notably, music of a kind which everyone familiar with Die Meistersinger may imagine he knows "by proxy" but which in fact is now being recorded for the first time: German Meistersong, as practiced by Hans Sachs, Vogelsang, Beckmesser, and their guilds. KURT BLAUKOPF

PARIS

Apparently Pathé-Marconi has a sensitive finger on the public's pulse—or at least on HIGH FIDELITY's public's pulse.

Last October this magazine printed a letter from a reader in Puerto Rico who wished that Samson et Dalila could be "brought to life by mezzo Rita Gorr." EMI's technicians had their microphones installed in the Salle Wagram (which had just finished echoing to Boris Godunov) before the wish was off the press, and the recording (Angel label) should soon be available in the United States. Mme. Gorr's Samson is Jon Vickers. Ernest Blanc is the High Priest of Dagon. Georges Prêtre conducts the Paris Opéra orchestra.

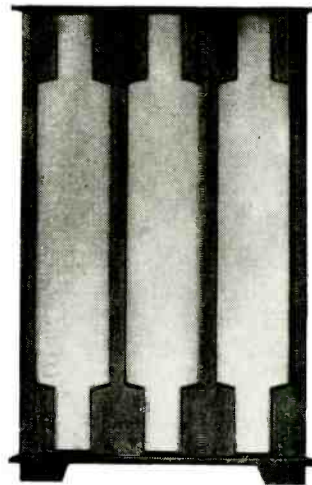
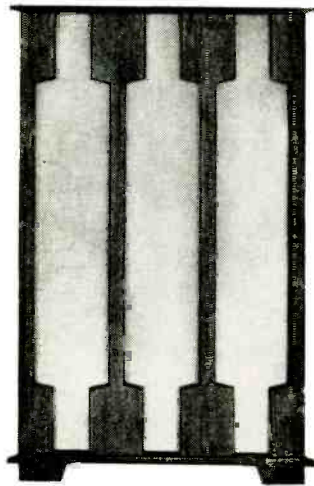
Test Case. Georges Auric, the new administrator of the Opéra, is deep in the difficulties which have defeated all of his recent predecessors. He has discovered that most of his best singers have contracts for outside engagements, and that some of his least talented are the most solidly entrenched at the Palais Garnier. The musicians' union balks at increasing rehearsal time, and insists on a quota on the number of foreign artists who may be employed. Auric's strategy so far has been to alert the public by proclaiming that everything is much worse than he had imagined last June, when he took over. He has also let it be known that he regards Wozzeck, which he has scheduled for next fall (with Pierre Boulez conducting), as a question of confidence, in the parliamentary sense. No Wozzeck, no Auric.

More Fauré. Last year Gabriel Fauré's Requiem was recorded in Paris for Angel, with Victoria de los Angeles and Dietrich Fischer-Dieskau as soloists, and just recently Capitol released a version with

Continued on page 34

HIGH FIDELITY MAGAZINE

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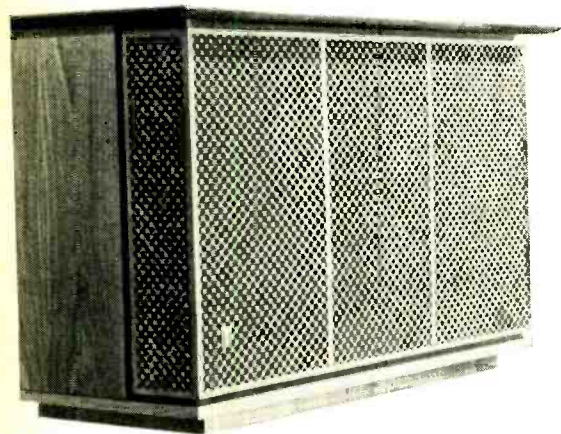


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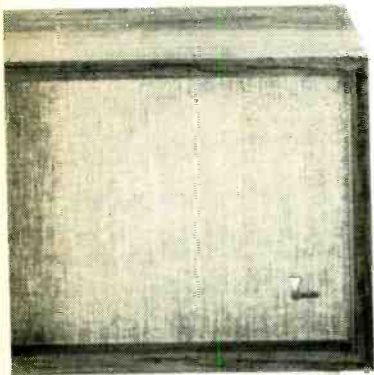


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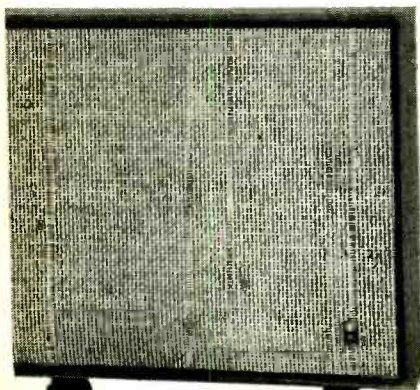
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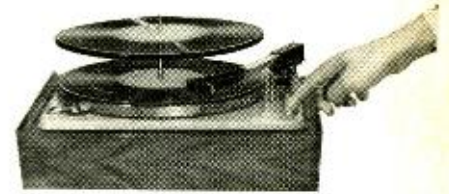
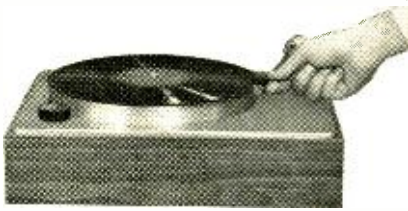
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CIRCLE 73 ON READER-SERVICE CARD

## NOTES FROM ABROAD

*Continued from page 22*

by 19%, the relationship between sales of stereo and monophonic discs remains disappointing. According to Facius, less than 2% of the German record buyer's budget is being earmarked for stereo recordings. (This is no doubt closely connected with the fact that the "German High Fidelity Institute" has been making relatively little progress in winning over the public to the cause of stereo reproducing equipment; it is hoped that the magazine *HIFI-Stereo-Praxis*, which began publication just a year ago, may help matters.) Clearly, monophonic recordings enjoy pride of place. I understand that among subscribers to Deutsche Grammophon's recently announced series of the complete Beethoven symphonies conducted by Herbert von Karajan, those electing the monophonic versions form an overwhelming majority.

**No Poor Relation.** Present market trends may be a source of anxiety to Deutsche Grammophon's head office, but they don't seem to worry Professor Hans Hickmann who is in charge of the company's Archive Production. "My department is considered DGG's poor relation anyway," Professor Hickmann remarked. Actually, he was referring only to the modesty of his own budget in comparison with the awe-inspiring amounts that his colleagues are allowed to invest in operatic and orchestral recordings. Everyone at DGG is very well aware that the Archive recordings, far from bearing the hallmark of "poverty," add considerable luster to the reputation of the firm as a whole, and no curtailing of this series is in prospect.

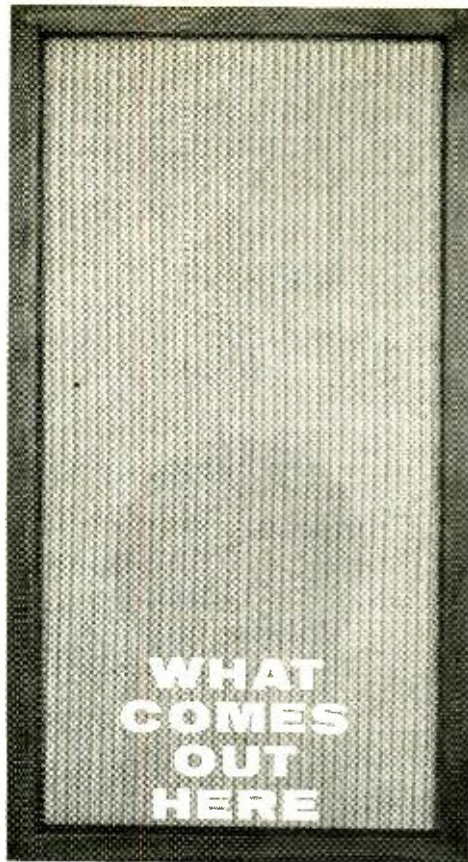
A case in point is the recent recording of Christmas music by Michael Praetorius (1571-1621)—one of the most elaborate projects yet undertaken by the Archive Production. Four choral groups and fifty instrumentalists were used, and every effort was made to achieve the sound Praetorius intended. "The seating plan for the orchestra and singers," Professor Hickmann explained, "was drawn up in accordance with contemporary reports, and historically authentic instruments, such as whole groups of lutes and various types of organs as well as clarini, were of course employed." The apparent tastes of German discophiles notwithstanding, Professor Hickmann is convinced that stereo is absolutely essential to music of this kind.

**Of Choirboys, Convents, Etc.** The preparation of Archive discs always includes thorough research, and it often entails activities of a kind not originally anticipated. For instance, in order to find a boy with a voice suitable for the descant of Guillaume de Machaut's *Messe de Notre Dame* (to be recorded this spring in Paris, with Jacques Chailley conducting) DGG is arranging for a competition in which young choristers from various

*Continued on page 30*

HIGH FIDELITY MAGAZINE





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ON  
WHAT  
GOES  
THROUGH  
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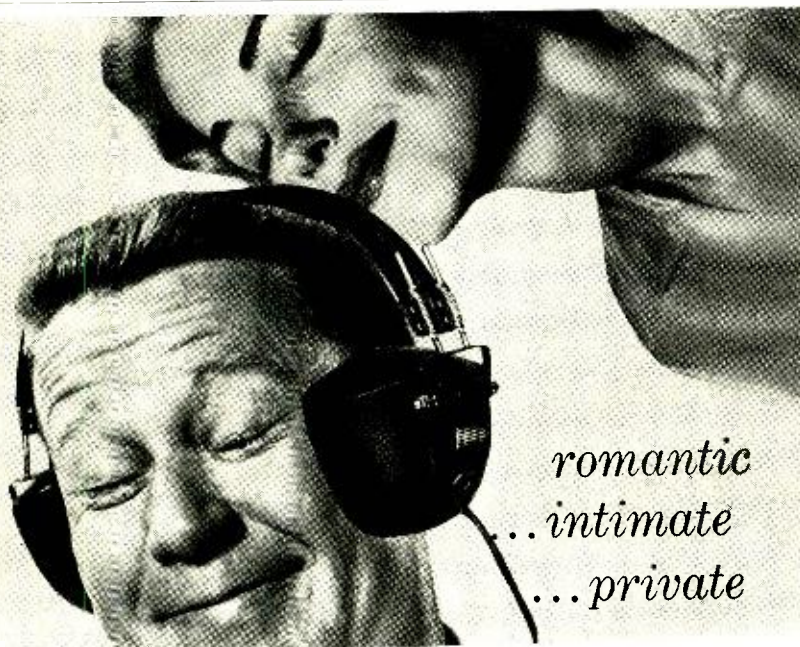
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## NOTES FROM ABROAD

*Continued from page 30*

the Roger Wagner Chorale (reviewed in this issue, p. 68). Now another edition has just been issued by Erato, one of the most active of the smaller French firms (its discs are occasionally brought out in the States on various labels, but the arrangements are pretty fluid and you may have to import). This time the baritone is Bernard Krusyn. Louis Frémaux conducts the Monte Carlo Opera Orchestra, the chorus is the Chorale Philippe Caillard, and Canon Henri Carol plays the organ. But what puts the Erato version in a special category is the fact that the soprano part is taken by a boy, as Fauré intended it to be. He is Denis Thilliez, a marvelous youngster from a church in the Paris suburbs. The notes accompanying the disc were written by Louis Aubert, who recalls having sung the soprano part in one of the first performances of the work, at the Madeleine in 1888.

**Historical Monument.** The Cathedral of Saint-Pierre at Poitiers is a fascinating building in which one can observe the development of French church architecture from the twelfth to the sixteenth century. Perhaps the most interesting thing in it, however, is the organ, built between 1786 and 1789 by a member of the great Clicquot dynasty of designers. This instrument is the only baroque-classical organ in France that has never been tampered with by romantic restorers, and its sound is thus a bright baritone—about as far as one can get from the one-man-band sort of thing. You can hear it on a disc soon to be released by Lumen. Michel Chapuis, the organist at Strasbourg, plays an anthology of little-known pieces by André Raison (d. 1719), Jean-François Dandrieu (1682-1738), and Jean Adam Guilain (early eighteenth century).

**New Label.** André Charlin is the dean of French sound engineers. He obtained his first patent—for a speaker—in 1922, and he was experimenting with stereo effects, in movie houses, before World War II. In 1949, as chief technician for Oiseau-Lyre, he produced France's first microgroove disc (Couperin's *Apothéose de Lully*). Since then, his laboratory and recording center on the Avenue Montaigne have been used at one time or another by nearly all the record companies in Paris. Now, wise with the experience of forty years (and with just a touch of the crankiness all pioneers seem to have), he has started to make records under his own name.

All M. Charlin's releases are compatible mono-stereo discs. "Compatibility," he says, "is just a matter of getting the phases right." If so, why don't other firms go compatible? "Perhaps," he says, "they don't know how." A good example of the results he achieves is his recording of the Vivaldi Concerto for Four Violins, with Bach's arrangement for four harpsichords on the outside, played by the Angelicum Chamber Orchestra of Milan.

Roy McMullen

HIGH FIDELITY MAGAZINE

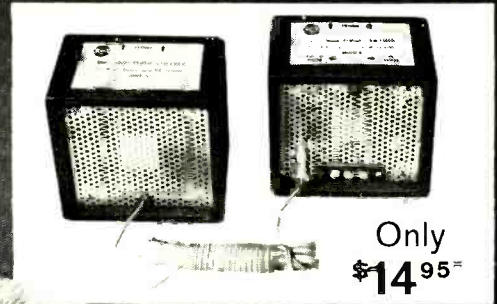
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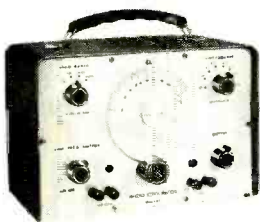
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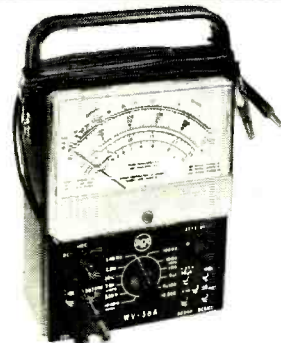
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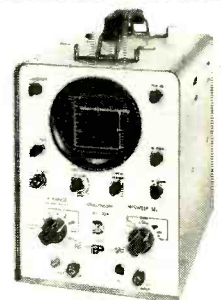
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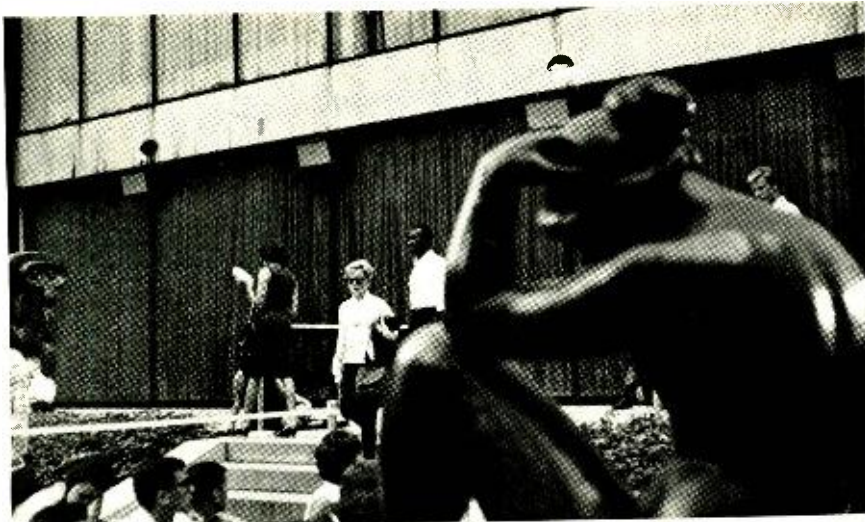
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AR-2a loudspeakers in the background, a Maillol bronze in the foreground

Even a jazz band isn't loud enough to fill the sculpture garden of the Museum of Modern Art, where a series of concerts was given this summer. An amplifying system was needed that would preserve the natural quality of the live instruments. Mechanical "public address" sound would not do.

## AR and DYNAKIT at NEW YORK'S MUSEUM of MODERN ART

The audio components chosen for the job — eight Dynakit Mark III amplifiers and eight AR-2a loudspeakers — are often used professionally because of their high quality, but they are designed primarily for home high fidelity systems. They are in the low-medium price range.

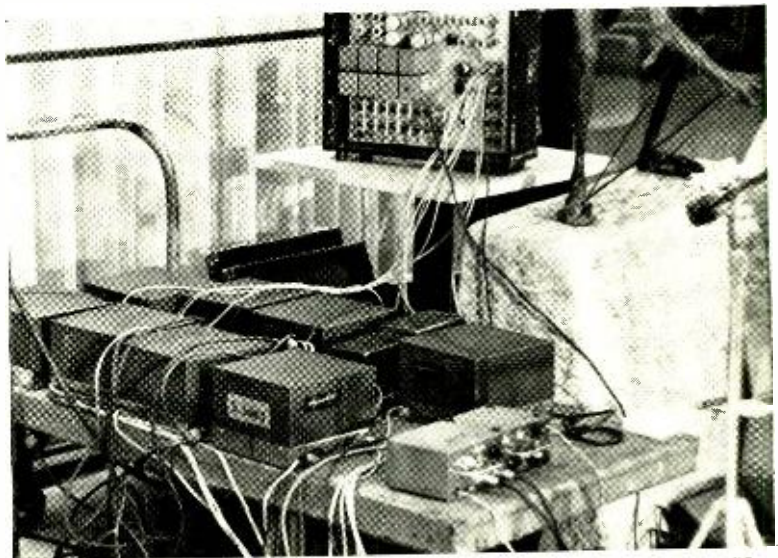


The Gerry Mulligan quartet

Concert reviews don't usually include references to electronic equipment. A review in the New York Herald Tribune congratulated the Museum on its "superb new sound system."

**AR SPEAKERS and DYNAKIT AMPLIFIERS** may be heard together at AR Music Rooms, on the west balcony of Grand Central Terminal and at 52 Brattle Street in Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

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Photos by Jack Bradley

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HIGH FIDELITY MAGAZINE

## Glad Welcome to the Bard

WE HAVE A FEELING of mild astonishment as we regard the lead article of this issue and realize that our magazine—normally devoted so largely to music and in particular to recorded music—now finds itself presenting a full-scale treatment of the plays of William Shakespeare on microgroove. As recently as five years ago, a Shakespeare discographer would have found precious little material with which to work; today, we have the prospect—well on the road to fulfillment—of having available on disc every word written by England's greatest playwright (*pace*, G.B.S.) and poet. By setting the needle on the record, the gentleman in Bozeman, Montana, who has never seen *King Lear* and the gentleman in New York City who has never seen *Timon of Athens* can approach the plays in a way that no reading of the texts could make possible.

Obviously, this is all to the good, and more good will come of it. While the present activity in the recording of Shakespeare is clearly an outgrowth of increased activity in stage production of his plays, it is inevitable that the recordings will in turn stimulate fresh theatrical effort, just as the "rediscovery" of certain musical works by their appearance on discs has led to their revitalization in the opera house and concert hall. Soon, however, the Shakespeare recording projects will come to a rather awkward bend in the road. The time is not distant when the last play, the ultimate sonnet, is engraved and marketed. What then? It hardly seems likely that recordings of Shakespeare plays will, like those of Beethoven symphonies, proliferate indefinitely, for whatever the current interest in these works, they are not likely to acquire wide popular appeal as home entertainment, and a particular performance of a play (even a brilliant one) tends to pall after repeated hearings.

In consequence, it would seem that care and imagination in the recording of Shakespeare's works are perhaps even more important than in the recording of Mozart's or Verdi's. We believe that there are some basic goals towards which recording directors and producers might quite consciously work. The first could be the preservation of the really memorable performances of our time—this remains a primary function, and even duty, of the recording

industry. The second could be the evolution of a really convincing format for presentation of drama on records. This involves many of the aesthetic problems that have been encountered in the production of opera on records—those of perspective and consistency of viewpoint in staging, for example. (Should close-ups be permitted? If so, under what circumstances? Is a naturalistic illusion—real waves on real rocks, real birds singing in a real outdoors—the most convincing, or are studio effects more persuasive?) It might also include an increasingly imaginative use of music and other accompanying effects—the blare of the trumpet and the thud of the drum before and after each scene can become merely a fatiguing element, rather than something that moves the drama forward.

We might also note that the very actors and techniques that make the best effect in the theatre are not invariably the most satisfactory for recording purposes. Today's stage productions do not rely upon monumental individual interpretations—they are dynamic and fast-moving, with the accent on ensemble playing and the realization of a strong directorial concept. Somehow this approach ought to be reflected in at least some of the recordings, if only for historical purposes (and it often is); yet the style of presentation must be conveyed by strictly aural methods—which means through speech alone. When one thinks of the productions that have recently made considerable impact, one realizes that they might make no great effect in purely aural terms. Yet surely the spirit of such performances should be captured.

Finally, we would hope that the creation of an "archive" of the plays does not become a strait jacket. To be able to look forward to a recording of *Titus Andronicus* is pleasant; but if no actor is available to bring it special illumination, perhaps we can afford to wait a few more years. Completeness is getting to be rather *de rigueur* in the construction of such projects; but a recording that presents an entire text while falling far short of a play's essential spirit can make no claims to completeness.

Meanwhile, a glad welcome to our Bard, and a salute to his champions on disc, who have already done nobly by so much of his work.

AS high fidelity SEES IT



By Edward Wagenknecht

# Here's Richness!

*A guide to Shakespeare  
on records.*

**T**HE ALLIANCE between Shakespeare and the phonograph is nothing new. Sir Herbert Tree made a series of recordings for HMV in 1906, and Ellen Terry did another in 1911. I have never heard, either on records or in the theatre, any reading of Falstaff's soliloquy on honor that has come within hailing distance of Tree's, either for rich variety of inflection or humorous unction, and Terry's recording of Ophelia's Mad Scene is still a heartbreaking thing to listen to, though it was made when she was sixty-three and with little attempt to differentiate between Ophelia's voice and that of Laertes. Early in the Twenties, Sothorn and Marlowe made a fine series for Victor (the most ambitious attempt up to that time), and in the last days of '78s there were, among other things, substantial albums of selections from the *Richard II* of Maurice Evans (Columbia) and the *Macbeth* of Evans and Judith Anderson (Victor).

Complete recordings waited, naturally, for microgroove, and recordings of twenty-six out of the thirty-seven



Culver Service

canonical plays are presently available in this country. Of the series recorded by the Marlowe Society of Cambridge University with the aid of professional players, which is sponsored by the British Council and released here through London Records, twenty-five have so far been released in the United States: *As You Like It*, *Coriolanus*, *Cymbeline*, *Hamlet*, *Henry IV, Parts 1 and 2*, *Henry V*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Richard II*, *Romeo and Juliet*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *The Winter's Tale*. Four of these—*As You Like It*, *Coriolanus*, *Romeo and Juliet*, and *Twelfth Night*—are duplicated in both the Dublin Gate series issued by Spoken Word and the Shakespeare Recording Society series, released through Caedmon. Caedmon also duplicates London's *Cymbeline*, *Macbeth*, *Measure for Measure*, *Othello*, *Richard II*, *Troilus and Cressida*, and *The Winter's Tale*, while Spoken Word duplicates *Julius Caesar*, *King Lear*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, and *The Tempest*. Both Caedmon and Spoken Word have sets of *The Taming of the Shrew*. In the commentary following I shall refer to these three major series as SRS (Shakespeare Recording Society), Marlowe, and Dublin Gate. The new Living Shakespeare series and the Spoken Arts series, which cut each play down to a single long-play disc, will be discussed later in this article. Other Shakespeare recordings, including RCA Victor's Old Vic albums made some years ago, will be considered mainly for illustrative and comparative purposes.

What may be said in general of the adequacy of Shakespearean performances on the phonograph? I should say that the complete recording of a Shakespearean play stands to the theatre performance very much as the complete recording of an opera stands to the performance in the opera house. What one loses in both cases is the action, the *mise en scène*, and, of course, the living presence of the performer, for which no substitute is known in any medium. But the loss is not, I think, proportionately greater with Shakespeare than with Verdi or Wagner, and it is considerably less than modern drama suffers. Although the art of the Shakespearean actor is certainly not exclusively an art of reading, Shakespeare does place a much higher premium upon reading than many modern playwrights do, and a Shakespearean actor who could not read would fail as egregiously as an opera singer who could not sing.

It is true that Shakespeare's plays accommodate themselves readily to elaborate staging, but it is also true that the more this circumstance is exploited, the further we get from Shakespeare. Today, the emphasis in the theatre is falling increasingly upon fidelity to Elizabethan standards, and the concentration on the texts of the plays which a recording imposes is not a severe limitation. All in all, SRS

is not merely making a virtue of necessity when G. B. Harrison declares in its behalf: "On the stage, the requirements of gesture, movement, voice projection, and costume must be considered. But in this recording, the voice and its subtle inflections are paramount. The intimacy lost in projecting for a theatre is renewed. The poetry is evoked without jeopardizing the dramatic action. And the action is purely that which Shakespeare licensed in the lines themselves, rather than the latter-day interpretation superimposed by a stage director."

Minor characters, to be sure, sometimes show a tendency to get lost in disc versions, especially at the beginning of the play, simply because actors are not there in the flesh to individualize them. And individual failures of casting, as in the Marlowe *King John*, where the women's voices sound too much alike, can be serious in recordings. For these reasons, among others, the listener should always have a printed text, though only Caedmon supplies him with one. The Old Vic *Macbeth* tries to guide the listener by adding to the dialogue a good many names and indications of relationships: thus Fleance's "Sir" becomes "Father," and when Banquo tells him to go to bed, he replies un-Shakespeareanly, "I will, my lord." The Old Vic *Hamlet* goes still further by using a narrator, not with outstanding success. But few listeners will be completely unfamiliar with the texts, and therefore these drawbacks do not loom very large. Among major events probably only the killing of Macbeth simply will not accommodate itself to an audience that hears but cannot see. I would add, however, that both Shakespeare and opera seem to me considerably more at home on discs than in films, for the latter is so fluid a medium that it cannot present either without distortion unless it confines itself to making a photographic record of a stage performance. What you lose when you take your Shakespeare on the phonograph is a loss in terms of simple subtraction; you are, as it were, a blind man in the theatre, but you do not have to submit to the play's being taken apart and rebuilt in another medium.

**D**UBLIN GATE uses Oxford and Cambridge texts; Marlowe uses the Dover Wilson text; SRS employs a text specially prepared by G. B. Harrison. George Rylands directs the Marlowe versions; SRS productions have been directed some by Howard Sackler and some by Peter Wood, and most of the Dublin Gate by Hilton Edwards or Anew McMaster. There are a few cuts here and there, generally unimportant: I have heard no *Macbeth* that includes the Hecate scenes, and the SRS *Shrew*, for reasons unclear to me, omits the Induction. Some of the early Marlowe recordings impressed me more as readings than performances, but if this was ever the Society's ideal it has certainly now been abandoned. Marlowe seems also to have given up its original system of suppressing the names of the players, for its latest sets do list the professionals involved (though without

matching up actor and role, a particularly silly and annoying compromise). The Dublin Gate recordings employ the superb actors from Dublin Gate Theatre and the Eamonn Andrews Studios, and from the beginning of its series SRS has used the star system for all it is worth.

Sound effects are employed for realism, for atmosphere, and (generally in the form of music) to mark transitions. Women weep off stage when the SRS Lady Macbeth dies, and in *The Winter's Tale* Baby Perdita cries and the bear roars. Launce's dog barks in Marlowe's *Two Gentlemen of Verona*, and coronation bells ring at the end of *Henry IV, Part 2*. Dublin Gate has bird song in the forest for *As You Like It*, and the sea surrounds Prospero's island in *The Tempest*. In the Old Vic *Macbeth* we hear the birds around Macbeth's castle and the bubbling of the witch's caldron, and there are crows in the wood when Banquo is murdered. In general, the music in the Shakespeare recordings is not very well performed, and the SRS use of gongs and cymbals to mark transitions in its recent *Coriolanus* is an experiment to be watched with interest.

The outstanding merits of the records, viewed as a group and described in general terms, are the good taste and high level of intelligence displayed. The players understand the text; they avoid rant and bombast, but they know how to read blank verse, and they do not pretend that it is prose. Naturally, one may raise specific objections here and there. It would, for example, have been a good idea to get Marlowe's *King John* cast together beforehand and decide how the French names should be pronounced. As it is, not only do the actors not agree with each other; they do not always agree with themselves. But this is a small matter compared to what we might have had and, in fact, did have not so many years ago.

The greatest general weakness is the same weakness that nowadays all too often accompanies fine intelligence in the theatre and the opera house—a certain lack of passion. At their worst the actors are overrefined and lacking in virility, and even when they are at their best, they will not often remind you of Coleridge's saying that to see Edmund Kean was like reading Shakespeare by flashes of lightning. It is a pity that passion and good taste do not always go together in the theatre, but the fact remains that they do not. As Jacques in *As You Like It*, Robert Mantell always read absurdly: "And the big round tears/ Coursed one another down/ His innocent nose in piteous chase." But for all that, his Lear was the most electrifying performance I ever saw.

There is no Robert Mantell on records, but it is fortunate that we can go part of the way back towards his time in the still available Columbia recording of the Paul Robeson—José Ferrer—Uta Hagen *Othello*. When presented on the stage in the Forties, this production was regarded as one of the sensational successes of Shakespearean acting history;

less than two decades later, the records stand as a monument to the taste of an era we have already outgrown. No responsible producer would now butcher the text of any Shakespearean play as *Othello* has been butchered in this recording. Nearly all the speeches of any length have been purged of much of their rhetoric. There are long cuts in Act II, Scene 1 and Act V, Scene 2, and the first scene of Act V has been eliminated altogether. There are minor modifications and rearrangements too, and there are no indications of scene changes and no bridges between scenes. Yet this is an exciting, impassioned performance, a performance of stars. Of course, Robeson had a tremendous advantage over other Othellos in his magnificent vocal equipment; whatever his limitations as an actor, he could and did command the nobility of utterance which the role demands. But this alone does not explain the greatness of the recording. One may take exception to any one of a dozen points in the performance of all three principals, but I cannot see how any listener could possibly be bored.

An exception to what I have said about the comparative lack of passion in the modern recordings must be made for Hilton Edwards' Dublin Gate productions. Edwards himself, Micheál MacLiammóir, and Daphne Carroll (to name no more, though more are worthy to be named) are great and astonishingly versatile artists. To hear Edwards as Prospero, where he strikes the note of exaltation from the beginning (and surely no reading of the revels speech could be nobler than his), and then to turn to his Bottom is an astonishing experience. MacLiammóir, as Oberon, Caliban, Petruchio, and others, is equally gifted. Miss Carroll brings to Titania a fairy voice and finds a touching otherworldly delicacy for Miranda. In such roles as Celia (*As You Like It*) and Hero (*Much Ado*) she belongs, on the other hand, altogether to this world, but there is no danger of confusing one character with another. Here is no attractive young woman marketing her own personality under different labels but a gifted actress presenting wholly different characters.

**I**F THE Marlowe, SRS, and Dublin Gate productions correspond to complete operatic recordings, then the Living Shakespeare (available by mail order only, from 100 Sixth Ave., New York 13, N.Y.) and Spoken Arts discs correspond to operatic excerpts. Living Shakespeare has issued so far one set of five records (*Hamlet, Othello, Macbeth, King Lear, and Antony and Cleopatra*). The acting version, a good one, prepared by Bernard Grebanier, is included, along with the complete text. To listen to these records with enjoyment, the Shakespearean must accustom himself to the thought that he is going to hear *Lear* without the Gloucester story, that there will be no Roderigo in *Othello* and that Cassio will get drunk only in a summarizing, bridging sentence spoken by a narrator, and that there will be no drunken Porter in



*Macbeth*, where poor Gruach will sleepwalk all by herself, unobserved by the Doctor and the waiting Gentlewoman. Yet some measure of continuity has been preserved; not even the *Hamlet*, where the great length of the play makes condensation most difficult, is simply a series of selections.

The casts are star-studded: John Gielgud (Othello); Ralph Richardson (Iago); Donald Wolfit (Lear); Michael Redgrave (Hamlet, Macbeth); Peter Finch (Antony); Vivien Leigh (Cleopatra); and Barbara Jefford (in no fewer than four roles, of which Lady Macbeth is much her best).

The "dram of eale" in the Living Shakespeare is the music. The anonymous musical director not only offends with supremely cacophonous and altogether unsuitable prologues and transitions, but he has insisted upon employing his non-music, married to excruciating sound effects, as background to the action itself: thus, Othello kills Desdemona to jungle drums, the Ghost makes his communication to Hamlet against burbling water, and Polonius bids farewell to Laertes to the sound of screeching sea birds. The only sensible sound effect in the whole set is the use of bagpipes off stage during the second act of *Macbeth* to suggest the feast at which Duncan is regaled while his host plans his murder.

A far superior set of single-disc productions has been issued by Spoken Arts. Four of these—*Romeo and Juliet*, the two parts of *Henry IV*, and *Henry V*—are Swan Theatre productions. The *Romeo and Juliet* is mediocre, but the historical plays are much better, and the director, John Blatchley, makes a really fine Falstaff. But the real treasure-trove is in the Edwards-MacLiammóir series, like the Spoken Word recordings produced by Dublin Gate: *Hamlet*, *Julius Caesar*, *King Lear*, *Macbeth*, *The Merchant of Venice*, and *Othello*, which are almost consistently magnificent. Edwards' Iago in *Othello* is to me the only wholly believable performance of the role on records, and I have never in my life heard an actress pack more glory and heart-break into four simple words than Daphne Carroll gets into Cordelia's "No cause, no cause." Miss Carroll is also a fine Desdemona in the *Othello*



Marlowe Society members record in Cambridge.

record, though she is handicapped by the omission of one of Desdemona's finest scenes, the one in which Othello treats her as if she were a harlot in a brothel. Sybil Thorndike's son Christopher Casson is equally effective in such varied roles as Julius Caesar and the Fool in *Lear*; he is also responsible for the music in all the Dublin Gate productions.

In some cases, the devout Shakespearean will not be able to choose between these single discs and the complete Dublin Gate production. Will you have McMaster (Spoken Word) or MacLiammóir (Spoken Arts) as Hamlet? McMaster (SW) or Edwards (SA) as Brutus and Lear? For myself, I must have both. But if there are better actors in the world than these Dublin Gate people, I very much wish that I knew where they are hiding themselves.

**O**UTSIDE OF the Dublin Gate principals, I should call Sir John Gielgud the outstanding actor currently recorded thus far. Although I am less enthusiastic than many about his Shakespeare recital, issued by Columbia on two discs as "Ages of Man" and "One Man in His Time," at its best this is very fine—the selection from *Lear*, for example, being so magnificent that we should insist upon Sir John in a complete recording. As for his Hamlet (RCA Victor), that interpretation needs no praise from me or anybody else at this date. His Richard II (SRS) is fine too, basically the same in concept as that of Maurice Evans but superior, I think, in execution because less showy and tricky; and if his Angelo and his Leontes in *Measure for Measure* and *Winter's Tale* (also in the SRS series) do not quite reach this level, they represent distinguished acting. Only his Othello, in the Living Shakespeare set, is, it seems to me, unsatisfactory; Gielgud understands the role, of course, but he simply cannot command the animal force which its successful rendition demands.

Gielgud was clearly miscast as Othello. One would have thought Alec Guinness even more miscast in the Old Vic *Macbeth*, yet he turned in a much superior performance. Guinness' *Macbeth* is, to be sure, a tour de force, for he is necessarily inadequate in the robust passages, as in the banquet scene and in Act V. But he is very subtle and dangerous in the scheming and conspiratorial scenes, and no other *Macbeth* I know has been so successful in projecting the fey quality of the character.

The SRS *Romeo and Juliet* is an odd set in that instead of having, as it needs, a great Romeo and Juliet, it has only a great Juliet (Claire Bloom) and Nurse (Edith Evans). If a young actress wishes to understand what it means to grow into a role—or, in other words, to be an artist and not merely a performer—she could hardly do better than compare Miss Bloom's work here with that in her earlier recording (still to be had from HMV). Miss Bloom has the most beautiful voice and impeccable diction of any young actress of our time; she ought to be used in recordings of all the Shakespearean roles she enacted at the Old Vic. *Continued on page 106*

# A Fat Knight and His Music



**Sir John Falstaff has inspired some glorious music—from composers as diverse as Verdi and Elgar.**

VERY OCCASIONALLY, when a writer begins a new piece of work, there occurs one of the most thrilling and remarkable things in the psychology of creation: a minor character springs suddenly to gigantic life and overruns the whole. There is probably no surer sign that genius is present.

When Shakespeare began *Henry IV* he had before him a story too lacking in strong protagonists and great events to be really dramatic: on the usurped throne sat a king too commonplace for interest, in whose cause there was just enough right to give him the odor of legality and just enough injustice to prevent his assuming a heroic role; Henry's troubled reign contained no grand climactic incident, merely a series of spasmodic rebellions, the usual border skirmishes with Scot and Welshman. Shakespeare seems to have tried to solve his problem by sketching in a little of the sociological background, and set about creating a rabble of whores and highwaymen, drunkards, clowns and yokels. One of these vagabonds was a gross, unprincipled old man who turned out to be England. Out of his ancestral shades of Lob-lie-by-the-fire and Sweet Puck, out of the endless, nameless obscurity of the ill-used English people, out of the scent of herbs hung from the beams of country cottages, this monstrous man arose and took revenge for the folk of the nook-shotten isle, turning all to a merriment, eternal champion of the wry, humorous, conspired against, undefeated common people. In his presence is pomposity abruptly deflated, the sword turned into a clown's staff, the insane ambitions of humorless men drowned, like Clarence, in a butt of malmsey.

There are certain huge archetypal figures in literature each of whom offers an aspect of the

European character writ large: Faust; Don Juan; Don Quixote; and Falstaff. All have attracted magnificent music, and of them all Falstaff is essentially English. His character is immensely complex, his final aroma both huge and subtle, his ultimate significance vast and mysterious. Let us examine the music that has been written around him, and discover how far various composers have penetrated into his secret, how far they have illumined it.

While in *Henry V* the very mention of Falstaff lights up the stage, and he shines glowingly in a friend's account of his last hours, the great Falstaff is found only in the two parts of *Henry IV*. *The Merry Wives of Windsor*, whether by reason of being written to royal command or no, is an anticlimax: in it Falstaff appears only as a buffoon, his wit diminished, his mighty overtones vanished. Only in the actual site of the last act—Herne's Oak in Windsor Forest—and the horns that crown the hero at the close do these elusive overtones momentarily appear. It is *The Merry Wives*, however, that first interested composers.

The earliest opera to be derived from these plays is Salieri's of 1799, and it is not very good. Significantly, it is a straight version of *The Merry Wives*, with Falstaff further diminished by perfunctory music and portrayed as an offshoot of the old Italian comedy. Perhaps he is; this was one of the many diverse traditions that went into his making. But it is only one; and Salieri's simple *Pantalone* is not nearly Shakespeare's complex Falstaff. Then, in the middle of the nineteenth century, we have two operas close in date—Balfe's *Falstaff* in 1838, and Nicolai's *Merry Wives of Windsor* in 1849. The former was never popular and has not survived, but Nicolai's

work is another story. The very opening of the familiar overture establishes the true atmosphere, for it is taken from the music to the scene at Herne's Oak in Windsor Forest and describes the enchanted moonlight—and very aptly too. Not only is the cello tune under shimmering strings a fine one in itself, but no later composer has escaped its influence: this ambling mock-chivalrous tune is the prototype of all the fat cello tunes that have been used to portray Falstaff in later music.

In fact, Nicolai's gentle romantic opera seems to have influenced in one way or another all later Falstaff music. In common with much other music of its time and country it combines very fetchingly the more domestic German muse with a modified Italian idiom. Although in its pages Falstaff is merely a shadow of himself—he has conventional drinking songs, but nothing of that matchless repartee which makes him what he is—this is the first time a composer has given us even the shadow. Nicolai has caught some of the overtones, especially in the last scene, which Verdi remembered when he came to write his *Falstaff*. The great point is made that Falstaff's thoroughly disreputable activities have about them an air of life and the broad fields; he may be outrageous, but he is the reverse of sinister. In fact he acts as a corrective to that more sinister form of delinquency which disguises itself as respectability. He is Tartuffe in reverse, and in the presence of his colossal humbug no humbug can live. He is not only witty in himself, but the reason that wit is in others; and however primitive Nicolai's opera may be, it at least makes the point that Falstaff's thoroughly illicit machinations are the cause of the triumph of youthful love.

"Panting time toils after him in vain," wrote Dr. Johnson of Shakespeare. It is only since the death of Berlioz that *Romeo and Juliet* is given as Shakespeare wrote it, and not "*avec le dénouement de Garrick*," and it was not until the end of the nineteenth century that music became complex and subtle enough to deal with Falstaff's disconcerting ambiguities. Since 1892 there have been four works about Falstaff, two of which are arguably their composer's masterpieces. Let us get the two less successful ones out of the way first; they are instructive in a negative kind of way. Both are operas: Vaughan Williams' *Sir John in Love* and Holst's *At the Boar's Head*. The Vaughan Williams is simply not among this very uneven composer's best music. Furthermore, it is rootedly respectable. A respectable Falstaff, indeed! Holst, the intellectual, made no such mistake. He scored two vital points: he is the only composer to have used *Henry IV* as a libretto; and with something akin to genius he set the vocal parts to folk tunes whose original words are a witty commentary on the actual situation and the words being sung. This is clever, but there is the immediate disadvantage that one has to be an expert on English folk song or the point is lost. But Holst's work, for all its bewildering speed and rather precious cleverness, is less bowdlerized, has more of the real

**BY PETER J. PIRIE**



## A Fat Knight



Falstaff about it than Vaughan Williams'. Later on, Vaughan Williams was to catch the true Elizabethan flavor in his rowdy, riotous *Tudor Portraits*; but in the main his Elizabethan is too Victorian—"Stockbroker's Tudor"—to be convincing.

**T**HE FOLK SONG MOVEMENT in England was too late and too bloodless to capture Falstaff alive, even if it exhibited him stuffed; that violent joke is heard in all its enormity only in the works of two composers each of whom was in his time accused, like Falstaff, of vulgarity. Only Verdi the Italian and Elgar the cranky Englishman really portray Falstaff in the round, and in their way the two works complement each other. Although Elgar's is a symphonic poem and Verdi's an opera, they should be considered together, for each presents the huge figure from a different angle. Elgar detects the tragic undertone in the historic plays; Verdi transfigures the Merry Wives until they would hardly know themselves. Elgar dramatizes his own conflicts; Verdi is conscious to a degree. There never was such poised, controlled music as his *Falstaff*. The ancient veteran, all of whose work has been tragic and whose career began in daunting sadness, looks back on life from his eightieth year and to his surprise finds it good. That great and patient courage has matured into wisdom, his long experience has polished that rough diamond, his art, until it shines with facets to outface the sun. He takes his farewell with a shout of laughter. There was something tough and unbreakable about Verdi's genius that sustained him to the end.

Elgar's gift was more precarious, and subjected to more continuous strain than Verdi's. Verdi was born into a living operatic tradition, Elgar into a small, provincial, Philistine society that had yet to know even the very minor works of Parry and Stanford. There simply were no contemporary British composers, good or bad (the very elderly Cipriani Potter was to die in 1871, the last dim remnant of the diminished English muse of the Arnes). Mendelssohn's spirit held sway, the endless procession of great German composers continued in Europe until an Englishman might well exclaim with Macbeth, "Heavens! Will they stretch until the crack of doom?" and Handel was duly performed at the Crystal Palace with choirs of thousands. No one cared: so long as the English got sentimental church

music they were content. When the first Brahms-derived works of Parry and Stanford were performed they caused a mild sensation; there is nothing the English suspect so much as cleverness. And all this time Elgar fought for recognition. He was forty-five before it came; then Richard Strauss proclaimed him a master, on the strength of the Rhineland Festival's performance in 1902 of *The Dream of Gerontius*. The English Establishment at last felt that it was safe to patronize him, and loaded him with honors as if he were an unsuccessful general. What has this to do with Falstaff? Everything.

Let us pause here and consider the composer and his subject, and the mysterious bond that undoubtedly existed between them. Quite gratuitously, shortly before he died, Elgar asked Eric Fenby to tell Delius that he "grew more like Falstaff every day." What possible resemblance had Elgar—tall, spare, close-eyed with a curiously intolerant expression, military-mustached like the guards officer he closely resembled, respectable every inch of him—to Falstaff? Elgar's physical appearance has probably done his reputation as a composer considerable harm. Half of him was a morbid, sensitive, highly strung artist with more than a casual kinship with Mahler. To the end of his days he loved honors, and held the conventional opinions of a conservative Englishman; yet when he was elected to a university chair he used it for a ferocious attack on English Philistinism and respectability. This was in a series of lectures, and it is significant that no amount of warning from others, no promises by himself, no cast-iron set of lecture notes, kept him off the subject. Afterwards, in spite of himself, he was morbidly repentant, and suffered from a nervous collapse as a result. The war of 1914 saw him writing some very weak patriotic pieces, but also pouring out in his private letters an agony whose transparent devices, often manufactured to deceive himself, reveal rather than conceal how the war undermined all his self-deception, all his conventional beliefs. The real Elgar was in his letters, as it was in his music, rather than in the public image. The public who loved *Pomp and Circumstance* were bewildered by his great tragic Second Symphony.

Elgar wrote *Falstaff* in 1913, the last year of the old order. The silly occasional works he wrote during the war, his own intense psychological conflicts, the death of his wife in 1920, silenced him. He lived another fourteen years after 1920, the years in which a great composer usually produces his best music, but there is nothing, except the pathetic sketches he made when he was already dying. The conflict in Elgar's mind is expressed in *Falstaff*, and once more this protean figure acts as a touchstone to reveal men to themselves.

**E**LGAR'S *Falstaff* is perhaps his masterpiece. It is obvious from everything that Elgar wrote about his work, and his copious reading in Dowden, Deighton, Morgann, Branden, Hazlitt, et al. that he understood

Falstaff—that he saw the legendary nature of the man, his utter Englishness, and his extra dimension, starkly projected at the climax of the score. Apart from the slight, lovely, unbearably sad Cello Concerto and the tired chamber works of 1918 it is his last large-scale composition. Written in elaborate sonata form, and scored vividly and magnificently for the Richard Strauss orchestra, it bears comparison with any symphonic poem by Strauss, but is so subtle and complex that it remains music for the connoisseur. It covers the historical plays, and thus Falstaff's life from the time we first see him at the tavern in *Henry IV* until his death in *Henry V*, but not the Falstaff of the *Merry Wives*. Elgar remembers Nicolai in the opening theme, the first subject, which represents Falstaff himself. It is a fat cello theme, rolling and formidable; shortly after comes a suave cantabile tune for Prince Hal. Two important things may be said about this tune: first, it is odd that Prince Hal, who is shown in *Henry IV* as riotous, witty, and noisy, should be depicted by so smooth, slightly sentimental, and gentle a tune. But the reason for this is revealed at the end of the work. The second point is that at this stage in his career Elgar was almost incapable of writing this kind of tune in this kind of psychological situation without heading it "*Nobilmente*"; but here some deep inhibition prevents him. He does not award his accolade. There are many other themes of an incidental nature, including some characteristic cackling for the women of the inn. Conspiratorial music of great vivacity depicts the episode of Falstaff's discomfiture over the ill-gotten treasure, and two clever transformations of the Falstaff theme depict the old scoundrel running for his life, and, blown up to wheezy dimensions, bragging about it all afterwards.

But the charm of the lengthy development section is undoubtedly the two "Dream Interludes." The first is introduced by some magnificent writing for bassoon, giving pictorial life to Falstaff falling asleep behind the arras; asleep, he dreams of his youth, when he was page to the Duke of Norfolk. This corresponds with Verdi's "*Quand' ero paggio*." It is a violin solo of poignant eloquence, and its wistful Englishness looks back to Elgar's own youth, before one side of his character took hold of the respectable cap-touching Victorian plebeian that was his other half and drove it protesting into a struggle with the very people he respected, a struggle that broke him, although (or perhaps because) he won it. Cheerful outdoor music links the two interludes, with a lovely tune in Elgar's dotted crotchet vein that is full of the singing lanes of England. When we reach the second interlude, we are among the sleepy country smells and sounds of Shallow's orchard in Gloucestershire. From this pastoral peace the climax erupts with first a cartoon by Rowlandson, and then the node of the tempest.

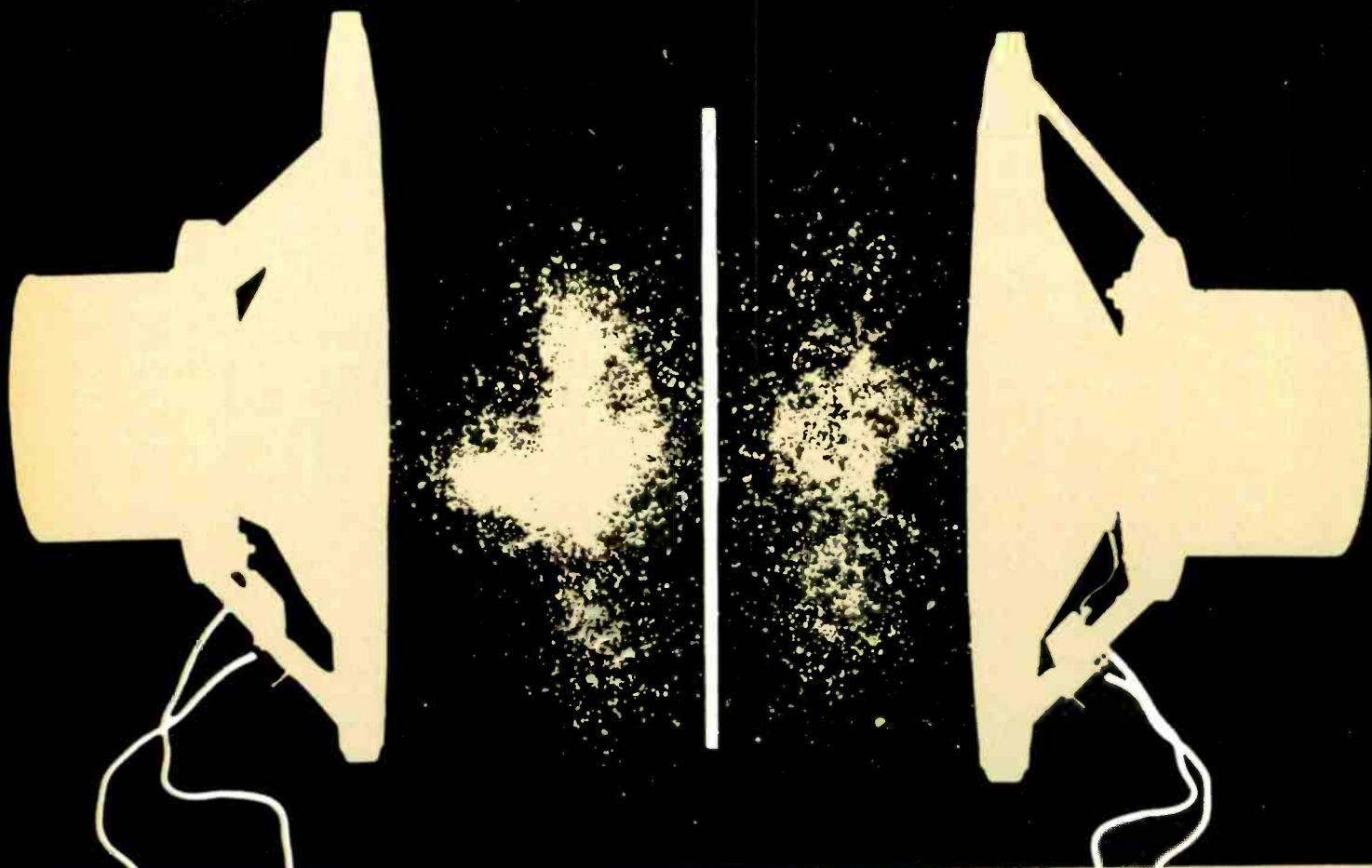
"Music of pageantry" was the term used by the Gramophone Company to advertise Elgar's own incomparable recording of *Falstaff*. Was this, like so much surrounding Falstaff, ironic? Which pageant

is meant, the glorious gait of the scarecrow army, limping after their waddling commander like a parody of pomp? Or the music of Prince Hal's coronation, than which no more empty has ever been written? This latter of course; and its emptiness is entirely appropriate. The climax of the work comes with startling violence: for a moment the cheering Falstaff stands in the crowd that welcomes Harry the Fifth; then the icy fanfare cuts across the music, the Lord of Life is repudiated, the Lord of Death rides on. The empty music sounds, and behind the empty armor in screaming chorus are the future consequences of these things—the terrible French queen, weak Clarence, lecherous Edward, horrible Richard Crookback, and all the fratricidal misery of the ill-named Wars of the Roses. And then in the tender and affecting music that depicts Falstaff's death the truth subtly steals in. Listening to Prince Hal's theme as it flits across Falstaff's clouding brain, we realize that it was not Henry's birth, not his character, that ennobled him, but only the infinitely pathetic, brutally betrayed love of old Jack Falstaff. He was noble only in Falstaff's love: *Nobilmente e semplice* . . . "tell Delius that I grow more like Falstaff every day."

Falstaff is a touchstone who reveals to every man who deals with him his true character. Shakespeare prepared his readers for the rejection of Falstaff by several delicate incidents designed to indicate Falstaff's degeneration and his author's gradual withdrawal of sympathy. But Shakespeare was already too deeply committed; Falstaff had found him out, and the careful and politic Elizabethan who refrained from pointing a moral lest he offend a queen had already enlisted that queen on Falstaff's side—hence the *Merry Wives*. Elgar, externally the Colonel Blimp supporter of all reaction, was also a great composer of a type more usually found on the Continent. Falstaff found him out too, betraying him for the first and last time into a confession of faith in the earth, in broad vulgar humanity; Falstaff was duly grateful. He gave Elgar his masterpiece.

But what of Falstaff himself? It is at this point that we become thoroughly bewildered. Who was this man, whose outward and illusory appearance was that of an old scoundrel, a lecherous grotesque, a fat coward, a self-indulgent mountain of flesh? The closer we get to Falstaff (and Elgar brought us very close, and Verdi will bring us closer still) the more our values shift and dissolve. He is a coward in appearance yet brave in reality, old yet alive with youth, cynical yet tender, ridiculous yet a matchless wit, a grotesque, yet he dominates every scene, and grows before our eyes until his shadow falls across the whole earth. No man knows him but loves him, even the graceless royal scamp who repudiates him.

At fifty-five, Elgar might have been forgiven for feeling like giving up the fight; at seventy-nine, Verdi had a good excuse for retiring. Falstaff foiled both their plans. Just as he showed Elgar unexpected depths to his character, so he *Continued on page 107*



# KEEPING YOUR SYSTEM IN PHASE

*Speakers may push or pull, but  
they should do so in unison.*

by HERMAN BURSTEIN

**M**OST STEREO ENTHUSIASTS have their favorite records with which to demonstrate the wonders of two-channel sound. Mine happens to be London's *H.M.S. Pinafore* (OSA 1209), truly an acoustic revelation. To my ears, it contains one of the most convincing facsimiles I have ever heard of the sound of a big, big bass drum. Aside from "proving" a system's bass response, the sound of this drum is a fine test for determining whether or not stereo speakers are correctly phased. If the two speaker systems are "in phase" with each other, they will reproduce as much of that bass drum as their inherent capabilities permit. If they are "out of phase," the sound of the drum will have less impact. When one considers how the big bass drum in *Pinafore* can be so affected, the importance of correct speaker phasing to the full and true response of all reproduced sounds becomes directly manifest.

Put simply, a speaker's task is to move air at the command of an electrical signal, thereby generating sound. With the front of the speaker as a reference, we may say that at a given instant the speaker is either pushing air away from it or pulling air towards it. The problem of phasing arises when two (or more) speakers are used in one room to reproduce the same signals simultaneously. To be in phase, they must push and pull in unison. If one speaker pushes when the other pulls, they are out of phase. Strictly speaking, the term "out of phase" denotes any lag, however slight, between the motions of two speakers. But what concerns us here is the maximum lag or exactly opposite motion, technically called "180 degrees out of phase."

Two speaker systems may be out of phase for many reasons, and many remedies have been suggested, including at least two electronic devices—more of which later. The most common cause of out-of-phase speakers is simply that one set of leads from the power amplifier to one of the speakers is incorrectly wired with respect to the other. The "common" or "ground" terminal of each amplifier (or each half of a stereo amplifier) should be connected to the corresponding terminal of the speaker, and the "hot" or "signal" terminal of the amplifier (4, 8, or 16 ohms, whichever is required for a given speaker) should run to the "positive" terminal of the speaker. Even when the leads have been properly connected, however, a pair of speakers may sound out of phase if the electrical signal coming from one power amplifier is out of phase with the signal from the second power amplifier.

The question of phasing is not, of course, a new one. It dates back to the first speaker systems that employed two or more units (woofer and tweeter, for instance) for dividing the audio spectrum. At the crossover frequency between two such units, the woofer and tweeter patently should be in phase to

prevent significant cancellation of sound. If, in a word, the woofer is pushing air while the tweeter is pulling air at the same frequency, their efforts will negate each other. While this aspect of speaker phasing may still concern those who assemble their own speaker systems, it need not trouble buyers of complete speaker systems. Presumably, the individual speaker elements in any one reproducer are all in phase with each other.

With the advent of stereo, the problem of phasing was compounded. Because in the early days speaker terminals were not marked as to polarity, it often was sheer guesswork to wire the leads. To complicate matters further, many audiophiles made their initial venture into stereo by adding to an existing mono system. Often the new preamplifier and power amplifier for the second channel were of a different model or make than their counterparts for the original channel, with the out-of-phase electrical signals referred to above resulting. There was even no assurance that the incoming signals were in phase to begin with: some early stereo tapes and discs contained phase mix-ups because recording studios often used dissimilar microphones and related equipment for recording and processing the two channels. In addition some early stereo electronic components were incorrectly wired or otherwise defective.

A new technology inevitably has bugs, and almost as inevitably these vanish as time goes by. So it was felt that the "phasing problem" would disappear as stereo preamplifiers and stereo power amplifiers replaced mono units employed in pairs, as speaker manufacturers marked the polarity of speaker terminals, as disc and tape recording studios took greater pains about their chores, and as makers of stereo cartridges and tape heads improved their products. So confident was the industry that phasing was a minor problem that many stereo preamplifiers and integrated amplifiers did not include among their controls a phase reversal switch.

**T**IME HAS PASSED, but the phasing problem apparently has not—at least to the extent that would deny the need for two recent devices for checking phase. One is a device for getting speakers in phase: RCA's "Phase Checker," Model WG-360A, \$14.95. The other, for checking the phase (and balance) of everything up to speakers, is the "Phase Coördinator," Model PH-1, \$29.50, put out by Stereosonics, Inc., a newcomer in the audio field. Both devices are intended to correct sonic deficiencies which are somewhat difficult to describe precisely, since they vary with the program, the speakers, speaker placement, listening environment, the listener's location, and, indeed, the listener himself. Many claim that out-of-phase operation, as compared with in-phase opera-

tion, results in poor orientation of instruments and in sound that is restricted, less spacious, and less reverberant. There isn't much doubt about adverse effects below 400 cycles or so, where out-of-phase sound waves tend to cancel, resulting in distinctly reduced volume, at least on single tones. On music of a complex nature, involving many frequencies simultaneously produced, the loss of bass may be less obvious. In general, however, cancellation increases as frequency decreases and, also, as the speakers are placed closer together.

In the middle and treble ranges, out-of-phase operation has less palpable results. True, if the stereo system does contain a phase reversal switch and if this is flipped back and forth, most listeners will sense that "something" is changing in a subtle way. Sensitivity to this change enables one to phase stereo speakers by listening tests. One widely used method, when a phase reversal switch is provided, is to feed a monophonic ("A + B") signal through a stereo system and move the switch back and forth. The position that provides the best-centered sound (between the two stereo speakers) and the fullest bass is the correct position. If the sound is thin and too widely separated, chances are the speakers are out of phase. Many test records include signals for phasing by listening tests. But many listeners cannot tell from listening tests alone which is the in-phase condition. In assessing such tests, the manual with the RCA "Phase Checker" states that they "are, at best, indecisive and unreliable" and "often prove nothing more than that the law of averages is still in force."

We can only conclude that individuals differ considerably in their sensitivity to phase, much as they differ in their tolerance to such imperfections in reproduced sound as limited response, distortion, and noise. Often, the cumulative effect of a series of minor deficiencies (none of which, in itself, may be very serious) can limit the over-all response of a sound system and give rise to a vague uneasiness or dissatisfaction known as "listening fatigue."

The RCA "Phase Checker" responds to the acoustic output of the stereo speakers. It consists of two small speakers employed as microphones and therefore called "receptors" A and B. These are placed against the speakers used in the stereo system. Sound from the speakers causes corresponding motion of the receptors, which produce electrical signals. To check phase, a steady tone—from a mono test record, mono test tape, or preferably an audio

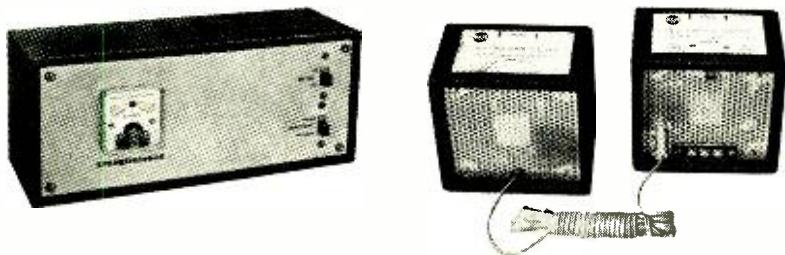
oscillator—is fed into both stereo channels. (Ordinary monophonic program material, such as a mono disc recording, also can be used, but the test tone is preferred.) The output signal of receptor A goes to receptor B via a 15-foot cable. The two signals are combined, and the joint signal is fed to a meter (or oscilloscope) supplied by the user. A two-position switch in receptor B combines the signals so that they either cancel or add. The meter reading varies accordingly. If the meter reading is maximum when the switch is in the position marked "in phase," the stereo speakers are in phase.

I found that unless the speakers are operated at very high volume, the signals produced by the receptors are quite small, requiring a meter sensitive enough to give a full-scale reading for 1 volt or less. Using ordinary program material from a mono disc or FM station, I found it somewhat difficult to check phase, that is, to distinguish between maximum and minimum meter readings. But with steady tones there was no question whatsoever whether the speakers were in phase. The RCA device can be used to check the phase of any two elements in one speaker system (such as woofer and tweeter), the phase of two stereo reproducers, or the phase of two speaker systems operating monophonically. These uses, as well as the "Phase Checker's" application in public address systems, all are explained in the device's instruction manual.

"The "Phase Coördinator" measures the electrical signals produced by stereo components such as power amplifiers, preamplifiers, tape recorders, FM multiplex tuners, and phono cartridges. It employs a meter that responds only when identical signals, either in phase or out of phase, are present in both channels. The normally centered pointer swings to the right on in-phase signals, to the left on out-of-phase signals. I found that it works nicely indeed, and gives nearly as decisive a reading on program material as on steady tones. Using a variety of source material of known phase, I was not able to "fool" the meter.

The "Phase Coördinator" also enables one to gauge the degree of separation employed in two-channel recordings. As the instructions state, "The amplitude of the meter deflection is . . . a measure of the stereo effect and indicates a range from excessive separation to excessive blending." Thus, on some recordings, in which the material in the left channel is completely different from that in the right channel—for example, where a singer appears only in the left channel

*Continued on page 104*



*The "Phase Coördinator" by Stereophonics, left, and the RCA "Phase Checker." Either or both may be useful to the critical listener.*



BY J. C. BARDEN

PETE

SEEGER

**Neither nonconformist political opinions nor a seeming indifference to commercial success have prevented Pete Seeger from becoming one of America's best-loved folk singers.**



Britton

**T**WENTY-THREE YEARS ago, in a saloon in Rapid City, South Dakota, a joyous young man in faded blue jeans and flannel shirt strolled about singing folk songs to the accompaniment of a five-string banjo for whatever the customers felt the entertainment was worth. It was an exceptionally good night, he recalls, when a woman gave him three silver dollars for that many renditions of *Makes No Difference Now*.

Today, Peter Seeger sings in Carnegie Hall, before audiences of up to three thousand, who listen with the attentiveness of chamber music devotees while he picks out his tunes on a long-necked banjo with a few extra low notes that he designed himself for his low-pitched voice. He receives as much as

\$3,000 a concert, but just as often he will be found singing for free at a church social.

Seeger has changed little with success. He travels around the country on his concert tours in a battered station wagon (always with some of his family along); goes miles off a concert path to sing for people who haven't heard him; never bothers to ask what he will earn, and contributes his talents to any cause that interests him. At forty-three, the Manhattan-born, Harvard-educated troubadour delivers his concerts wearing heavy-soled work shoes, purple socks, wrinkled brown pants, a bright-red sports shirt, and a yellow tie. He also performs with an unceasing youthful enthusiasm. When he strides before an audience—a tall, skinny guy with a pro-

nounced Adam's apple, thinning red hair almost combed in place, banjo strung over his shoulder—he does so with the self-confidence of a revivalist preacher going before a Sunday tent congregation, both implying that they have the cure for all spiritual ills. Brief, homey introductions precede most of Seeger's selections.

"Here's a song I learned from a friend of mine a few years back," Seeger may say, picking his banjo lightly. "She learned it from an old lumberjack who used to live in the Adirondacks. His name was Yankee John Galusha, and he knew a great many songs." Then he sings *Blue Mountain Lake* as his fingers ripple over the banjo strings and his feet keep time with violent whomps:

Come all you bold fellers,  
 where'er you may be,  
 Come sit down a while  
 and listen to me;  
 The truth I will tell you  
 without a mistake  
 Of the rackets we had  
 about Blue Mountain Lake;  
 Derry, down, down,  
 down, derry down.

(As sung by Pete Seeger, Folkways  
 Records FH 5003, "Frontier Ballads.")

Singing in a baritone voice that one critic has described as "so carefully cognizant of mood and texture of material it is as another instrument," Seeger manages to communicate to his listeners a good share of his own feeling for and enjoyment of



*With the long-necked banjo he designed himself.*

his songs. His love for his material and his zest in rendering it mean equally exciting performances before all audiences, no matter what the size.

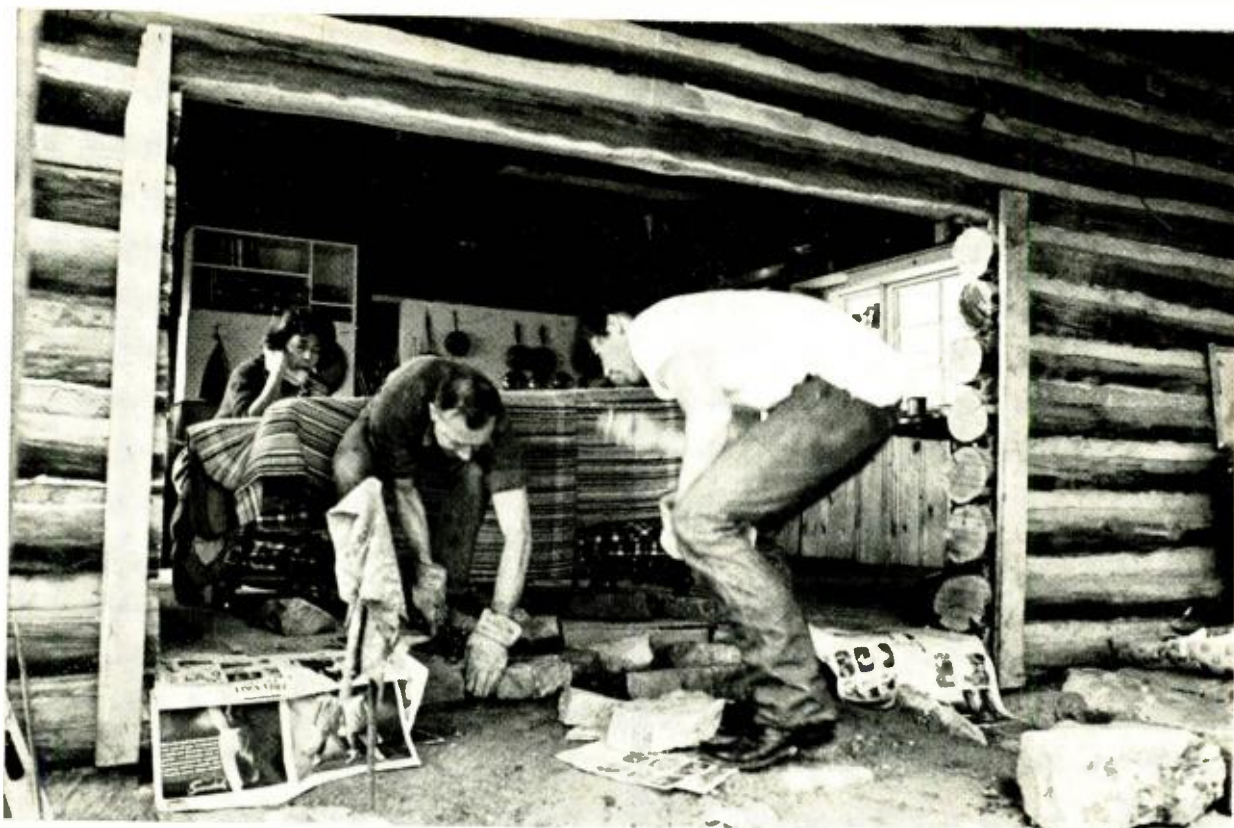
"It would of course be impossible to re-create the aura in which the songs were originally sung," Seeger says. "Many were sung by men living in poverty, ignorance, and hardship. But if you can capture the feeling of the people and the times, you have folk music." Inasmuch as he believes this is sometimes more easily done with the help of an audience, he seeks audience participation on more than half his tunes—with results the most successful Rotarian song leader might envy. When Seeger sings, he is representing the people he sings about, and he delivers their songs with such integrity that his audience can almost experience the same emotions.

Pete has traveled thousands of miles (some of it by freight) hunting down folk songs and learning about the people they came from, perfecting his playing of the five-string banjo along the way. "When I heard a song I didn't know," he says, "I sat down to learn it. If I met someone who played the banjo, I asked him to play for me. I figured I could learn a little something from everybody." As a result, he estimates that he knows two hundred songs, half knows three times that many, and plays the banjo in several different styles. "Pete listened with a keen and perceptive ear," says Alan Lomax, folk song collector and writer, "and now uses the singing and playing styles of our folk musicians faithfully and sensitively."

Seeger has, in fact, hardly stopped traveling and learning since he left Harvard in 1938, in his sophomore year. He now tours the United States, Canada, and the British Isles, making more than one hundred appearances yearly at high schools, colleges, summer camps, and concert halls. Hootenannies, folk music hoedowns which Pete was largely responsible for popularizing, are still one of his favorite means of entertaining an audience.

For the last dozen years or so, Seeger, his wife Toshi (whose father is Japanese and mother Virginian), and their three children have lived in a two-room log cabin built, with the help of friends, on land overlooking the Hudson River sixty miles from Manhattan. Seeger says he moved out of the city because he feels more at home in the country, where he spent much of his time as a boy, either with his grandparents or in a Connecticut boarding school. "I'm just lucky to be able to earn a living in such a way that we can live on a mountain," he confesses. An incurable do-it-yourselfer, Pete is constantly making improvements to his property, often pressing visitors into service to help. He built a garage apartment, and is now working on an addition to it, to house the many acquaintances who constantly drop by. "If there's less than ten at the table," says Toshi, "there's a feeling of emptiness about the place."

The singer's love for his mountain retreat and his seeming unconcern about money explain his light concert schedule. "In my fifteen years' association with Pete," says Harold Leventhal, his friend and



At the Seegers' everyone pitches in: here Pete, with his wife Toshi and Peter La Farge.

Britton

part-time business manager. "I've never known him to ask what his fee would be for a concert." The singer's income is about \$20,000 a year. "He could be making \$70,000 if he wanted to play the big halls on a full schedule," Leventhal avers.

Seeger's deep-rooted desire to spread folk music leads him to seek bookings in as many widely scattered places as possible. As a rule, he shuns night clubs. "I often don't think I'm in show business," he says. "I feel I'm building a healthy musical life for people who seem to have lost it somewhere in the machine age."

Teen-agers have always made up the big majority of Seeger's fans, a fact which makes him happy because he knows he is always reaching new people. His desire to spread folk music stems from his desire to perpetuate it. Through folk songs, Seeger feels, "future generations will be capable of living fuller lives by understanding these times." Of his need to perpetuate the music, Seeger says: "Any person interested in life is interested in more than his own life, and these people are profoundly concerned with the future of humanity itself."

**W**HEN Seeger goes before an audience, he knows one song he is going to sing—the first one. "I used to write down a few," he says. "Somehow, they never seemed to fit in—so I gave it up." Many of the songs deal with social inequality, with the bomb, and the question of peace. As a humanitarian with a strong feeling for justice, Seeger wants to help solve

the problems he sings about. This moral integrity is the source of his strength and beauty as a performer. He has not sacrificed his principles, as have many of today's urban folk singers, out of a prudent avoidance of anything controversial.

Some songs in the folk song tradition have always carried political and social overtones, for the most part expressing radical views. In this vein, one of the most currently popular is Seeger's *Where Have All the Flowers Gone*:

Where have all the young men gone,  
 Long time passing?  
 Where have all the young men gone,  
 Long time ago?  
 Where have all the young men gone?  
 They're all in uniform.  
 Oh, when will you ever learn?  
 Oh, when will you ever learn?

(Copyright 1961, Fall River Music Co., New York, N. Y., used by permission.)

Again, his *Hammer Song* ("I'd hammer out love between my brothers and my sisters"), which he and Lee Hays wrote some twelve years ago, espouses the cause of racial equality. Seeger comes from a long line of active participants in the social problems of their times—his great-grandparents were abolitionists before the Civil War—and he believes he is following in their steps. "My feelings haven't just sprung up," he says; "they're a part of my American heritage."

Seeger first became identified with so-called radical thought through appearances before left-wing and labor groups soon after leaving college. During this period he met two leaders of the Thirties' folk

song revival who had more effect on his career than any other artists: Woody Guthrie, the prolific folk song writer from Oklahoma, and Huddie (Leadbelly) Ledbetter, an ex-convict from Louisiana whose talents opened a new world for him in New York. Their influence on Seeger stemmed in part from his fondness for the men themselves, but it was their music that attracted him most.

"They wrote folk songs with teeth," Pete says, meaning the songs of frankest protest, such as Woody's *Been in Jail*:

Rich man builds his jail house  
Working man sleeps down on the floor  
Working man sleeps down on the floor  
They jail me for vag 'cause  
they won't give me work no more.  
They got a union man in jail here  
Just for fighting for higher pay  
Just for fighting for higher pay  
I'll turn this union man out,  
put that old police in someday.  
(Words and music by Woody Guthrie.)

Another of these "songs with teeth" is *Bourgeois Blues* which Leadbelly wrote after he and his wife and friends had looked without success for a place to hold an interracial party in Washington, D. C.:

Me 'n my wife run all over town  
Ev'rywhere we go the people  
would turn us down,  
Lawd, in a bourgeois town,  
Hee! it's a bourgeois town,  
I got the bourgeois blues,  
gonna spread the news all around.  
(Words and music by Huddie Ledbetter, edited with new material by John A. and Alan Lomax, copyright 1959, Folkways Music Publishers Inc., New York, N. Y., used by permission.)

In most of his concerts, Pete devotes some time to the songs of Woody and Leadbelly, often playing them on the instruments with which the composers were identified—a conventional guitar for Woody and a 12-string guitar for Leadbelly.

From the time he left college until he entered the Army in 1942, Seeger sang around New York, then hit the road, often traveling with other folk musicians. These included the Almanac Singers, which he labeled "an amorphous group—someone would leave and someone else join up."

After the war, during which Seeger spent much of his Army service entertaining troops both in the States and in the South Pacific, he became convinced that the country was ripe for a folk song revival. "I knew it was about time for people to realize how much better folk music was than the stuff they were getting on the radio," he says. Like many others, Seeger thought the revival would come through the unions, since they had always welcomed folk singers on their strike lines and in demonstrations. At the time, it seemed unlikely that there would be a large commercial demand for folk music. It surely would have been thought inconceivable that The Weavers, which Seeger and Lee Hays organized, would sell over a million recordings of *Goodnight Irene*, a song that Leadbelly put together. (Pete's personal singing

commitments and his desire to spend more time with his family, were responsible for his departure from The Weavers, in 1958.)

The expectation that a folk song revival would come through the labor movement led Pete and others to form People's Songs, an organization aimed at helping it along. People's Songs, with about three thousand members at its peak, published a folk song magazine and provided an artists' bureau for booking performers. But the country turned out to be not quite ready for the revival, and the demise of the organization came with Pete's national tour in 1948 with the Progressive Party's presidential candidate, Henry Wallace. Pete sang and Wallace spoke.

Few other successful entertainers have so openly displayed their radical political beliefs. Because of his views, he was called to testify in 1955 before a subcommittee of the House on Un-American Activities, then investigating alleged Communist infiltration in the entertainment field. The singer's stand before the committee, in which he cited the First Amendment for refusing to answer questions rather than the Fifth, resulted in his Contempt of Congress citation. Had he invoked the Fifth, guaranteeing the right to avoid self-incrimination, he could not have been prosecuted. The First, of course, guarantees the right of free speech and association. Seeger feels, as do Civil Liberties groups, that it also guarantees one the right to remain silent about personal beliefs.

"In my whole life I have never done anything of any conspiratorial nature," Seeger said at the hearing. "I resent very much and very deeply the implication of being called before this committee."

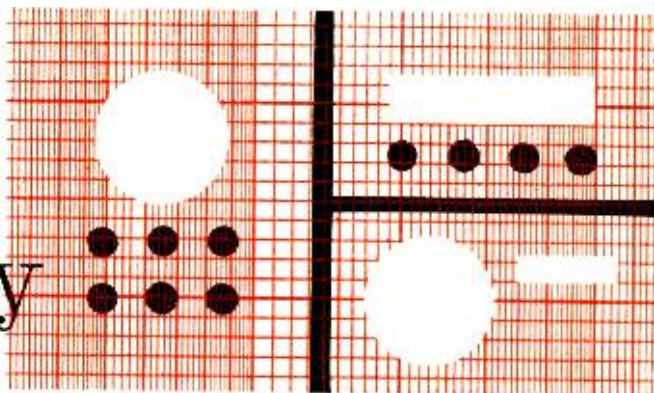
(The case came to an end only last May when the U. S. District Court of Appeals set aside Seeger's conviction by a lower court, which had sentenced him to a year in jail. The Appeals Court decision had nothing to do with Seeger's stand, however; the indictment against him was ruled faulty because the House committee gave a "wholly misleading and incorrect statement of the basis of that authority" under which it was holding hearings. "This not only runs afoul of accepted notions of fair notice," the court stated, "but goes to the very substance of whether or not any crime has been shown.")

While Seeger was under indictment and sentence, he received thousands of letters of encouragement, and hundreds contributed to a group formed to help defray his court expenses. "If it hadn't been for all my friends," he says, "I never would have seen this through so well. I don't feel I deserve all the help I got, but I allowed it because I felt my fight was a fight for all Americans."

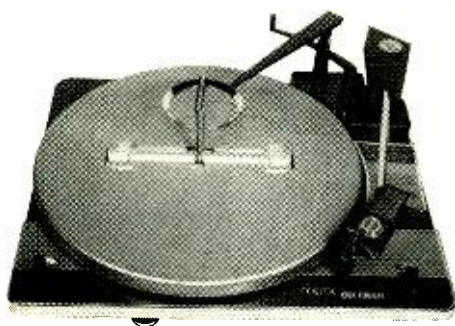
Seeger's intransigent views have limited, to a small degree, the places where he can appear. While he has never been prevented from singing at a scheduled concert, the American Civil Liberties Union had to step in to see that he was allowed to go ahead with performances in Detroit and San Diego, and in some smaller cities groups wanting to book Seeger have sometimes been unable to get a hall. The singer's politics *Continued on page 105*

*The consumer's guide  
to new and important  
high fidelity equipment*

# high fidelity



## EQUIPMENT REPORTS



### Zenith "Micro-Touch"

#### Record Changer

**AT A GLANCE:** Zenith is offering a new four-speed record changer that comes fitted with a stereo ceramic cartridge developed by CBS Laboratories. The complete unit, as well as individual cartridges for replacement or for use in other tone arms will be available this year. Prices have not yet been established. Tests made by United States Testing Company, Inc., of an advance model indicate that the equipment has been carefully designed and that it boasts some unusual features. Manufacturer: Zenith Radio Corp., 6001 W. Dickens Ave., Chicago 39, Ill.

**IN DETAIL:** The new record changer from Zenith obviously has been designed and built with features that are intended to enhance its performance and usefulness from a high fidelity standpoint. To begin with, the turntable is 12 inches in diameter, and is made of two sections that are isolated from each other by rubber shock mounts. The lower section, which drives the upper platter, is itself driven by a neoprene belt looped around a drive pulley. This pulley is activated by an idler wheel which in turn is driven from an appropriate section of a four-step motor shaft. The changer's motor is a four-pole induction type.

An unusual feature of this changer is its built-in 45-rpm spindle. As shown in the photograph, this spindle is normally recessed into the turntable, but it may be

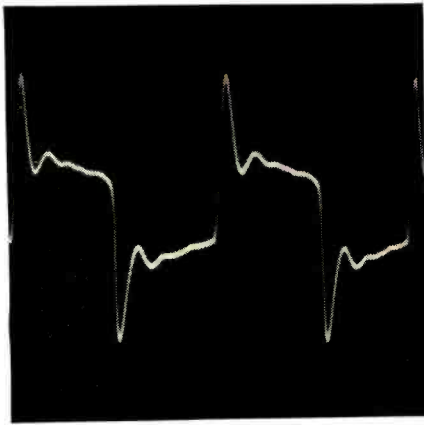
easily flipped into position around the main center spindle for stacking 45-rpm "doughnuts."

The changer's tone arm also is rather unusual. It consists of a light tubular arm that is counterbalanced at the rear by a weight and an adjustable spring. At the front of the arm, the cartridge is mounted on a hinged carriage that has a set of springs to allow the cartridge to protrude below the shell. However, if the arm is accidentally dropped onto a record, or forcibly pushed down, the cartridge is automatically retracted into the arm, thus preventing damage to the record and to the stylus. And, as an added attraction, a small brush is built into the arm rest so that the stylus gets the benefit of a recurring automatic cleaning as the changer is used. The shell for the cartridge is fitted with a finger-lift and pointer to facilitate manual playing and may be turned upward for stylus inspection.

All told, the design of the entire unit, and especially the tone arm, was considered by USTC to be very good. Indications are that it has been manufactured with a high degree of workmanship and care. The tone arm, which rides on a knife-edge bearing, exhibited very low friction in its movement, and the pickup lead wires were fine enough so as not to exert any significant amount of lateral force on the tone arm. The arm was found to track very well at the two-gram tracking force. The design of the tone arm has also made the changer

### REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.



8-kc peak caused spike in square-wave response before using modified network.

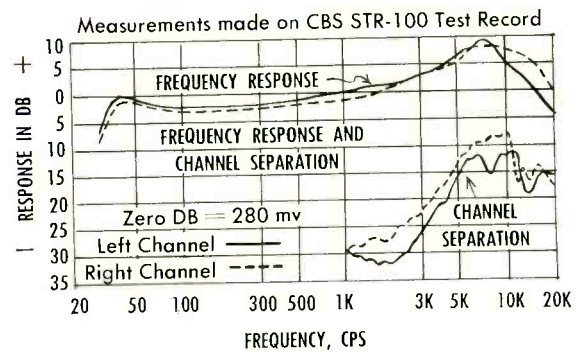
relatively nonsusceptible to skipping caused by external shock. The tone arm's retracting cartridge feature, of course, makes it literally impossible to scratch a record severely by dropping the arm, or by pushing it across the record, or just by careless handling.

USTC's performance measurements indicate that the changer had relatively low wow (0.14%), very low flutter (0.02%), and moderate rumble (37 db, referenced to 1.4 cm/sec at 100 cps). The speed accuracy of the turntable was fair. With a nominal line voltage of 117 volts AC, and with one record on the platter, the changer ran 1.6% fast at 16 rpm; 1.33% fast at 33 rpm; 1.28% fast at 45 rpm; and 0.4% fast at 78 rpm. Over-all speed changes—with varying line voltage and with different numbers of records on the platter—were not severe, and at 33 rpm, the speed ranged from 0.78% fast (at 105 volts AC and ten records on the platter) to 1.66% fast (at 129 volts AC and one record on the platter). The maximum speed error, under any possible condition of operation, was 1.8%—which is better than average for most popular-priced automatics USTC has tested.

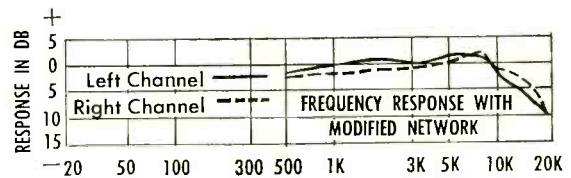
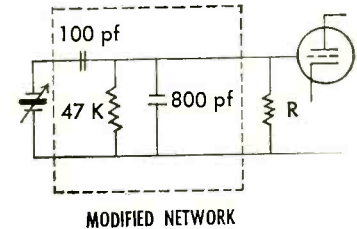
The cartridge used in the new record player is a ceramic type designed jointly by CBS Laboratories and Zenith. It contains an easily replaceable dual stylus assembly—a 0.7-mil (0.0007-inch) diamond stylus for stereo or monophonic microgrooves, and a 3-mil (0.003-inch) sapphire stylus for 78-rpm records. Rated compliance is  $6 \times 10^{-6}$  cm/dync. As supplied, the changer's tracking force was 2.6 grams, and tests on the cartridge were performed with that force. The variation in tracking force with the number of records on the turntable was almost negligible, with the tracking force dropping to 2.4 grams when playing the top record of a stack of ten.

The response of the cartridge is intended to provide an accurate RIAA characteristic when used in a Zenith console, which has a 3-megohm input designed for this purpose. However, the changer-cum-pickup also will be offered as a separate audio component and so it becomes necessary to evaluate its performance as such—that is to say, on the basis of its probable use with regular high fidelity amplifiers. To do so, USTC first connected its output to a network consisting of a 100-pf (100  $\mu$ f) capacitor and a 47K-ohm resistor. This is a standard network that converts the constant-amplitude characteristic of a piezoelectric (crystal or ceramic) cartridge to the constant-velocity characteristic of a magnetic cartridge. It is found after the ceramic or crystal cartridge inputs on most high fidelity preamplifiers.

Tested in this manner, the cartridge produced a 9-db peak in its response at 8,000 cps, above which point its response gradually rolled off. Mid-frequency and low-frequency response was much better, as shown on the chart. Channel balance was quite good, being maintained within 1 db up to 9 kc. Channel separation



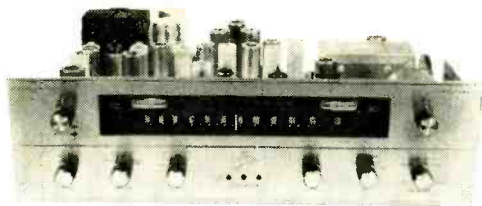
Response of CBS cartridge before and after feeding it through modified network, at right.



was excellent, being as high as 29 db at 1 kc; 20 db at 5 kc; and no less than 15 db up to 15 kc. The cartridge had an output signal level of 280 mv at 5 cm/sec peak velocity, 1,000 cps. Sine-wave distortion was relatively low up to 8 or 9 kc, but the cartridge's square-wave response showed a large spike at its leading edge—caused by that peak in the 8-kc region.

Inasmuch as this 8-kc peak seemed to be the only significant fault of an otherwise satisfactory cartridge, and since the standard network was obviously unsuited, USTC set about to improve the response by modifying that network. The result, after some experimentation, was to add an additional amount of capacitance, 800 pf, across the 47K resistor. As shown in the supplementary response chart, this network lowered the 8-kc peak and resulted in the cartridge's having a much smoother, more uniform response on both channels from about 600 cps upward. The left channel now measured +1.5, -2.5 db from 35 cps to 10 kc, and was down by 5 db at 12.5 kc. The right channel was flat within +1.5 db, -2 db from 37.5 cps to 10.5 kc, and was down by 4 db at 15 kc. The mid-frequency and bass response was not degraded by the network, nor was channel balance or channel separation. The over-all curve conforms generally to the published specifications for the cartridge and is, in sum, fairly representative of the response characteristics of most middle-priced pickups.

The Zenith record player, all in all, stands as an interesting product. While the cartridge, even with its peak lowered, is not the equal of the best magnetic types in terms of response at the very high frequencies, its sound, within its range, is clean and smooth. The changer itself operates well and boasts a well-designed tone arm and many unique features. The entire system, therefore, can serve as a worthy replacement for older record players or, additionally, as a convenient record player in a budget installation where its relatively limited high-end response might not be a major factor.



## Fisher FM-1000

### FM Stereo (Multiplex) Tuner

**AT A GLANCE:** The FM-1000 "Broadcast Monitor" FM stereo tuner is Fisher's most elaborate and complex tuner to date. It boasts every imaginable function that a tuner could have, including some features that will prove new to many people. In the view of United States Testing Company, Inc., the FM-1000 also is one of the finest-performing tuners available today. Dimensions are: 15 1/8 inches wide, 12 3/4 inches deep, and 4 13/16 inches high (less an optional case). Price is \$429.50. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

**IN DETAIL:** The FM-1000 has been designed primarily as a professional broadcast monitor and relay tuner, and its twin version, the FMR-1, is a rack-mounted unit for use in broadcast stations.

The tuner's front panel contains a volume control at the upper left and a tuning control at the upper right. Along the bottom, from left to right, are: the power switch; mode selector (mono, stereo-mono automatic, and stereo with filter); VU meter control switch and attenuator; variable muting control; Microtune and AFC control; and local-distant front end control switch. Between the VU and muting controls are three colored indicator lights for muting, stereo beacon, and AFC. The tuning dial is a generous-sized log-scale type that is illuminated during use. At its left end, above the station numerals, is a VU meter, calibrated from -20 to +3 VU, which is controlled by the VU meter switch. This meter can be used to measure accurately the audio signal level in either audio channel. At the other end of the dial is the tuning meter, which indicates the relative level of the IF signal and serves as an accurate tuning aid at all signal levels. The FM-1000 has provisions for using either a regular 300-ohm antenna or a 72-ohm antenna, and has outputs to feed into either a high impedance circuit or a low impedance 600-ohm audio line transformer.

For special applications, mainly in broadcast stations, outputs are also provided for a diversity control, field strength meter, and for monitoring the AVC voltage, as well as various other test jacks on the tuner's chassis. Provision also is made for adjusting the VU meter, field strength meter, and the Microtune circuit.

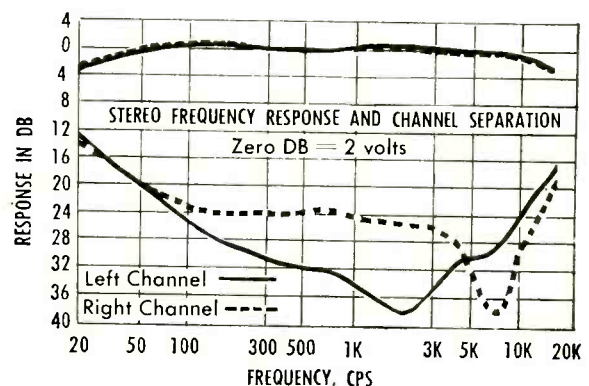
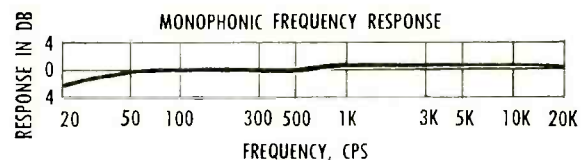
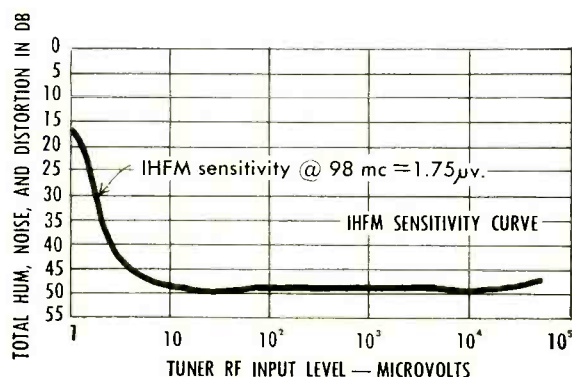
The FM-1000 incorporates a total of eighteen tubes, many of which are dual-purpose tubes. The circuit features a 6DJ8 cascode front end, 6CW4 Nuvistor mixer

and oscillator stages, six IF stages and five limiters using six 6AU6s, a ratio detector, a 3-mc muting circuit oscillator using 1/2-6DJ8, a 6BL8 "Microtune" amplifier, and a 6DJ8 cathode follower output to the multiplex test jack, diversity control output jack, and the final audio amplifiers. The audio output jacks are fed from separate audio amplifiers (6267) and cathode followers (1/2-6DJ8) for each channel, in either stereophonic or monophonic use.

The multiplex circuit contains one 12AX7 and two 12AT7 tubes, and is identical to the circuit used in the Fisher FM-100-B and FM-200-B tuners, described in the August 1962 issue of this journal.

Measurements of the FM-1000 made at USTC produced figures that indicate truly excellent, even outstanding, performance. Monophonic frequency response was flat within  $\pm 0.3$  db from 50 cps to 20 kc, rolling off to -2 db at 20 cps and -3 db at 15 cps at the low end, and -3 db at 45 kc on the high end. Sensitivity was very high, being measured as 1.75 microvolts at 98 mc, 2.0 microvolts at 90 mc, and 2.25 microvolts at 106 mc by the IHFM standard. The tuner had a 65 db signal-to-noise ratio, 4.5 db capture ratio, and only 0.05% IM distortion. The total harmonic distortion of the tuner was very low—only 0.37% at 400 cps, 0.66% at 40 cps, and 0.5% at 1,000 cps.

The FM stereo frequency response was flat within  $\pm 0.3$  and -2 db from 26 cps to 15 kc, and both channels had identical response and output level for all practical purposes. Channel separation was very good, with the separation to both channels in excess of 17 db from 35 cps to 15 kc and in excess of 23 db in the critical range from 100 cps to 11 kc. The harmonic distortion on stereo was slightly higher than on mono operation, as should be expected, but it was still quite low. On the left channel the THD was 0.6% at 400 cps, 2.2% at 40 cps, and 1.3% at 1,000 cps. On the right channel, the THD was 0.47% at 400 cps, 2.6% at 40 cps, and



0.96% at 1,000 cps. The suppression of the 19-kc pilot and 38-kc subcarrier was very complete, both signals being down 45 db and 68 db respectively below the 400 cps output level with full modulation, thus assuring no spurious tones when recording off the air.

The various features of the FM-1000, explained in the very clear and complete instruction manual that

accompanies the set, worked smoothly and accurately. The tuner, in fact, was a delight to use and test, and a joy to listen to. Its "pulling-in" ability, even of the most remote stations, is among the highest we have encountered, and its sound is clean, open, and full. To be sure, the FM-1000 is an expensive instrument, but it also is as close to perfection as any tuner yet tested.



## Sherwood Ravinia

### SR3 Speaker System

**AT A GLANCE:** The Ravinia, Sherwood Model SR3, is a full-range reproducer that employs fairly conventional, but well-applied, principles. It is a three-way system: the woofer, midrange, and tweeter are housed, together with a frequency dividing network, within a neatly styled and sturdily built enclosure that measures 15 inches by 26½ inches by 13 inches. Prices vary, depending on wood and finish, the highest being \$139.50 for the SR3W—the W standing for walnut finish. The Ravinia may be positioned vertically or horizontally and may be installed on a shelf or on the floor. For purely decorative purposes in the latter installation, an optional pedestal base (\$9.95) or a "console base" with sculptured legs (\$19.95) may be ordered. The individual speakers used in the Ravinia also may be ordered as separate units. Manufacturer: Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.

**IN DETAIL:** The Ravinia is a compact system in which the drivers all serve as direct radiators, facing into the listening area from their baffle, located behind an attractive grille that forms the front of the cabinet. Also opening onto the front baffle is a duct or tube whose dimensions are calculated to reinforce and smooth the bass response in what might be termed a modified reflex system. The rest of the cabinet is completely sealed. The cabinet itself is built of one-inch-thick solid-core veneered panels and is internally braced for extreme rigidity to avoid spurious resonances. The 12-inch woofer is a high-compliance or "long-throw" type capable of long excursions for bass notes. The 8-inch midrange unit has been shaped and treated chemically to provide optimum response for its range and has a backing of sound-absorbent material to smooth its response. The tweeter is a 3-inch cone that uses a ring radiator to disperse the highs and is fitted with a "phasing plug" to extend its response. The crossover network provides frequency division at the rate of 12 db per octave at 600 cps (between the woofer and midrange) and again at 3,500 cps (between midrange and tweeter). Associated with this network are two controls for adjusting the level of sound from the midrange unit and tweeter. Connections to the speaker are made by screw-on binding posts, color-coded and labeled to indicate correct polarity, essential to proper phasing when setting up two or more Ravinias (for stereo or mono). Impedance is 16 ohms.

In our tests, the Ravinia confirmed its claimed re-

sponse of 45 cps to 17,500 cps—and then some. The bass range is smooth, with no significant irregularities or change in level, down to 45 cps. Below 45 cps, the response decreases in amplitude but remains evident to about 33 cps. Doubling occurs below 45 cps—just where and to what extent depends largely on how hard the system is driven. For instance, one amount of increase in volume produced rising distortion at 40 cps, but even so, the response smoothed out below 40 cps down to 35 cps. Minor peaks, or gentle rises in response, were observed at about 275 to 300 cps, 320 to 390 cps, and at about 1,800 cps. From here on, the response remained smooth and clean to beyond audibility. No distortion was evident at the critical crossover areas.

The highs were felt in general to be well dispersed over a fairly wide angle. A tendency towards some directivity, or a narrowing of the treble spread, was observed above 4.5 kc. At that, the lessening of intensity was not regarded as too significant in itself, or in terms of its effect on music.

With the speaker's midrange and tweeter controls turned down, the system's characteristic sound on white noise was fairly smooth and subdued, indicating very few coloration effects and a generally clean high-end. As the level controls were advanced, the white noise response got brighter but never to a degree that could be called harsh. The dispersion pattern of the white noise response seemed noticeably broader than that of single test tones.

On program material, the Ravinia proved to be very listenable. Despite its compact size, there was no sense of "boxiness" in the sound. The bass was ample and free of boom, the midrange and highs were honest and clean. The Ravinia did not seem to impart any particular coloration, or tonal emphasis, to any group of instruments or to the human voice. It responded well to transients and was sensitive to orchestral timbres. The apparent sound-source was larger than the size of the cabinet, yet the system could be enjoyed fairly close up. The exact settings of the level controls for midrange and treble response provided on the rear of the cabinet should be determined after listening to the speaker for some time. We found that they did not change the Ravinia's over-all balance of lows, middles, and highs which remained uniformly good at all settings of either or both controls. What did change was the sense of "brightness" in the sound, a matter best determined by individual listeners and specific room acoustics.



## Knight Model KS-10A

### FM Stereo (Multiplex) Adapter

**AT A GLANCE:** The Knight KS-10A is a multiplex adapter in kit form. When built, it may be added to a monophonic FM tuner to furnish stereo reception. United States Testing Company, Inc., found it to be an easy-to-build, inexpensive device that provides satisfactory FM stereo reception with any tuner that supplies at least 0.5 volt audio output at its multiplex jack. Dimensions, including the case furnished, are: 8½ inches wide, 4 inches deep, and 3¾ inches high. Price is \$19.95. Manufacturer: Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.

**IN DETAIL:** The Knight KS-10A is a compact and efficient adapter. It is self-powered and features an adjustable stereo separation control and a noise filter, as well as the usual signal input and output jacks and on-off switch. The circuit, essentially a matrixing type, is built around three tubes plus a half-wave semiconductor rectifier for the B+ voltage supply. The first stage (1/2-12AU7) is a wideband input amplifier. Its output is split so that a portion of the signal goes through the separation control and a 15-kc low-pass filter to the matrixing circuit. The remainder of the signal is fed to a 15- to 60-kc band-pass amplifier (1/2-12AU7). The output signal from this stage again is split: the 19-kc pilot signal is fed to a 19-kc oscillator and doubler (1/3-6BN8) to develop the 38-kc subcarrier signal, while the L-R audio information is passed through a 23- to 53-kc band-pass filter. The 38-kc signal then is mixed with the L-R signal and fed to the detection and matrixing circuit. The two detectors are vacuum tube diodes (1/3-6BN8 each) rather than the more commonly used semiconductor diodes. When mixed with the proper amount of L+R signal, the left and right audio signals are produced, deemphasized, and fed to 1/2-12AX7 amplification stages.

The results of USTC's measurements of the KS-10A were somewhat surprising inasmuch as this was the first adapter yet encountered that had a better frequency



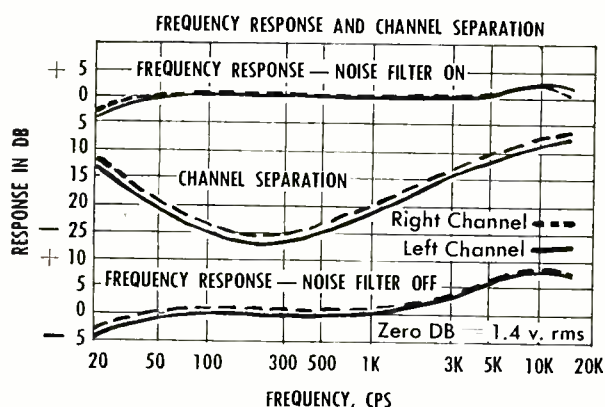
response with its noise filter *in* the circuit than when the noise filter was turned off. This unusual performance results from the fact that with the filter out of the circuit, the adapter's frequency response rose to +8 db at the high end, a characteristic that probably would produce an unusual brilliance of sound with many tuners. However, with the noise filter in the circuit, the high frequency response was flattened out considerably, rising only to 2.5 db. The bass end was the same in either case, being very flat down to 50 cps and rolling off to -4.5 db at 20 cps. Both channels were almost identical in response across the audio range. The noise filter did not degrade the KS-10A's channel separation either, which was fair, remaining better than 15 db from 30 cps to 2.2 kc, dropping to 10 db at 6 kc and 7 db at 15 kc.

Fed with a 1-volt rms input signal, the adapter provided an output of 1.4 volts at the left channel, and 1.5 volts at the right channel. The harmonic distortion of the output signal was low. The left channel measured 0.68% at 400 cps, 0.7% at 1 kc, and 1% at 40 cps. The right channel measured 0.8% at 400 cps, 0.76% at 1 kc, and 1.1% at 40 cps. The adapter's sensitivity was about 0.3 volts, making it suitable for use with basic tuners providing 0.5 volts or more at the multiplex output jack. The 38-kc subcarrier was suppressed 22 db below the normal 400-cps output level of the adapter. While this amount of suppression should be adequate for use with most tape recorders, in USTC's view greater suppression would be desirable.

Listening tests indicated that the KS-10A, in view of its cost, gave fair enough performance to warrant the conclusion that this adapter certainly made listening to a good stereo broadcast much more enjoyable than listening to the station monophonically.

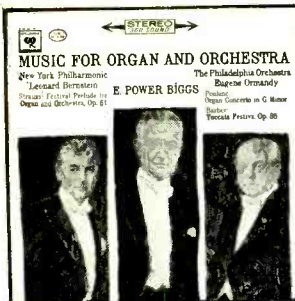
#### How It Went Together

*Construction of the Knight multiplex adapter was relatively simple. All the resistors were mounted on two cards and were identified. Lead wires were precut to the required length and were color-coded. The unit was well packaged, and individual components were grouped and packed in cartons or envelopes. Everything required for building the adapter—including a supply of resin-core solder—was included. Assembly took six hours.*



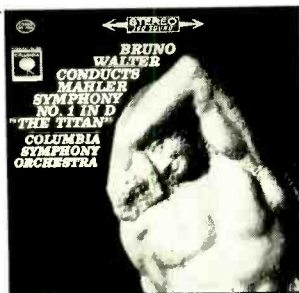
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CIRCLE 30 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



# Music Makers

by ROLAND GELATT

LATER THIS YEAR, the Marlowe Dramatic Society in Cambridge and the Argo Record Company in London will be able to write finis to a vast and visionary undertaking—the recording of Shakespeare's sonnets and plays, complete and unabridged. Only five plays out of the canonical thirty-seven remain to be done, and these will be taped before the year is over, in order that the completed series can be ready for the Shakespeare quadricentennial in 1964. Admittedly, not every album perpetuates a performance for all time; no one could possibly expect this of any project so all-embracing. But, as Edward Wagenknecht indicates in his survey on page 40, the over-all level of accomplishment is very creditable, and it is altogether appropriate at this juncture to throw a bouquet of gratitude to the gentlemen of Argo for turning the vision into successful reality.

On this side of the Atlantic the Argo trademark is almost unknown (the company's productions have invariably been issued here on other labels—in recent years exclusively by London Records), but in England and elsewhere Argo's imprint has acquired considerable luster. This winter the company celebrates its tenth anniversary, and to mark that event its managing director, Harley Usill, has written an unusually candid account of Argo's first decade for our British counterpart *Records and Recording*. Mr. Usill relates that when Argo first set up shop, in a basement office near Baker Street, "our policy was to record works and artists that the major companies would not normally record—and we soon found out why." Twentieth-century chamber music performed by little-known young artists turned out to be almost unsalable. Moreover, the Argo staff had to learn—and at considerable cost—that there was more to the art of recording than the mere acquisition of some microphones and a tape recorder. The influential critic Desmond Shawe-Taylor chided them publicly in *The Observer* for their ineptitudes. "It is hard to know," he wrote, "what to say of the products of a new and enterprising

company named Argo. . . . They have already issued a sheaf of valuable things . . . but they conduct their education in full view of the public. No technical fault strikes them as too serious to preclude publication." With the mellowness of hindsight (and an access of frankness uncommon in the record industry), Mr. Usill concedes that "the critics, though bitterly resented at the time, were right. . . ."

By mid-1954 Argo had put its technical house in order, but the company was then in pretty desperate financial straits. Just when things looked bleakest, Argo suddenly found itself with two best sellers, and the tide of adversity was turned. One of them was the BBC production of Dylan Thomas' *Under Milk Wood*, the other *A Festival of Lessons and Carols* recorded on Christmas Eve in King's College Chapel under the direction of Boris Ord. The *Festival* quickly became an LP classic (it has since been superseded by a stereo remake) and effectively stifled any lingering doubts as to the company's engineering expertise. A still highly regarded recording of *The Beggar's Opera* under Richard Austin's direction followed soon after, and the way was then paved for the complete Shakespeare project. In July 1957 six plays and the sonnets were put onto tape.

At this point Argo fell under the benevolent gaze of English Decca's E. R. Lewis, and on its fifth anniversary the company was brought into the corporate structure of the Decca Group, though retaining full autonomy for the production of its own repertoire. Decca's resources—financial and technical—enabled the Argo a & r team to proceed more boldly. The collaboration began with an adaptation of *Alice in Wonderland* ("The first time," says Harley Usill, "that stereo had been used for a drama recording") and went on to encompass not only much more Shakespeare and other spoken word recordings but also several excellent choral albums (among them the delightful *Noye's Fludde*, by Benjamin Britten, taped at the Aldeburgh Festival in 1961). It is with the recording of a

large choral work that Argo chose to celebrate its tenth anniversary—Haydn's *Nelson Mass*, made "on location" in Argo's favorite precinct: the reverberant spaces of King's College Chapel, Cambridge. London Records promises to have the album in our shops this month.

IF ARGO is an unfamiliar label here, it is no more so than the Victrola label in Europe. Although the trademark "Victrola" almost entered the American language as a synonym for phonograph in the years 1905-35, the term was never exported. Now it has been revived by RCA Victor as the label for a new line of low-priced classical reissues manufactured abroad. The first release of Victrola records put out by RCA's British subsidiary includes such tempters as the Monteux/Vienna Philharmonic *Pastoral* and the Toscanini/NBC Symphony Elgar *Enigma* and Brahms *Haydn Variations*. They sell in English shops for 21/6 (approximately \$3.00), which is about half the cost of regular LP records in a country where discounts are virtually outlawed. In Italy the Victrola label is being used for the nine Beethoven symphonies conducted by Toscanini. The album is priced at 15,000 lire (about \$24)—again at half the regular price.

Dario Soria, whose idea it was to resurrect the old label, aims "to make available at low prices the basic classical catalogue, in distinguished performances, to a generation of young people now starting to build record libraries." This is a worthy goal—and seemingly a sound commercial idea—but why restrict it to Europe? Surely, there is a market in this country too for a low-priced series of top-drawer performances from the Victor catalogue. Indeed, RCA made an admirable start along this line with its Camden reissues, and we have never understood why these superb recordings by Toscanini, Rachmaninoff, Martinelli, et al. were allowed to disappear so quickly. One of these days we shall go down to RCA's New York headquarters and scribble on its walls: "Victrola Come Home."

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## Records in Review



Metropolitan Opera Archives



*Melchior as Siegmund.*



*Lehmann as Sieglinde.*

## Two Restorations from the Great Age of Wagner Singing

by Conrad L. Osborne

**D**URING THE 1930s, the operas of Richard Wagner attained a popularity that would have amazed (and perhaps appalled) their creator. The standard of singing in Italian and French opera was on the decline, and the names which had meant box office magic for these works during the first quarter of the century were absent from the cast listings, both here and abroad. In Germany, Wagner had been elevated (for all the wrong reasons—witness *Mein Kampf*) to a quasi-official position as German State Composer. The aura of intellectual debate that surrounded the man and his works (I hope we may be certain that he is the only composer to be called both a Vitalist and a Mechanist) made him

something of a Compulsory Composer for a good many folk who were, in truth, fairly impervious to the power of the fellow's music.

But the most significant factor in the appeal of the Wagner music dramas was the presence of a veritable army of top quality Wagnerian singers. At the Metropolitan alone, during the years, let us say, between 1925 and 1945, we had on a regular, season-to-season basis sopranos Flagstad, Traubel, Lawrence, Rethberg, Jeritza, Lehmann, Müller; contraltos Branzell and Thorborg; tenors Melchior, Laubenthal, Lorenz, Maison; baritones Schorr, Janssen, Bohnen; basses Kipnis, List, Ernster. This leaves out such artists as Svanholm, Ralf, Berglund, Varnay,

and Szekely, who missed by just a year or two. And it disregards the singers whose careers were mainly or entirely European—Leider, Schlüter, Lemnitz, Nemeth, Teschemacher, Bettendorf, Ljungberg, Ohms, Austral among sopranos; Olszewska and Leisner among contraltos; Widdop, Völker, Pilinsky, Soot among tenors; Boeckelmann, Schipper, Hotter, Schoeffler, Rhode, Hermann-Nissen among baritones; Andrésen, Weber, Böhme, Hann among others. One could go on. Now, not all of these were great or even consistently good Wagner singers, but any one of them could hold his own in the best of today's casts. Put the worst of them together and you have a very respectable line-up for a Wagner opera.

They present an interesting contrast to the Wagnerian singers who have happened along since. One can make just one generalization about the vocal qualities of the singers named here: they cultivated a tone which could be described as round, easily produced, even lyrical—not simply weighty or durable. There are few better examples of genuine *bel canto* than Schorr's handling of the *Meistersinger* monologues—or Hotter's. Joel Berglund's recording of the Dutchman's monologue is of course dramatic and declamatory where need be; but it also displays a rich, seamless legato. Or try Rudolf Boeckelmann on the closing peroration from *Rheingold*, or Ludwig Weber in Hagen's Watch, or Kipnis in Pogner's Address. (All baritones and basses, be it noted, and not a ponderous bellow among them.) The fact is that thick, weighted, stolid tone with little or no brightness is of no more use in Wagner than anywhere else. And another fact is that, all theory about the merging of the vocal line with the orchestral texture notwithstanding, it is the singers who make or break the performance in Wagner, just as in any other opera.

With this wealth of talent available, and with the electrical recording process brought to a reasonably realistic level of reproduction, a good deal of Wagner was put onto disc from the late Twenties on. So far as the singers familiar in America were concerned, the larger portion of this recording was done by the HMV—RCA Victor combine, though Columbia marketed several sets of Bayreuth recordings, and later secured the services of Traubel, Melchior, and Janssen. One of the favorite pastimes of 78-rpm collectors was (and still is) the "Let's Make a Wagner Opera Game." One could, for example, assemble a nearly complete *Siegfried* (something that has so far been quite impossible with microgroove discs) by dovetailing RCA Victor sets VM 83, VM 116, and VM 167. Granted, the assembled records ran to forty sides and cost a handsome sum. Granted too that Wotan was sung by three different baritones (who were, however, Schorr, Boeckelmann, and Schipper, the last singing the Erda scene opposite his wife Olszewska), Mime by two different tenors, and that there was some duplication (Melchior is the Siegfried right up to the closing scene of VM 83, when the hero suddenly becomes Rudolf Laubenthal, to the Brünnhilde of Leider; to get Melchior in the final duet, one had to substitute VM 167 with Florence Easton as Brünnhilde). All the same, this constituted most of *Siegfried*, magnificently sung and well recorded.

Out of the hundreds of record sides devoted to exemplary performances of Wagner from the 1930s, a disappointingly small amount has found its way to microgroove—and most of that has now been discontinued. And so the restoration of the monumental Vienna Philharmonic/Walter/Lehmann/Melchior/List version of *Die Walküre*, Act I by Angel and of the Flagstad/Melchior *Lohengrin* Bridal Chamber Scene and *Tristan* Love Duet by Victor is more than welcome.

The *Walküre* set is one of the greatest operatic recordings ever made. Here is

Lehmann at her peak, a Sieglinde who is at once impulsively girlish and passionately womanly. No one else has fulfilled the role as completely. Her vocalism as such is extremely good, but the real miracle of her Sieglinde lies in its projection of very specific feelings—one knows exactly what emotions Sieglinde is experiencing nearly all the time. Of the many wonderful passages, I like best the pages near the end of Act I, as Sieglinde realizes that she has heard Siegmund's voice, seen his face before, as a child. And here is Melchior, singing with that remarkable consistency of heroic timbre, the incomparable liquid ring on the high notes, and above all, the legato worthy of a Caruso—which is exactly what makes the crisp declamation of his long narrative so exciting. Without ever reaching for special effect, he enunciates beautifully and colors with a splendid sensitivity to the moods of text and music. List is an imposing Hunding, his voice dark and full of bite, the characterization infused with authority and cunning. Whether Walter's way with the score is absolutely perfect, or whether it merely seems so to me by virtue of frequent and intent listening, I cannot say—it still excites and moves me. The quality of the Vienna Philharmonic of the '30s is apparent from the first page of the *Vorspiel*—it is that of one of the great orchestras to be heard on recordings.

The only question about this release is whether it is preferable to the Electrola pressing of the same performance, which also includes the Second Act—recorded around the same time—and which spreads Act I over three sides. The sound of the Angel edition is perhaps marginally superior to that of the RCA Victor LCT reincarnation of ten years back, though my copy is hardly the cleanest-sounding example of processing I've heard lately. I have not yet heard the Electrola pressing, but suspect that it is very much worth an investigation. And, of course, who would want to pass up the Second Act?

The Victor release has no competition from foreign pressings, and is in the "must" category. Of course, neither scene is quite complete. The Bridal Chamber Scene begins with "*Das süsse Lied verhallt*," skips about a page of Elsa's music en route, and ends before Lohengrin's commands concerning the corpse of Telramund. The *Tristan* excerpt is really only about half the love duet, beginning with "*O sink hernieder*." (The only full current version, apart from those in the two complete *Tristans*, is Deutsche Grammophon's Varnay/Windgassen performance.) The *Lohengrin* side was on microgroove once before, backed by the Kundry/Parsifal duet: the *Liebesnacht* performance, incredible as it seems, has languished on 78s till now.

There is no doubt that the *Tristan* side is the more remarkable of the two. Flagstad's voice was, from the time of her assumption to international Wagnerian stardom after a fairly lengthy career at home in more varied repertory, better suited to Isolde than to Elsa, and Melchior was, simply, the only tenor of

twentieth-century vintage (possible exception: Slezak) capable of coping convincingly with the tenor's music here. This is, of course, very much a singer's recording. The orchestra is thrust into the background by the recording, and is, of course, compressed-sounding as compared with modern versions. (One can also detect the breaks between 78-rpm sides.) There is quite enough of the orchestra to provide an intelligible texture, however; and if anyone takes issue with the view that singers make the performance, let him compare the impact of this edition with that of, say, the Varnay/Windgassen version (and remember—these two artists are among the very best of the postwar era). Flagstad and Melchior realize, with their voices, the content of the scene; too bad it's not Furtwängler and stereo—but it is love/death, fulfillment/longing, pain/ecstasy, and all the rest of it, and that's what counts. The sound of this transfer is a bit scratchy—the music does not seem to leap from the surface of the record as it does on a 78 in good condition, played on the right equipment. Those who own the 78s will probably want the re-pressing for insurance, but will continue to play the 78s. All others should head for the record store without delay—these historical reissues have a way of vanishing without a trace after a pitifully brief existence.

The *Lohengrin* side is, I suppose, not quite this close to perfect, but it is substantially better than any treatment we've heard since. Flagstad's voice will strike some as being heavy for the role of Elsa, but she handles it with such ease and produces tone of such purity and trueness (yes, she slides into the notes in her old manner, but I find this very expressive—it is not a matter of pitch as much as of the amount of vibrato applied to the tone) that I, at least, find her work beyond argument. And I do not see how one can gainsay Melchior's building of "*Atmest du nicht*" or the imperiousness of his "*Höchstes vertrau'n*," though again one might wish for a basically leaner, lighter voice for the role. (An earlier Melchior version, with the lighter-voiced Bettendorf, is available on ASCO—an album which is in any case worth owning for its wonderful cross section of early and late Melchior recordings.) The sound of this side is too not quite so fine as that of the originals, but perfectly acceptable.

#### WAGNER: *Die Walküre*, Act I

Lotte Lehmann (s), Sieglinde; Lauritz Melchior (t), Siegmund; Emanuel List (bs), Hunding. Vienna Philharmonic Symphony Orchestra, Bruno Walter, cond.

• ANGEL COLH 133. LP. \$5.98.

#### WAGNER: *Lohengrin*: Bridal Chamber Scene. *Tristan und Isolde*: Love Duet

Kirsten Flagstad, soprano; Lauritz Melchior, tenor. RCA Victor Symphony Orchestra (in *Lohengrin*), San Francisco Opera Orchestra (in *Tristan*), Edwin MacArthur, cond.

• RCA VICTOR LM 2618. LP. \$4.98.



*The four musicians who make up The Budapest.*

## Vigor and Eloquence for Beethoven's Last Thoughts

by Robert C. Marsh

**I**N *The Dry Salvages*, third of T. S. Eliot's *Four Quartets*, appear those remarkable lines: ". . . Music heard so deeply/That it is not heard at all, but you are the music./While the music lasts."

There is not much music that produces such an effect. Even the normal run of symphonic masterpieces invite regard as objects apart from the listener. In opera there are always precise limits to illusion and identification. Complete unity between the musical stream and the flow of consciousness is a rarity which occurs only when the musical statement is of such force that the ego readily surrenders to its eloquence. One group of works that can produce this phenomenon are the late Beethoven quartets.

Oswald Spengler, one of the least optimistic philosophers of man's fate, wrote of these pieces: "It is not an incident that Beethoven wrote his last works when he was deaf—deafness merely released him from the last fetters. For this music, sight and hearing *equally* are bridges into the soul and nothing more." Later he added: "In chamber music. Western art as a whole reaches its highest point. . . . When one of those ineffably yearning violin-melodies wanders through the spaces expanded around it by . . . Haydn, Mozart, or Beethoven, we know ourselves in the presence of an art beside which that of the Acropolis is alone worthy to be set." It is not necessary to share Spengler's view of history to appreciate that his are critical insights of a high order. The final Beethoven quartets in particular provide us with new awareness of the potentiality of music as an art.

Unfortunately, more nonsense has been written about the presumed inaccessibility of this music than about any other part of the Beethoven literature. Nearly sev-

enty years ago Bernard Shaw spoke to that point: "Why should I be asked to listen to the intentional intellectualities, profundities, theatrical fits and starts, and wayward caprices of self-conscious genius which make up . . . middle period Beethovenism . . . when I much prefer these beautiful, simple, straightforward, unpretentious, perfectly intelligible post-humous quartets? Are they always to be avoided because the professors once pronounced them obscure and impossible? Surely the disapproval of those infatuated persons must by this time prejudice all intelligent persons in favor of the works objected to." All that this music asks of the listener is that he give it his attention. That, and a few rehearsals, will eliminate any bogus issue of its difficulty.

How did these quartets come to be written?

The beginning was the most commonplace of all musical transactions in an age of princely patronage: a commission for three quartets at \$75 (or fifty ducats) each. The assignment came from Prince Nicolas Galitzin, a Russian nobleman and amateur cellist, who never paid for the works in full until long after Beethoven's death. If ever a deadbeat obtained immortality, it was the Prince.

Although Beethoven died with enough major projects in his head to occupy his time for another decade, the final ten years of his life represent anything but consistent activity. The *Hammerklavier* Sonata of 1817-18, which stands out as a landmark among minor productions, provided the emotional release that permitted Beethoven to start working again. In 1819 he had both the *Diabelli Variations* and the *Missa Solemnis* under way. Before either was finished in 1822, he had written the final three piano sonatas and had just turned to considering the

possibility of another string quartet when the Prince's letter gave some purpose to his planning. Yet there was another pause in the project while he turned for the last time to the orchestra and composed the Ninth Symphony and *Overture for the Consecration of the House*. In 1825, after three years of intermittent composition, the Op. 127 quartet was completed.

The next in the series, that known to us as Op. 132, was largely written in six months, but Beethoven was now thinking of two other works, the Op. 130 and Op. 131, both of which were completed within a year's time, together with the fugue we know as Op. 133. These three quartets are the unified core of the final five, containing the greatest music. After them the Op. 135 comes as a sort of epilogue (balancing, if you will, the prefatory Op. 127, which—more than any of the late quartets—looks backward, if only briefly, to the earlier work the composer wrote in this form).

To account for the missing opus numbers, Op. 128 and 129 are early pieces chronologically misplaced, while Op. 134 is the rarely played piano four-hand arrangement of the Great Fugue, Op. 133. Beethoven wrote nothing in the four months of 1827 in which his final illness drained his strength. The last of his completed works was a new and practical finale to the Op. 130, liberating the Great Fugue to an existence of its own. But we must not be metaphysical and suggest that Beethoven had had his say, for No. 62 of the Kinsky list of works without opus numbers is a sketch of November 1826 for a string quartet in C. It is the last thing Beethoven began, and the twenty-four bars marked *Andante maestoso* reach for even further horizons.

The Budapest String Quartet has been playing and recording the late quartets for some thirty years. It would be unfair to apply the wisdom of hindsight and describe any of the earlier editions as musically wanting. They were the best we knew at the time, and indeed they set the standard. But as one listens to this new album, it is wonderful to sense how much their performances have gained through the years. Repeated re-statement of this music has only intensified it and given greater significance to the re-creative act. With repetition the technical problems have all but vanished and the coordination of the group, always superb, has now become uncanny, as if the musicians were linked telepathically. Some may quibble about the width of the vibrato the Budapest employs; but comparing these performances with others of somewhat drier tone, I return to the Budapest sound and delight in its rich colorations, which (through the Spengler influence perhaps) I liken to the robust browns of a Rembrandt.

The greatness of the Budapest, however, does not lie in any mere question of technique, but rather in the vigor and eloquence with which the group conveys a musical idea. Like Toscanini, it grasps the work as a whole and unfolds it with an incomparable sense of line. Each phrase unfolds with the natural pulse of its inner harmonic rhythm, yet no element ever separates itself from the total musical structure to detract one's attention from the greater scheme. The critical demand in music such as these quartets is that the performance shall leave no doubts as to the stature of the work—or the reasons for its greatness. The Budapest fulfills this criterion in every respect.

As the quartet has grown to its present level of achievement, recording techniques have advanced with it. The sense of presence in these new discs is phenomenal, partly because of the added dimension of stereophony, but basically because of skillful engineering—which is at last equal to making a quartet recording that really sounds like a quartet. Dynamics, in particular, are as forthright as a live performance. By these standards, none of the old sets will do, and you are justified in regarding them as obsolete.

There is no album I have anticipated with greater expectation in recent years or have heard with greater satisfaction. My initial impression is that it is the finest thing the Budapest has ever given us (and that covers a great many memorable recordings). Certainly it is the outstanding chamber music release of this season, and perhaps of several to come.

#### BEETHOVEN: *Quartets for Strings*

No. 12, in E flat, Op. 127; No. 13, in B flat, Op. 130; No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132; No. 16, in F, Op. 135; *Grosse Fugue*, in B flat, Op. 133.

Budapest String Quartet.

• COLUMBIA M5L 277. Five LP. \$24.98.  
• • COLUMBIA M5S 677. Five SD. \$29.90.

## CLASSICAL

### BACH: *Clavier Works*

*Capriccio in B flat, S. 992* ("On the Departure of His Beloved Brother"); *Toccata in D, S. 912; Four Duets, S. 802-805; Adagio in G, S. 968.*

Rosalyn Tureck, piano.

• DECCA DL 10061. LP. \$4.98.  
• • DECCA DL 710061. SD. \$5.98.

Miss Tureck's performances here have their customary virtues: lovely tone, complete clarity, perfect accuracy, and a wealth of nuance. One may disagree with a few details—for example, the Allegro of the Toccata seems slow and one wonders why its main theme is always stated strongly while almost everything else in the movement is subdued—but these are subjective matters. What is perhaps more arguable is Miss Tureck's general approach, here and in her other Bach recordings. Without changing a note, she transforms these clavier works into piano pieces, introducing effects possible only on the modern piano and consequently, so far as anyone can tell, undreamed of by Bach. Miss Tureck's interpretations are impressive on their own terms, but their aesthetic seems much closer to Beethoven's time than to Bach's. That this is not the only possible approach to Bach on the piano has been shown by Schnabel, and more recently by Glenn Gould's recording of the *Goldberg Variations*. The sound here is entirely lifelike.

N.B.

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### BACH: *Magnificat in D, S. 243*

Lee Venora, soprano; Jennie Tourel, soprano; Russell Oberlin, countertenor; Charles Bressler, tenor; Norman Farrow, bass; Schola Cantorum; New York Philharmonic Orchestra, Leonard Bernstein, cond.

• COLUMBIA ML 5775. LP. \$4.98.  
• • COLUMBIA MS 6375. SD. \$5.98.

For a completely satisfactory performance on records, this splendid work makes large demands: five first-class vocal soloists, a topnotch chorus and orchestra, a sensitive conductor not only fully at home in the Bach style but capable of bringing out the special character of each movement, and recording engineers of musical as well as technical excellence. In each of the five other available recordings of the work with which I am acquainted, these elements are present in varying proportions. In none of those versions are they present to the extent that they are here. Without any trace of romanticizing, Bernstein conveys the individual "affection" of each section—the brilliant jubilation of the first and last movements, the pathos of the "*Et misericordia*," the slashing power of the "*Deposuit*," the quiet happiness of the "*Esurientes*." There are only one or two moments when this sort of thing seems overdone: in the "*Omnes generationes*," for example, the effect achieved is of heaviness rather than universality.

Miss Venora, whose voice has an attractive quality, does the "*Quia respexit*" very nicely, Miss Tourel sings the second soprano part accurately and intelligently. Both Farrow and Oberlin do justice to their parts. Although Bressler's voice lacks the metal and bravura required by the "*Deposuit*," his portion of the "*Et misericordia*" is fine. The chorus may not have as warm and polished a tone as some others (and the basses are permitted to shout a bit in the "*Omnes generationes*") but it is flexible and well balanced. All the instrumental soloists, including the first trumpet, are faultless. The harpsichord is too faint in the "*Quia respexit*" and "*Quia fecit*" (it is better in the "*Esurientes*"); otherwise, the sound is magnificent in both versions.

N.B.

### BEETHOVEN: *Quartets for Strings*

Budapest String Quartet.

For a feature review of this recording, see page 65.

### BEETHOVEN: *Sonatas for Piano*

No. 15, in D, Op. 28 ("*Pastoral*"); No. 26, in E flat, Op. 81 ("*Les Adieux*"); No. 30, in E, Op. 109; No. 32, in C minor, Op. 111.

Wilhelm Backhaus, piano.

• LONDON CM 9315/16. Two LP. \$4.98 each.  
• • LONDON CS 6246/47. Two SD. \$5.98 each.

The charm and lyricism Schnabel brought to the *Pastoral* and *Les Adieux* sonatas are missing from these performances, just as the nobility and depth of feeling he found in the Op. 109 and Op. 111 are absent here. Backhaus plays with a fairly uniform, hard, brilliant tone and a degree of brusque detachment I had not previously associated with this remarkable septuagenarian, but I am in awe of his



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scribably poignant Prelude to the first Act of *Parsifal*. Here is an emotion-charged performance of new magnitude... a new sound experience that is stunning in its realism... the faithful Sound of Angel. Album number (S) 35947 You also want to hear "Klemperer Conducts Wagner," album number (S) 3610 B, a magnificent two-record set of other Wagner orchestral masterpieces.



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still-nimble fingers and pleased with the quality of the recording, which has a real (and rare) grand piano size to it. I'm not very happy, however, about the value provided on the disc containing the two earlier sonatas (CM 9316 or CS 6247): it plays for a mere sixteen minutes on one side and no more than nineteen on the other. R.C.M.

**BRAHMS: *Ein Deutsches Requiem*, Op. 45**

Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; Philharmonia Orchestra and Chorus, Otto Klemperer, cond.  
 • ANGEL 3624. Two LP. \$9.96.  
 • • ANGEL S 3624B. Two SD. \$11.96.

The first stereo recording of the Brahms German Requiem has finally arrived; and while it must be reported that the sonic results are not spectacular, the performance of this important and beautiful work has been worth the long waiting.

To dispose quickly of the less than ideal sound—and it should be pointed out that the recording was reviewed from test pressings—the chorus here was placed too far in the background, with a resultant lack of the weight it would have in a live performance. There is also a certain degree of muddiness in the massed passages, thereby obscuring the texts of the choral sections. The horizontal spread, however, is excellent, and the two soloists are well focused yet stand out much more prominently than does the chorus.

What signifies here, though, is the high quality of the performance. This is music very much within Klemperer's realm. His characteristic broad, spacious treatment is particularly appropriate to this music, fully communicating its essential nobility and depth of feeling. And in highly dramatic moments, such as the climax of "*Denn alles Fleisch*," the conductor creates an unusually powerful effect by emphasizing the trombone line. Both vocal soloists have recorded the Requiem before—Schwarzkopf in the old Von Karajan recording for Columbia, Fischer-Dieskau in the Kempe version for Electrola—and both are wonderfully suited to their assignments. Schwarzkopf's voice is properly ethereal, Fischer-Dieskau's warm, persuasive and, when required, imposing. He sounds somewhat mellow here than he did in the older recording, where Kempe asked for more incisiveness from him. Aside from the matter of diction already referred to, the chorus is excellent, as is the orchestra.

Inasmuch as the Requiem is not one of those works that appear on discs every season, this new version is likely to stand for some time as the definitive edition. In most departments, it merits that distinction. P.A.

**BRAHMS: *Hungarian Dances* (19)**

Hartford Symphony Orchestra, Fritz Mahler, cond.  
 • DECCA DL 10058. LP. \$4.98.  
 • • DECCA DL 710058. SD. \$5.98.

When great composers wink, we are often treated to some of their most delightful creations. Such was certainly the case with Dvořák's *Slavonic Dances* and, before them, the *Hungarian Dances* of Brahms. Unlike the *Slavonic Dances*, however, the *Hungarian Dances* are seldom recorded in their entirety. Here they are so well interpreted, with ample

zest and not too much rubato, that one particularly regrets the omission of Nos. 8 and 9—for want of a suitable orchestration, according to the jacket notes. If none was available, certainly there are enough good arrangers around who could have done the job from the original piano duet score. As it is, four different orchestrators are represented: Nos. 1, 3, and 10 are by Brahms himself; Nos. 2, 4, and 7 are by Andreas Hallen; Nos. 5 and 6 and 11 through 16 by Albert Parlow; and Nos. 17 through 21 by Dvořák. The stereo sound as well as the orchestral playing is very good. P.A.

**BROWN: *Music for Violin, Cello, and Piano; Music for Cello and Piano; Hodograph I*—See Feldman: *Durations*.**

**DEBUSSY: *Prélude à l'après-midi d'un faune; Nocturnes: No. 1, Nuages; No. 2, Fêtes*—See Ravel: *Rapsodie espagnole; Pavane pour une infante défunte*.**

**DELIUS: *Brigg Fair; Dance Rhapsody No. 2; On Hearing the First Cuckoo in Spring; In a Summer Garden***

Philadelphia Orchestra, Eugene Ormandy, cond.  
 • COLUMBIA ML 5776. LP. \$4.98.  
 • • COLUMBIA MS 6376. SD. \$5.98.

Although some attention was directed last year to the Debussy centennial, almost no one bothered to note that Frederick Delius also merited anniversary treatment: he was born on January 29, 1862. Actually, the question Peter J. Pirie posed in his article on Delius in this journal last April remains unanswered: in effect, can the music of Delius survive the death of his great champion and foremost interpreter, Sir Thomas Beecham? Like Mr. Pirie, I very much hope so.

It was Sir Thomas who made (for Capitol) the only stereo recordings of Delius' works to be released prior to this collection by Ormandy, and those two discs include everything recorded here except *In a Summer Garden*, which at present has no other representation in the catalogue. As might be expected, Ormandy's treatment of these altogether winning little tone poems is somewhat lush than Beecham's. The Philadelphia Orchestra is somewhat richer-sounding than the Royal Philharmonic too, and Columbia's reproduction is fuller than Capitol's. Still, if perhaps for sentimental reasons as well as for the elegant re-



Morton Feldman: "genius for sound."

straint of Beecham's conducting, I lean slightly towards the older recordings. At the same time, I must commend Ormandy for the perception of his interpretations, which are warm and in the best possible taste. P.A.

**DUTILLEUX: *Le Loup*—See Milhaud: *La Création du Monde*.**

**FAURE: *Requiem*, Op. 48**

Marie Gibson, soprano; Michel Roux, baritone; Roger Wagner Choral; Orchestre de la Société des Concerts du Conservatoire de Paris, Roger Wagner, cond.  
 • CAPITOL P 8586. LP. \$4.98.  
 • • CAPITOL SP 8586. SD. \$5.98.

This, a stereo debut for Fauré's Requiem, is a thoroughly workmanlike version. Roger Wagner, as one would expect of a choral conductor, sees to it that his choral forces receive the prominence they deserve. As a result, their performance is distinguished by vocal clarity, clean diction, and naturalistic balance with the orchestra—all this despite the fact that the recording was made in a church, the Eglise Saint-Roch in Paris. Although there is occasionally missing the aura of mystery that often characterizes the best performances of this work, the interpretation is a reverent one. Marie Gibson sings with bell-like purity; and if Michel Roux sometimes sounds a little pinched in tone and precious in approach, his work as a whole is very commendable. P.A.

**FELDMAN: *Durations***  
 †Brown: *Music for Violin, Cello, and Piano; Music for Cello and Piano; Hodograph I*

Matthew Raimondi, violin; David Soyer, cello; David Tudor, piano; Don Hammond, flute; Don Butterfield, tuba; Philip Krauss, percussion.  
 • TIME 58007. LP. \$4.98.  
 • • TIME S 8007. SD. \$5.98.

Morton Feldman is a man with a genius for sound. In the remarkable autobiographical notes published with this record he says that early in his career "the new painting made me desirous of a sound-world more direct, more immediate, more physical than anything that had existed before." That "sound-world" is what he certainly achieves here.

*Durations* is a set of four pieces, the first for violin, cello, alto flute, and piano; the second for cello and piano; the third for violin, tuba, and piano; and the last for violin, cello, and vibraphone. The title comes from the fact that "in each piece the instruments begin simultaneously and are then free to choose their own durations within a given tempo." There is more to it than that, but this is scarcely the place for a complete exposition of Feldman's practice; his results have a vital, elemental, intense, and enthralling power like that of no other music I know, and hence an analogy to his work is difficult to find. As with much modern painting, you feel that Feldman has gone back to the large, primitive first principles of his art; he brings us face to face with something magnificently primeval in it and in ourselves.

Like Feldman, Earle Brown acknowl-

Continued on page 74



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For Comparator Guide and list of dealers, write Dept. GY 1772, Garrard Sales Corp., Port Washington, N. Y.



# THE IMPORTS

IS THE SUPPLY of superb Russian pianists inexhaustible? No sooner have we finished welcoming Ashkenazy than the extravagant rumors concerning the talents of Lazar Berman are at least partially verified by the arrival of two recordings. The first, direct from the Soviet Union on the MK label (MK 1577), includes six Rachmaninoff *Moments musicaux*, Op. 16; Scriabin's *Fantasia in B minor*, Op. 28; Chopin's *Etude in B minor*, Op. 25, No. 10; the Debussy *Etude for Eight Fingers*; and Ravel's *Ondine*. Berman negotiates this fiendishly difficult program with the same deep-seated power we associate with Rachmaninoff's playing—firm and cleanly articulated bass notes, great bursts of rhythmic energy, and a soaring, even cantabile. His interpretation can be faulted only in *Ondine*, where the washes of notes could be a touch lighter. The bright, deep-toned MK recording is clanky in some spots, with distortion in the inner grooves. The second Berman record—XD 5019, containing Beethoven's *Appassionata*, Op. 57 and Liszt's *Sonata in B minor*—comes from Saga, a small English company whose catalogue resembles that of the old Concert Hall Society in the United States. Despite this disc's poor over-all sonics and a disturbing wow, Berman's style comes through. Neither the MK nor the Saga record offers a scrap of information about the pianist, though from other sources I'm told that he is in his early thirties and highly respected in the U.S.S.R. If he ever comes this way, I want to be on hand to hear him.

Amadeo has issued still another welcome record of smaller Haydn works (AVRS 6208), based on the research of HIGH FIDELITY's European Editor, H. C. Robbins Landon. Under the general title *Feldparthien* (Music for Wind Band), it includes four divertimentos written around 1760 as "table music" while Haydn was in the service of Count Ferdinand von Morzin at his country estate in Bohemia. Scored for pairs of oboes, bassoons, and horns, these pieces are all pretty much alike in form, and yet they are full of Haydn-esque surprises, such as the appearance of the Gregorian "lamentation" chant for Easter Week in the trio of one Minuet movement. Another Divertimento, this one using two clarinets and two horns, was written for Count Esterházy in 1762. Finally, there is a grand little *March of the Prince of Wales*, composed in England in 1791 and scored for clarinets, bassoons, horns, a high trumpet in E flat, a tuba, and percussion. Recorded for the first time anywhere, these delightful works are well served by the Brass Ensemble of the Vienna Volksoper, Wilhelm Sommer con-

ducting. The sound is full and bright, and the album includes Robbins Landon's notes.

I have held off commenting on the Bärenreiter-Musicaphon set of Bach's *Sonatas for Violin and Clavier*, S. 1014-19, for half a year, in the vain hope that the two other European editions of this music would become available for comparison. After repeated listening to the Bärenreiter (three 10-inch LPs, BM 25 R 901/03), however, I doubt that either Barchet-Veyron-Lacroix on Erato or Makanowitsky-Lee on Lumen could improve on the classical performance of violinist Hansheinz Schneeberger and harpsichordist Eduard Müller. Various elements combine here to give these works a valid sonority and their proper contour as trio sonatas. Müller differentiates cleanly between the continuo left hand and the linear voice in the right, all the while obtaining a most beautiful sound from his harpsichord. Schneeberger adds the third part, with well-defined accents, a broad tone, and little vibrato. His playing might seem almost too sober were it not for the skill of the engineers: the recording blends in the voices by being thoroughly "room live," and yet it does not blur a single detail. The excellent notes are in German only.

CHOPIN'S last large-scale work, the *Cello and Piano Sonata in G minor*, Op. 65, has generally been the object of disparagement at its infrequent appearances in concert and on records. Whereas Brahms, in his two sonatas, strove mightily to balance the cello tonally and harmoni-

cally with the piano, Chopin was content merely to assign the cello a purely lyrical role. In recordings where the piano has been placed in the foreground the cello seems a superfluous echo, and when the cello has been boosted the whole sonata appears a characterless pastel. At last, on a new Supraphon disc (SUA 10150), a really good balance has been achieved by cellist Vaša Večtomov and pianist Vladimir Topinka. Where in the past we have had to be content with a few lovely moments, here two of the four movements—the short, songful *Largo* and the almost chromatic *Finale*—assume formal logic equal to anything we find in the piano sonatas. As a filler, the well-recorded Supraphon disc includes the early *Polonaise in C*, Op. 3, for the same combination of instruments. As Chopin himself later said of it: "The *Polonaise* is intended exclusively for the salon, for the ladies, a flashy piece."

Electrola's reissue of the 1935 Gerhard Hüsch recording of Schubert's *Die schöne Müllerin* is rather poorly packaged in comparison with the German baritone's *Winterreise* (reviewed here last August). The flimsy cover contains the text in German only, with no annotations whatsoever, and the entire cycle has been squeezed onto a single disc, eliminating all bands between the songs. But since the dubbing does not sound pinched, even in the innermost grooves, we have what amounts to a bargain format, in respectable sonics, of a highly prized interpretation. In discussing the Fischer-Dieskau—Gerald Moore collaboration on a two-disc Angel set (HIGH FIDELITY, November 1962), Conrad L. Osborne called it "easily the finest *Schöne Müllerin* ever put on records." I not only call my esteemed colleague's bid but raise it, affirming that the Hüsch-Hanns Udo Müller version is the finest of all *Lieder* recordings. Granted that the adventurous Moore makes a more sympathetic accompanist than Müller and that Fischer-Dieskau is a more finished musician than Hüsch, the latter's naturally finer voice and seemingly artless interpretations make the romantic hero of the cycle most believable and each song almost unbearably beautiful. Of course, owning two versions of *Die schöne Müllerin* is a forgivable luxury.

GENE BRUCK



Chopin: he wrote for cello too.

Imported labels are now being stocked by an increasing number of dealers in this country. A list giving the names and addresses of the principal U. S. importers will be sent on request. Address Dept. RD, HIGH FIDELITY Magazine, Publishing House, Great Barrington, Mass.

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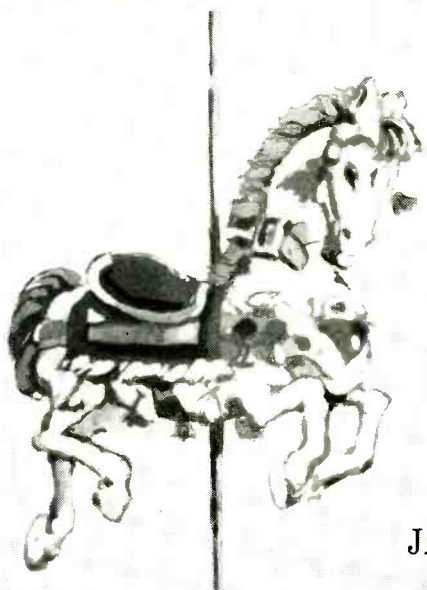
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The glittering excitement of an opening night at the theatre becomes a really blood-tingling occasion when an audience realizes that it is hearing a magnificent creation being presented for the first time. To capture the source of this special excitement with complete, full-bodied realism was a fitting challenge for the remarkable recording techniques that Enoch Light has devised — techniques that he first revealed on *Persuasive Percussion* and that he later advanced with **Stereo 35 MM**.

CIRCLE 32 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

*Carousel* was chosen the vehicle because, like many others, Light considers it the greatest of all American musicals. When it opened in New York in April, 1945, John Chapman of the *Daily News* called it "one of the finest musical plays I have ever seen and I shall remember it always."

Richard Rodgers himself has consistently chosen it as his favorite among his own musicals.

"It tries to say the most," Rodgers once remarked, "and it says it best."

In the past, recorded productions of musical shows have usually been produced under restrictions that severely limited the possibility of creating a performance that drew the full value from the score. Most recordings of Broadway musicals are "original cast" albums designed to tie in with the presence of the show on Broadway. Because this means that the album must be rushed out as quickly as possible, the recording is done hurriedly in a single day (usually on the first Sunday after the Broadway opening). The cast customarily has been chosen for its stage values (where a stage "name" may be more important than a voice) and without consideration for recording values. Under the rushed circumstances of these recordings, staging and performance must necessarily depend on stage patterns rather than recording requirements. On the rare occasions when a musical has been produced specifically for a recording, casting has usually been limited by budgetary considerations.

But Enoch Light does not produce records this way.

An almost fanatic disdain for either "rush" or "budget" has been among the important factors in the unparalleled success of Light's Command Records. Light spent all of six months making his first Command disc instead of the customary day or two. He insisted on re-recording one tune 39 times before he was satisfied with it, making this one of the most expensive single selections ever issued.

### "A GIANT MUSICAL"

Light has brought this singular but highly successful approach to his Command recording of *Carousel*. Because, as he said, "it's the giant American musical," he felt it should have "a giant cast." So each role was meticulously matched with the finest possible performer. It was a cast that no Broadway production could possibly afford because these were the very top singers in every aspect of their profession.

Moreover, because of their exceptional stature, these were singers who could not readily be brought together in one place. They were booked far into the future and their engagements took them to every distant corner of the world. When one was within flying distance of Command's New York stu-

dios, another was off on a tour of Europe.

But Enoch Light was willing to wait. It took him eight long months of planning before he was able to bring his cast together for a two-week period in the summer of 1962. The recording was done then in four work-packed sessions spread out over the two-week period so that changes and improvements could be made after every performance had been studied carefully.

Conducting the singers and the forty-piece orchestra was the acknowledged dean of Broadway's musical directors, Jay Blackton, whose baton has guided *Oklahoma*, *Call Me Madam*, *Annie Get Your Gun* and many other memorable shows. In actuality, two conductors were used on this production — Blackton, in the studio with the musicians, and Light, working in the control booth where he could follow the sound as it was being picked up by the microphones. The mixture of Blackton's masterful knowledge of show conducting and Light's uniquely specialized experience as a conductor for extremely advanced sound reproduction was an important element contributing to the exciting vitality of these performances.

### PERFECTIONIST STANDARDS

Working under the perfectionist, time-consuming standards that have become commonplace on Light's Command Record sessions was a new and stimulating experience to both Blackton and the singers. They had never encountered anything like this before in a recording studio. They responded by throwing themselves into their work with such enthusiasm that when it came time to record the exuberant *This Was a Real Nice Clambake*, all the principals joined together as a choral ensemble to sing the part usually done by a vocal chorus — probably the most expensive choral group ever recorded.

Singers and musicians worked over minute details time and time again to achieve the subtleties and nuances that are made strikingly evident by the translucent clarity of **Stereo 35 MM** recording. Before the actual recording began, the musicians spent more time working with pencils, marking changes in their scores, than with their instruments as Blackton and Light and the singers noticed possibilities for improvements. When the recording light glowed red in the studio, Light was in the control booth, following the conductor's score, listening carefully to the reproduced sound.

"That's a pretty good take," he would say when it was completed. "But—"

So there would be another take. And another. And still another until every possible aspect of the performance had been brought together to Light's de-

**CIRCLE 32 ON READER-SERVICE CARD**

manding satisfaction. To produce the very shortest selection in the album, *The Highest Judge*, which lasts barely 90 seconds, Alfred Drake recorded almost continuously for 30 minutes.

This sort of creative perfectionism is completely in character with the entire history of the development of *Carousel*. When the idea of doing a musical based on Ferenc Molnar's *Liliom* was first proposed to Rodgers and Hammerstein in the early Forties after their initial success with *Oklahoma!*, Hammerstein rejected it because, with the Second World War going on, he did not think it would be practical to do a musical with a Hungarian setting. Later, New Orleans was suggested as a background but, after reading up on the city, Hammerstein again turned it aside because he did not feel capable of handling the vernacular properly. It was Rodgers who finally sparked *Carousel* into life when he offered the familiar shoreline of New England as a setting.

And again it was Rodgers who suggested the crowning touch for one of the most brilliant lyrics ever written for the American musical theatre — *Soliloquy* — when, after hearing Hammerstein's first lyric which dealt only with Billy Bigelow's thoughts about a prospective son, he pointed out that Billy might realize that the baby could also be a girl.

Because of the scope of Rodgers' score for *Carousel*, in which he stretched out musically as he had never done in his earlier shows, he insisted on having an orchestra twice the size of those normally used in a Broadway theatre when it opened in New York. That same sense of adventurous expansion is inherent in this album as, with the remarkable recording skills developed by Command, with Enoch Light's unmatched experience in using these skills, with the most brilliant cast that could be assembled, *Carousel* reaches a new peak in a magnificent, spine-tingling performance that has the overpowering emotional immediacy that is rarely experienced in even the most glitteringly memorable evening in the theatre.

It makes you want to stand up and cheer.

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RECORDS

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## RECORDS IN REVIEW

Continued from page 68

edges the strong influence upon him of the visual arts (Calder and Pollock) and of John Cage; also like Feldman, he rejects serial systems and makes much of the freshness of the immediate moment. To my ear, however, his music sounds much like the academic avant-garde stuff we have been listening to at modern-music séances for the past thirty years. It changes very little in essential substance, even though the theories may change a great deal.

Performances, supervised by the composers, sound first-class, and the recording is perfection itself. A.F.

### HANDEL: *Dixit Dominus*

Ingeborg Reichelt, soprano; Lotte Wolf-Matthäus, contralto; Choir of the Church Music School (Halle); Berlin Bach Orchestra, Eberhard Wenzel, cond.  
• CANTATE 640202. LP. \$5.95.

Completed in Rome when Handel was twenty-two, this setting of Psalm 109 is probably the grandest of his church compositions with Latin text. It is a kind of cantata, in eight movements. The instrumental portions bear an Italian stamp, but the richly polyphonic choral writing reveals Handel's German training. Especially striking, to me, are the fine soprano aria, "*Tecum principium*"; the "*Juravit Dominus*," in which slow-moving, poignantly harmonized chords alternate with swift, delicate, lightly handled counterpoint; the magnificent "*Tu es sacerdos*," with its theme climbing through the octave in one voice or another while the rest weave garlands of tone around it; the expressive dissonances of "*De torrente*"; the brilliant decoration of the first part of the "*Gloria patri*" and the splendid fugue that ends it. Both of the soloists sing with clear and steady tone. The chorus seems a bit pale at times, its sopranos are none too firm above the staff, and it does not help the "*Gloria patri*" by aspirating the vowels in melismas, but in other respects the performance is satisfactory, as is the sound. N.B.

### HANDEL: *Water Music: Suite. Music for the Royal Fireworks* (arr. Stokowski)

RCA Victor Symphony, Leopold Stokowski, cond.  
• RCA VICTOR LM 2612. LP. \$4.98.  
• • RCA VICTOR LSC 2612. SD. \$5.98.

These performances are neither scholarly reconstructions of the presumed originals nor a reworking of the approach best known from the Harty suites. Stokowski makes use of modern instruments (he employs an orchestra of 125 players to be exact), but he aims at creating sound combinations which the listener will feel are of an eighteenth-century flavor. There is a continuo, played by an anonymous but excellent and wonderfully audible harpsichordist in the *Water Music*; the wind band is expanded to such vast size that there are two dozen oboes and a dozen bassoons; and percussion parts include snare drum as well as timpani. There are even fireworks (an addition I could have done without).

The musicologists will probably be outraged, but I confess that I find the results fresh and pleasing. As one would sur-

mise, a set of expression markings that is thoroughly nineteenth-century in feeling has been read into the score and the slow movements display the familiar, broad Stokowski phrasings. There are unexpected turns of tune, however, and some of them seem to scan the notes more effectively than the familiar (i.e. Harty Victorian) glosses. Certainly this is the most interesting of the available versions of the *Royal Fireworks Music*; and if my affection for the *Water Music* did not extend to the authentic whole in the Dart version, I would take Stokowski over the usual concert version any day.

Victor's recording sets forth the textures and tone colors of this large orchestra very effectively, and the engineers should be properly commended. R.C.M.

### HAYDN: *Quartets for Strings: in D, Op. 64, No. 5 ("The Lark"); in F, Op. 77, No. 2*

Hungarian String Quartet.  
• Vox GBY 12080. LP. \$4.98.  
• • Vox STGBY 512080. SD. \$4.98.

What wonderful compositions these are! They are full of fine ideas, magnificent workmanship, and surprises on every page. There is so much treasure in the Haydn quartets that it is hard to understand why only about a third of them are available on discs, while many far inferior works achieve recording. Cannot something be done about this? Perhaps if enough of our readers expressed interest, the record companies would bestir themselves.

The Hungarian Quartet plays here like a virtuoso ensemble, strong in every member. Some listeners may find the tone of the first violin a bit sugary for their taste in cantabile passages. But elsewhere these performances seem to me impeccable, and the finale of the D major Quartet is a particularly thrilling exhibition of speed, precision, clarity, and musicality. The only serious drawback to this recording is its overemphasis of the high frequencies, resulting in a somewhat unreal sound in the three upper instruments. N.B.

### HINDEMITH: *Concertos: for Violin and Orchestra; for Viola and Orchestra* ("*Der Schwanendreher*")

Ivry Gitlis, violin; Westfälisches Symphonieorchester, Hubert Reichert, cond. (in the Concerto for Violin and Orchestra). Günther Breitenbach, viola; Wiener Symphoniker, Herbert Häfner, cond. (in *Der Schwanendreher*).  
• Vox PL 11980. LP. \$4.98.

Hindemith is the man who rescued modern music from its disdain for virtuosity. When he was young, it was fashionable to sneer at technical display and to regard even the concertos of Mozart and Beethoven as symphonic works wherein one part was just ever so slightly more important than the others. Hindemith snapped his fingers at that nonsense and restored the virtuoso element to music, especially music for solo strings, at which he is himself especially adept.

*Der Schwanendreher*, a viola concerto which Hindemith wrote for his own use in 1935, is based upon old German folk tunes not unlike those the composer had been employing in *Mathis der Maler*; in fact, *Mathis* and the *Schwanendreher* are the principal monuments of a na-



Martial Singher: Honegger's narrator.

tionalistic or folk tune period in Hindemith's work. The Concerto is wonderfully brilliant and wonderfully tuneful. Its texture is spare and a little harsh, as befits its peasant materials; it has that ironic, *Eulenspiegelisch* character that is so typical of Hindemith throughout his career; and it is a thoroughly delightful piece, beautifully played and recorded. In the jacket notes Christiane de Lisle translates *Der Schwanendreher* (the title of the folk tune on which the finale is based and hence, by extension, the title of the entire piece) as "The Hurdy-Gurdy Player." In 1935, at least, Hindemith thought a *Schwanendreher* was a cook who roasted swans on a spit, and that is much the more picturesque idea.

The Violin Concerto, which also dates from 1935, is an out-and-out fiddle player's field day, full of marvelous tunes, fascinating effects of orchestral color, magnificent rhythmic and contrapuntal jugglings, and all the rich, juicy chances for display that any violinist could ask for. Why this work is not well known, and why it does not jostle the violin concertos of Prokofiev in the popularity sweepstakes, is impossible to say. Gitlis' performance is magnificent, and the recording leaves nothing to be desired. A.F.

### HONEGGER: *Le Roi David* †Milhaud: *La Création du Monde*

Netania Davrath, soprano; Marvin Sorenson, tenor; Jean Preston, mezzo; Martial Singher, narrator; Madeleine Milhaud, speaker; University of Utah Chorus (in the Honegger). Utah Symphony Orchestra, Maurice Abravanel, cond.  
• VANGUARD VRS 1090/91. Two LP. \$9.96.  
• • VANGUARD VSD 2117/18. Two SD. \$11.90.

*Le Roi David* has the reputation of being a rather grand, Old Testament work of scope and power. But it seems to me that the greatest part of its charm and effectiveness can be found in its underlying simplicity, directness, and brevity.

The work was, in fact, originally conceived by René Morax as a kind of popular chamber theatre piece; thus, in origins, it is closer to *L'Histoire du Soldat* than to the big Passions or Oratorios it more superficially resembles. In the first part of this century, there was an important movement that tried to shuck off the postures and pomposities of the late romantic, surrealistic drama



by introducing a new theatre—intimate, picturesque, popular, and "moral." (The Weill-Brecht collaboration and even recent avant-garde developments owe a good deal to this movement.) Generally, a traditional subject was chosen and played by a handful of performers on a small stage and in a stylized manner combining singing, narration, dialogue, a chamber ensemble, mime, and dance. *L'Histoire*, written for a Swiss traveling theatre in 1918, has just this character, and *Le Roi David*, composed only three years later for another Swiss popular theatre project, is or was quite closely related.

The original score employed only fifteen instruments; later, the composer expanded the work for concert performance but the original small scale still often prevails. The actual events in the story of David are narrated. The music consists mainly of several picturesque instrumental pieces and a great number of psalm settings—in fact, Honegger called his concert version a "*Psaume symphonique*." Each psalm is appropriate to a particular place or event in the story and provides a kind of commentary. In this they are, in function, something like the arias and chorales in the Bach Passions and Cantatas; but in scope and character, they are only brief songs.

Except for the finales to the three parts, the musical settings consist of bits of song and instrumental color that rarely exceed two or three dozen measures in length. The musical content itself is correspondingly simple with straightforward diatonic melodies, repetitions, instrumental ostinatos, little bits of classical harmony, some dabs of color, and the like. The chamber and "popular" origins show through in the blocklike harmonies, the simple figurations and, of course, the tonal and immediately accessible vocal lines. All these things have given the work a good deal of vitality and durability. These are not incidentals; together with a certain freshness and flair, they form the basis of the entire musical-dramatic conception and give it style and character.

Incredibly enough, this seems to be the first recorded performance of the work since Honegger's own version on a Westminster LP made early in the Fifties and long out of the catalogue. If Utah seems like a rather unlikely point of origin, let that deter no one. Abravanel has authority and style, he has trained his musicians excellently well, and the recorded sound is good. The orchestral men are tested by a good deal of solo playing and they come through impressively. The chorus too is excellent except perhaps at the few most difficult moments. Singher's narration is superb, and Mme. Milhaud is properly spine-chilling in her small part of the Witch of Endor. The solo singers do not make a strong impression but they are certainly adequate, Miss Davrath, in particular, producing some effective singing.

Abravanel's reading of Milhaud's *Création du Monde* is a pleasant addition to his praiseworthy Honegger enterprise. E.S.

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the Liszt lineage is more significant in this work than the specifically Slavic and Czech tradition. Janáček's enormous talent and originality enable him to carry off a brilliant and colorful tour de force against all odds. He inherited all the claptrap of the late romantic tone poem and turned its picturesque details and giant perorations into something genuine and impressive. True, the musical coherence seems constantly threatened by the nonmusical pull of the program. But the quality of the invention is so high, the orchestration so fresh and brilliant, and the connective phrases flow so convincing that all is forgiven.

The more familiar Sinfonietta is probably Janáček's masterpiece. Here the shape of the piece grows beautifully out of the ideas. These simple but extraordinary inventions, wedded to the composer's characteristic and marvelous sense of instrumental sound, are real building blocks and they are piled up into a convincing and impressive structure. The romantic stuffing has been stripped away; and while the piece may not seem very modern at first hearing, it has an essential originality and contemporaneity that come from the character of the ideas, the way they are set out, and the way they accumulate (rather than "develop") into a work of size and power.

A good word for the orchestra is in order, although the old-fashioned German sound of some of the wind playing (the rude oboes, for instance) is strange to ears accustomed to the French and American styles that dominate Western orchestral playing. Like the Russian orchestras, this one is geared to big sound and sweeping phrase. The results are most admirable in *Taras Bulba* where they are eminently appropriate, but a good deal of the pointed, neoclassical character of the Sinfonietta is lost.

The recorded sound is somewhat odd. The basic character is full and highly reverberant with a pleasant richness, but there are odd and fussy details. Certain passages and instruments—a damped cymbal in *Taras Bulba*, for instance—seem to be close-miked and their dry, close presence sounds strange against the richer background. The shimmer following the cutoffs is something of a problem too. In one place in the Sinfonietta the reverberation is obviously cut off with the editor's razor blade to make way for a quiet succeeding passage. In another, similar spot, conductor or editor wedges in an enormous pause that is not in the score, but is obviously put there in order to let the reverberation die away. In other spots, the reverberation covers more than it should.

E.S.

#### MASSENET: *Werther* (excerpts)

Rosalind Elias (ms), Charlotte: Cesare Valletti (t), Werther: Gerard Souzay (b), Albert. Rome Opera House Orchestra, René Leibowitz, cond.

- RCA VICTOR LM 2615. LP. \$4.98.
- • RCA VICTOR LSC 2615. SD. \$5.98.

This is a welcome record, inasmuch as the two complete versions of this opera available both have their drawbacks—the competent, rather workaday Urania performance being very dated in sound, and the Cetra (featuring Tassinari and Tagliavini) being in the Italian language and style and dated in sound. (N.B.: the complete Opéra-Comique version recorded back in the Thirties, headed by such estimable artists as Vallin, Thill,

and Marcel Rocque under Elie Cohen, will shortly be available as a Pathé-Marconi import.)

*Werther* is, next to *Manon*, probably Massenet's finest work. Like so many French operas of which condescending things are easily said, it is a work that inspires affection: if one is in the right mood, it can be downright intoxicating. The essence of Massenet's gentle way of pointing up the drama is contained in the scene between Werther and Charlotte after the ball, where the insinuating, fragrant fragments of dance weave a lovely spell for the couple's longing colloquy. *Werther* has never been terribly popular outside France, and has lately been, in addition, something of a casualty of the anti-Romantic revolt (Goethe's novel on Werther was, of course, a keystone work in the German Romantic movement) and the neglect of French opera in general. But it is a moving opera, in which nearly every scene fills out its dramatic purpose. And of course, one of Werther's arias, "*Pour-quoi me réveiller*," ranks with the best in the literature, as does Charlotte's famous Letter Scene.

Valletti is very much the star of this grouping of excerpts. True, his high tones, always rather thin and glinty, are no longer as free as one would wish. But with what elegance and intelligence he handles the music! Lucid enunciation; ideal phrasing; perfect intonation; warm, spinning tone; and a complete involvement with the role which never stoops to bathos—it would be hard to ask for more. Only the most calloused of listeners will be able to resist his "*Moi, j'en mourrais, Charlotte!*" near the end of Act I.

Miss Elias, inevitably, sounds a bit gross by comparison with her leading man. She has not really gotten beneath the surface of this wonderful character; nor has she become complete mistress of the style and language. She does, however, turn in some very acceptable, solid singing, and her rather bright mezzo, not quite lush enough for the big Italian roles, is of just the right weight and point for this music. Her reading of the Letter Scene suffers by comparison with Vallin's, or with Lotte Lehmann's wonderful German version—but that is no crime. Her contribution is, on the whole, very respectable. Souzay has practically nothing to do (the role is not a plum, in any event), but does it well.

Leibowitz, an experienced hand who knows this repertory thoroughly, is a sympathetic conductor. The sound is quite good on both versions, with the stereo somewhat more spacious and natural-sounding; the monophonic perspective, though, is kinder to Valletti, who tends to get lost beneath the orchestra in the stereo edition. There is a booklet with the text and translation of the scenes given here, plus a connecting synopsis. C.L.O.

#### MILHAUD: *La Création du Monde* †Poulenc: *Les Biches* †Dutilleux: *Le Loup*

Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

- ANGEL 35932. LP. \$4.98.
- • ANGEL S 35932. SD. \$5.98.

Prêtre's version of the Milhaud is the third to come along in recent weeks: in addition to Abravanel's performance (included with his recording of Honegger's

*Le Roi David*, reviewed in this issue), there is also the recent Munch edition with the Boston Symphony. The rush of interest in *Création du Monde* is only partly coincidence; it is also the result of a recent reevaluation of a remarkably powerful work that has an amusing and attractive surface and great underlying tension and thrust.

All three conductors of these new readings are French, but it is M. Prêtre, conducting a French orchestra, who gets the jazziest, most swinging performance. Prêtre's French musicians completely outstrip their American counterparts in jazz feeling; and, since the typical modern French wind sound is lush and full of vibrato, all of the wind playing tends towards the ideal condition of wailing saxophone sound. By contrast, Munch's version is clear, clean, and classical. Something can be said for both points of view: Prêtre is more obviously "with it," but Munch's underplaying gets the impact of power held in reserve. Abravanel falls somewhere in between.

The cataclysmic, low-down sound of the Milhaud far overshadows anything else on this record, but the Poulenc also has a charm of its own. This was the first work of note by the composer; it was commissioned by Diaghilev who asked for an "atmospheric ballet" after the manner of *Les Sylphides*! And that is exactly what he got. The ghosts of generations of French ballerinas and pale lady pianists flit through this neosalon score. It always sounds oddly like an orchestration of something else—of nostalgic bits of half-remembered charms and elegances. *Les Biches* means "The Does," and Poulenc has described this feminine and perfumed ballet as possessing "an atmosphere of wantonness which you sense if you are corrupted but which an innocent-minded girl would not be conscious of." Appropriately enough, very similar comments could be made about the music. On the surface, this is an innocent and amusing score; in reality, it is sensual and even corrupt. The Dutilleux is a work of some color and character but its ideas and profile are not remarkable.

The performances on this disc (album title "Contemporary Ballets from France," by the way) are all good and good for the music; Prêtre, who was a trumpet player and a light-opera conductor, knows precisely how to achieve the right off-hand style and cool elegance. The recorded sound is fat and vibrant. E.S.



Juilliard Quartet: spotless Mozart.

MILHAUD: *La Création du Monde*—  
See also Honegger: *Le Roi David*.

MOZART: *Concertos for Piano and  
Orchestra: No. 21, in C, K. 467;  
No. 23, in A, K. 488*

Artur Rubinstein, piano; Orchestra, Al-  
fred Wallenstein, cond.

- RCA VICTOR LM 2634. LP. \$4.98.
- • RCA VICTOR LSC 2634. SD. \$5.98.

This is a red-letter month for Mozart. Not only are we favored with a first-class set of the six quartets dedicated to Haydn [for a review of which, see directly below] but we get an equally thrilling recording of two of the great piano concertos. Rubinstein, Wallenstein, and RCA Victor combine here to do a magnificent job.

All of the soloist's familiar virtues—his pervasive musicality, his magisterial authority, his singing tone—are placed in the service of Mozart. Seldom have the slow movements been so sublimely sung on records, and I know of no recording of the A major Concerto in which the finale has the sweep and spirit of this one. In his recent recording of the C minor Concerto, K. 491, Rubinstein avoided filling in the little spaces Mozart left for improvisation, but he is bolder in K. 467. Perhaps he will one day come around to beginning trills on the upper auxiliary. Wallenstein's orchestra plays so beautifully that it is easy to forgive it one or two rough spots in the first movement of K. 488 and an entrance or two elsewhere that is a hairsbreadth too soon or too late. The sound is true and lovely throughout, the balances practically perfect.

This is in my opinion the best recording of K. 467 now available in stereo; it is the equal of the Serkin in mono, as far as the solo part is concerned, and superior to it as regards the sound and quality of the orchestral playing. The same is true of K. 488. The present recording has no rival in stereo, and only the Serkin to reckon with in mono, now that the splendid performance by Haskil has been withdrawn. N.B.

MOZART: *Quartets for Strings: No. 14, in G, K. 387; No. 15, in D minor, K. 421; No. 16, in E flat, K. 428; No. 17, in B flat, K. 458 ("Hunt"); No. 18, in A, K. 464; No. 19, in C, K. 465*

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The six masterpieces that Mozart dedicated to Haydn are full of little traps that expose mercilessly any weaknesses in any of the performers. Quality of tone, precision, intonation, control of the bow—all must be perfect. They all are, in this magnificent set. Each player

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produces a clean, live tone, warm and round without overvibrancy. There is complete unanimity throughout, and precise ensemble even in such seemingly simple but actually tricky passages as the pizzicato chords in the Trio of the Minuet in K. 421. The finale of K. 387 is tossed off in virtuoso fashion, but without any of its musical values being slighted. On the other hand, the Adagio of K. 458 is sung exquisitely, with no trace of false sentiment or romantic exaggeration.

Throughout the set there are elegance and strength, fire and poetry, wherever they are called for. Every one of Mozart's dynamic nuances and phrasing marks is scrupulously observed. If it is the duty of the performer to hold a mirror to the composer's thought, then what we have here is a glass in which each work is presented in all its color and beauty, with every detail clearly shown in its proper place, a glass free of distortion and spotless. Well, almost spotless—the only fleck I could find is the interpretation of a couple of grace notes in the finales of K. 421 and 465. But this is hardly worth mentioning in view of the magnitude of the achievement here. The sound, in both versions, is practically ideal. N.B.

**MOZART: Symphonies: No. 35, in D. K. 385 ("Haffner"); No. 41, in C. K. 551 ("Jupiter")**

Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond.

- PHILIPS PHM 500004. LP. \$4.98.
- • PHILIPS PHS 900004. SD. \$5.98.

Here we are given a fine example of modern Mozart playing, pointed and precise yet flexible and always singing. The tempos are convincing, the phrasing thoroughly musical, and there is no trace of sentimentality. Jochum has been abetted by brilliant engineering. The sound is resonant, the characteristic timbres of the various instruments are clearly defined. A luminous transparency enables one to hear telling details that are often buried, such as the viola pizzicatos in the last theme of the exposition in the first movement of the *Jupiter* and the doubling by the bassoon in the same place, or the upward chromatic climb of the woodwinds in the C minor section of the Andante. This is as beautifully recorded a *Jupiter* as the Vanguard, but a more distinguished interpretation of the work. As for the *Haffner*, it seems to me to belong with Szell's, at the top of the list. N.B.

**POULENC: Les Biches**—See Milhaud: *La Création du Monde*.

**RAVEL: Pavane pour une infante défunte; Rhapsodie espagnole**  
 †Debussy: *Prélude à l'après-midi d'un jeune; Nocturnes: No. 1, Nuages; No. 2, Fêtes*

London Symphony Orchestra, Pierre Monteux, cond.

- LONDON CM 9317. LP. \$4.98.
- • LONDON CS 6248. SD. \$5.98.

Monteux's reading of the *Pavane* is really in the exceptional class. He takes the little piece rather slowly, even gravely, and molds the thematic material with wonderful plasticity and warmth. Although he pauses slightly at the conclu-

sion of some phrase paragraphs (thereby imparting a sense of rare poignancy and tenderness to his interpretation), he keeps the flow of the music intact and at no time does he sound in the least arbitrary. He does right well by the *Rhapsodie* too. This conductor does not stress the almost jewel-like finesse which Reiner, for example, brought to the writing in his now deleted Victor recording, nor does he strive for the strangely effective neurotic brilliance of Silvestri. There is plenty of forthright energy and a fine swagger to his statement, and London's engineering—which has plenty of warmth and depth to it—has admirably caught the ruddy glow of the orchestra.

In the Debussy discography published in this magazine last September, I lamented the lack of a Monteux recording of *L'Après-midi d'un jeune*. Here it is. At first hearing, this conductor's conception might impress one as being a trifle brusque and four-square, for M. Monteux uses very little rubato and adopts faster than average tempos—especially for the opening section of the piece. On repeated hearing, however, the very *naturalness* of the interpretation is its most attractive feature: we realize that we have become indoctrinated to the standard "impressionistic" approach—which now begins to sound more than a little drowsy and sentimental. What Monteux achieves, then, has the effect of revelation here.

Regrettably, the performance of the *Nocturnes* does not come off too well. *Nuages* is satisfactory enough, but *Fêtes* is rather indifferently done. I do not like Monteux's practice of using off-stage trumpets at the beginning of the procession section, and at the climax the brass tends to swamp everything else. Moreover, the brass playing is not at all precise and cannot hold up under such unnatural scrutiny. The older Monteux-Boston version of the complete *Nocturnes* (on a deleted Victor disc) and the newer Ansermet record (London) are both preferable to this account, while the Cantelli-Angel version retains its comfortable margin among the incomplete editions. Nevertheless, Monteux's performances of the Ravel pieces and *L'Après-midi* are more than enough to give this disc a strong recommendation. H.G.

**STRAUSS, JOHANN II: Waltzes**

*Artist's Life, Op. 316; Roses from the South, Op. 388; Treasure, Op. 418; Vienna Blood, Op. 354; Polka: Thunder and Lightning, Op. 324.*

Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2500. LP. \$4.98.
- • RCA VICTOR LSC 2500. SD. \$5.98.

Apart from an early stereo "Vienna" program for RCA Victor and a long-deleted Columbia LP reissue of some 78-rpm sides, the present album is the only recorded evidence we have had of Reiner's flair for "the other" Strauss. Certainly it should forever silence those listeners who profess to find Reiner an overcerebral interpreter. He is, indeed, a precisionist (few waltz performances ever brought out inner score details and counterthemes more lucidly or demonstrated more resilient rhythmic control), yet his generally somewhat deliberate tempos and his heartfelt eloquence in singing as well as swinging the romantic tunes make these readings unique.



*Stravinsky: insight ever fresh.*

The Reiner treatment is introspective, to be sure, rather than intoxicating but—as if the rousing festive codas of the waltzes were not enough to demonstrate the conductor's more familiar éclat—he adds a *Thunder and Lightning* polka which for sheer galvanism and dramatic impact makes most previous "spectacular" versions seem slapdash indeed. And if the present recording reveals present-day stereo's qualities of luminosity, buoyancy, and searching clarity to perfection in the waltzes (Josef's *My Life Is Love and Laughter* is also included, by the way), in the polka showpiece it vividly reproduces the tremendous power, almost palpable solidity, and acoustical breadth of big-hall symphonic sound. R.D.D.

**STRAVINSKY: Les Noces; Renard; Ragtime**

Mildred Allen, soprano (in *Les Noces*); Regina Sarfaty, mezzo (in *Les Noces*); Loren Driscoll, tenor (in *Les Noces and Renard*); George Shirley, tenor (in *Renard*); William Murphy, baritone (in *Renard*); Robert Oliver, bass (in *Les Noces*); Donald Gramm, bass (in *Renard*); Samuel Barber, Aaron Copland, Lukas Foss, Roger Sessions, pianos (in *Les Noces*); Toni Koves, cimbalom (in *Renard and Ragtime*); American Concert Choir (in *Les Noces*); Columbia Percussion Ensemble (in *Les Noces*); Columbia Chamber Ensemble (in *Renard and Ragtime*); Igor Stravinsky, cond.  
 • COLUMBIA ML 5772. LP. \$4.98.  
 • • COLUMBIA MS 6372. SD. \$5.98.

One often resents new recordings of familiar works because new interpretations challenge one's unconsciously fixed ideas about how the music should be interpreted. Stravinsky, however, reinterprets each of his own works with such freshness of insight that each new version he makes supersedes all those that have gone before. While an all-star cast like the quartet of pianists on this new version of *Les Noces* would guarantee nothing, the results here are magnificent—as are those of the singers and other instrumentalists involved—because the conductor in charge is the world's foremost authority on the music of Igor Stravinsky.

Another of the great virtues of this record is that, for the first time, the full English text of *Les Noces* is provided along with an English-language performance of it. *Les Noces* has been recorded in English on several previous occasions (including a 78-rpm version under the composer himself produced

more than thirty years ago), but the text has never been made available, is not published in the score, and could be secured, as I once secured it, only by renting a complete set of parts for performance. The text is tremendously important to *Les Noces*, not simply because it enables one to follow the sequence of events, such as they are, but, far more significantly, because it enables one to follow the music. Without an understanding of the words, the music is likely to seem a powerful, dynamic, but bewildering texture of rhythms; with such an understanding, one makes all manner of musical distinctions that one is not likely otherwise to make.

The work itself is too well known to demand much discussion. It is concerned with Russian peasant marriage customs. It embodies the same fantastic richness of rhythm and fragmented folk melody that are to be found in the *Sacre*, but with very different coloration—that of a chorus and solo voices with four pianos and other percussion instruments. Everything is drier, lithier, less overwhelming than in the *Sacre*, but the work is no less important.

*Renard* has not been in the American catalogue since the deletion of Ansermet's version for London, and consequently its appearance on the current disc is particularly welcome. Composed in 1915, this work is of the same general period as *Les Noces*. It is a satire for four acrobats, who bound around on a trampoline, and four singers; it has to do with a puffed-up cock, a wily fox, and a goat and a cat who are less friendly to the cock than he suspects. Again Russian folklore is suggested and drawn upon, this time the kind of folklore one finds in the paintings of Marc Chagall—lively, fantastic, a little bit crazy, and altogether wonderful.

At the time Stravinsky wrote *Renard* he was much interested in the bright, tingly sound of the Hungarian instrument known as the cimbalom; there is a big cimbalom part in this work, and *Ragtime* also features it. *Ragtime* is a little piece recalling the first European contacts with Dixieland jazz as conveyed abroad by the hopelessly thin and tinny recordings of that period. It was easy to confuse the sound of the music with the sound of the recording, which is

what everybody at the time but Milhaud did. *Ragtime* is therefore an amusing bit of cultural archeology; and it has been absent from the record catalogues far too long.

Recordings of all three works are of the finest. A.F.

#### TELEMANN: *Die Tageszeiten*

Ingrid Czerny, soprano; Gertraud Prenzl, contralto; Gerhard Unger, tenor; Günther Leib, baritone; Solistenvereinigung and Kammerorchester Berlin, Helmut Koch, cond.

• DEUTSCHE GRAMMOPHON LPM 18785.

LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138785. SD. \$6.98.

This is a cantata divided into four sections: *Morning, Noon, Evening, and Night*. Each section features one of the soloists and consists of two arias with an intervening accompanied recitative as well as a final chorus. The text combines descriptions of nature with religious devotion. The work gets better as it goes along. *Morning* (soprano) is rather



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routine, but *Noon* (alto) has one charming aria, and *Evening* (tenor) and *Night* (baritone) remain fairly consistently on a higher plane of inventiveness and expressivity. All the soloists are able and have pleasant voices, and the sound is good. The German text is provided, without translation. N.B.

#### WAGNER: *Lobengrin: Bridal Chamber Scene. Tristan und Isolde: Love Duet*

Kirsten Flagstad, Lauritz Melchior; Edwin MacArthur, cond.

For a feature review including this recording, see page 63.

#### WAGNER: *Die Walküre, Act I*

Lotte Lehmann, Lauritz Melchior, Emanuel List; Bruno Walter, cond.

For a feature review including this recording, see page 63.

### RECITALS AND MISCELLANY

#### LANOUE DAVENPORT: *Solo Music from the Eighteenth Century*

Dieupart: *Suite in G minor*. Telemann: *Die kleine Kammermusik: Suite No. 2, in G*. Handel: *Sonatas, Op. 1: No. 4, in A minor; No. 7, in C; No. 9, in D minor*.

Lanoué Davenport, recorder; Martha Bixler, harpsichord.

• CLASSIC CE 1048. LP. \$4.98.

Mr. Davenport, who has displayed his expert artistry on several records, here applies it to the pleasant, though insignificant, Suite by Charles Dieupart (died about 1740), the somewhat more inventive Telemann piece, and three Handel sonatas. These last, especially the A minor Sonata, are the most substantial of the lot. Both players embellish their parts freely and usually in good taste, though one has the feeling that the harpsichord additions are sometimes a bit overdone. Two of the Handel Sonatas—Nos. 4 and 7—were included in a group of four released last year by Archive as played by Ferdinand Conrad. A comparison of those performances with the present ones reveals some interesting differences. The American pair tends to take the slow movements slower and the fast ones faster than their German counterpart, creating more effective contrasts in tempo. Archive, however, uses a gamba along with the harpsichord, which strengthens the bass line in welcome fashion, though I am not sure that Handel would have insisted that the gamba play the rapid Alberti basses of the first Allegro in the A minor. The sound is satisfactory both on the Archive and the Classic disc. N.B.

#### GIUSEPPE DI STEFANO: "*Melodie Celebri*"

Buzzi-Peccia: *Lolita*. Tosti: *Ideale*; *L'ultima canzone*; *Aprile*; *Luna d'estate*; *La Serenata*; *Non l'anno più*; *Malià*; *Chanson de l'adieu*; *A vucchella*. Leoncavallo:

*Mattinata*. Castaldon: *Musica proibita*.

Giuseppe di Stefano, tenor; Orchestra, G. M. Guarino, cond.

• ANGEL 35837. LP. \$4.98.  
• • ANGEL S 35837. SD. \$5.98.

A pleasant collection of its sort, in which the tenor wisely chooses low keys and a relatively subdued approach, thus taking advantage of the still excellent sound of his lower and middle range, particularly at moderate dynamic levels. This is essentially a Tosti recital, and provides a cross section of the more familiar songs by that admirable salon composer. These pieces are, of course, rather awful if considered alongside the songs of Schubert or Debussy—but they do not pose such standards, and are merely effective, honestly felt songs by a composer of limited scope but fine melodic gift and wonderful command of flattering vocal writing.

Di Stefano is temperamentally almost perfect for such music, as his earlier Neapolitan song discs demonstrate. Indeed, compared with the ordinary slopped-up Italian tenor approach, his versions are models of good taste and sensitive phrasing. Of course, when one listens to one of his wide-open, painfully blatant high A's (in a voice that once feared no D flat, and executed diminuendos on high C), or to one of the insubstantial little floating sounds that have replaced a ravishing mezza-voce, one wonders what has happened to the most promising of all postwar tenors—but that is a matter not particularly relevant to this recording. The sound is excellent, with the stereo a trifle more cushiony and kinder to the singer's voice than the mono. The accompaniments are, if anything, a bit too suppressed, but in the recording of this repertory that's a refreshing sort of error. C.L.O.

#### LOUIS FREMAUX: "*Monte Carlo Concert Gala, Vols. 1 and 2*"

Vol. 1—Satie: *Parade*. Dukas: *Introductory Fanfare*; *La Péri*; *Apprenti sorcier*. Vol. 2—Britten: *Young Person's Guide to the Orchestra, Op. 34*. Turina: *Danzas fantásticas, Op. 22*. Milhaud: *Le Carnaval d'Aix*.

Claude Hellfer, piano (in the Milhaud); Monte Carlo Opera Orchestra, Louis Frémaux, cond.

• DEUTSCHE GRAMMOPHON LPM 18649 and LPM 18654. Two LP. \$5.98 each.

• • DEUTSCHE GRAMMOPHON SLPM 138649 and SLPM 138654. Two SD. \$6.98 each.

These recordings of performances by the Orchestre National de l'Opéra de Monte Carlo are being issued "*sous de haut patronage de S. A. S. le Prince Rainier III de Monaco*." The Prince's opera orchestra turns out to be a good provincial French ensemble capable of producing an elegant sound. The string playing is good; the winds are less consistently satisfactory.

Vol. 1 (LPM 18649 and SLPM 138649) is much more interesting than its companion. *La Péri* is a symphonic dance poem and a close cousin of Debussy's *Jeux*, which appeared in the same year—1912. The Dukas does not suffer badly by comparison with the Debussy masterpiece. *La Péri* has an elegance and a workmanship that Debussy and Ravel would not have been ashamed of and it has real qualities of invention and originality. Dukas's musical thought,

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while close to impressionism, is, however, less fluid, more clearly directional; its edges are, so to speak, more sharply defined. This shows up in the piquant orchestration and even more in the carefully defined phrase structure which has definite roots in the classical tradition. At any rate, *La Péri* is a charmer. It also whets the appetite for the composer's masterpiece, *Ariane et barbe bleu*.

The reading of the work is clear-cut and straightforward, performance characteristics that are even more noticeable in *The Sorcerer's Apprentice*. The sound of French-style double-reeds and horns is attractive in a work written with these colors in mind. But what is even more extraordinary is the idea of a scherzo performed with a straight face. All of the usual sorcerer's apparatus of rubato, of ritardando phrase fuss, of dynamic diddling is out the window—perhaps not always to the work's advantage. One wishes that M. Frémaux would occasionally pause to draw breath.

Satie's jaunty cubist montage of rag-time, typewriters, whistles, chorales, rachets, and gun-shots still has amazing vitality. Let no one confuse this *souvenir de vieille Paris* with *musique concrète*. *Parade* is a mere witty trifle, theatre music, "musique d'ameublement," to use Satie's own phrase. It is certainly dated, but it still carries with it the charm and nostalgia of its era.

The Milhaud might be said to be a spiritual descendant of the Satie, although its wit and charm are more earthy than urbane. It is a clattering, carefree piece with a good humor that grows out of a kind of intentionally sophisticated naïveté. Its absurd harmonies, neo-classical references, marches, fanfares,

dances, Spanish tunes, popular melodies, redundant repetitions, and false endings are delightful. M. Hellfer, the pianist, is capable.

This work and the Turina show off the orchestra to its best advantage. The Britten does not. It is musically out of place on these discs, and one suspects that it was chosen mainly to show off the capabilities of the orchestra. The other music, from southerly locations closer to home, seems to accomplish that intention more successfully. E.S.

#### NOAH GREENBERG: *Medieval English Carols and Italian Dances*

New York Pro Musica, Noah Greenberg, cond.

- DECCA DL 9418. LP. \$4.98.
- • DECCA DL 79418. SD. \$5.98.

Although this album is being reviewed the month after Christmas, readers need not feel that they have been cheated out of a gift from Mr. Greenberg. The carols presented here are perfectly appropriate for any season (actually, the word "carol" came to be applied to a specifically Christmas song only in relatively recent times), and they make up one of the most elegant and delightful of the Pro Musica recordings.

All of the carols on this disc (and, I believe, all or most fifteenth-century carols extant) come from some four manuscripts which provide few clues as to authorship or date. What is apparent is that the carol was a set form, with a short opening verse repeated after each stanza. The texts, usually on religious themes, are mainly in the English of the period but often with a good bit of Latin

mixed in. The rhythmic foundation is the so-called "first mode," corresponding to a bouncy three-quarter time or, perhaps, more often to the modern six-eight. While the most characteristic textures are two-part, some carols have only a single melodic line and others have three and four parts. The alternation of the refrain—or "burden," as it is called—with the verses suggests the use of alternating chorus sections and solos. The current critical opinion holds that the carols were a form of processional hymn with antiphonal responses. Their harmonic style, by the way, is characteristically English with an extensive use of parallel thirds and sixths that gives many of them a "modern" sound.

Also included on this disc are a number of Italian Dances, simple one-line tunes dating from the previous century. They are related rhythmically to the carols and perhaps even help to suggest one of the interesting aspects of the carol tradition: its popular character and derivation from dance music.

Mr. Greenberg and his fine musicians have discovered the secret of breathing life into the bare outline of a simple one- or two-line melody. Their vitality of rhythm, phrase, and tempo is remarkable. Even more fascinating is their use of old instruments and the "arrangement" of the material and its distribution among a variety of instrumental, solo-vocal, and choral-vocal resources in a Gothic tapestry of colors and forms. It is with a shock that one realizes that a particularly full and rich treatment is based on nothing more than a one-line melody without harmony or counterpoint.

The most striking of the present works are the festive, out-of-doors carols,



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notably the famous Agincourt Carol, written to celebrate Henry V's victory of 1415. Other big pieces of a popular character seem similarly to have been designed for large celebrations—*Nova, Nova*, for example, has a "burden" which, like a newsboy's cry, shouts out the news of The Annunciation. Some of the others—*Lullay Lullo* or the exquisite *Hayl Mary*, for instance—are intimate in style and most appealing melodically. The "arrangements" reflect the character of each carol—big choral responses and bells celebrate a festive occasion; a solo voice and a viol perform a quiet song of intimate praise and reflection. At least one of the carols, *Mervele Noght, Josep* is actually a solo showpiece.

All of the "arrangements" reveal taste, character, and scholarship. The Pro Musica is rapidly developing a performance style, and a mastery of old instrumental and vocal usage which is finally permitting old music to be heard in something like its own natural settings. The recording at hand is an excellent illustrative case in point. E.S.

## TIANA LEMNITZ: Operatic Recital

Weber: *Der Freischütz: Und ob die Wolke*; Verdi: *Il Trovatore: Tacea la notte; D'amor sull' ali*; *Aida: Ritorna vincitor*; Tchaikovsky: *Charodyeka: Act I Duet*; Gluck: *Orphée et Euridice: Su e con me vieni; Che fiero momento*; Wagner: *Tannhäuser: Allmächt'ge Jungfrau. Lohengrin: Einsam in trüben Tagen*; Strauss, R.: *Arabella: Nach dem Mattee: Ich möchte meinen; So wie Sie sind*.

Tiana Lemnitz, soprano; Margarete Klose, mezzo (in the Gluck); Helge Roswänge, tenor (in the Tchaikovsky); Gerhard Hüsch, baritone (in the Strauss); Orchestra.

• Rococo 5203. LP. \$4.95.

Tiana Lemnitz is known to collectors at large chiefly for the lovely Pamina which she contributed to Sir Thomas Beecham's prewar recording of *Die Zauberflöte*, and for a couple of postwar complete opera sets on the Urania label, which unfortunately preserved her singing at a time when she was well past her prime. However, she also recorded a large number of selections on single 78s, both before and after World War II, which have become much sought items here, though the soprano never appeared in North America during the thirty-five-year span of her career.

This disc, the first in Rococo's new "Library Series" (these records are priced a dollar lower than the regular Rococo issues), presents an interestingly varied and representative group of Lemnitz records. Her voice was distinctly lyric—cool and pure, and used with great taste and restraint. It may be that this restraint sometimes militates against incipient excitement, particularly in the Verdi numbers: I should say that the *Trovatore* items are, despite some fine moments, the least interesting ones here—the soprano's voice was not in its most reliable form as far as intonation goes, and is a shade lighter than we are accustomed to in a Leonora. "*Ritorna vincitor*" is also not as full-bodied as one could hope for, but it is phrased so beautifully, and the words pointed so intelligently, that it is rewarding nonetheless.

About the remaining bands there can be few reservations: the wonderful *Freischütz* aria floats out hauntingly; Elsa's *Traum* (somewhat abbreviated, ending at the repetition of "*Er soll mein*

*Streiter sein*") flows along lyrically and naturally, much like Jeritza's; and the *Arabella* excerpts, with the warm-voiced Hüsch joining in the duet, are stunningly sung. There is a trace of scoopiness in the Tchaikovsky scene, but only a trace, and this excerpt is well worth the record's price for Roswänge's thrilling singing alone (this duet has also been included in Eterna's collection of operatic love duets—Eterna 736—but is better reproduced here). The *Orfeo* excerpts are, if I am not mistaken, of 1945 vintage, and neither Lemnitz nor the authoritative Klose are in absolutely peak form—but both are "right" for the music and "execute well," as they say.

The sound is frequently hampered by surface noise from the 78s, but not frightfully so. A treble cut will help, but of course will also reduce some of the voice's ring. Fortunately, the Roswänge excerpt plays quite well with the controls flat, so one need not lose the vital resonance of that extraordinary tenor. An informative biographical note adds to the value of a welcome release. C.L.O.

## MELOS ENSEMBLE: French Music

Debussy: *Sonata No. 2, for Flute, Viola and Harp*; Ravel: *Introduction and Allegro*; Ropartz: *Prelude, Marine, and Chansons*; Roussel: *Serenade*.

Melos Ensemble.

• OISEAU-LYRE OL 50217. LP. \$4.98.  
• OISEAU-LYRE SOL 60048. SD. \$5.98.

Its name notwithstanding, the Melos Ensemble is a group of *British* chamber musicians of high excellence and wide sympathies. On the present disc, various members of the organization are assisted by harpist Osian Ellis. The performance of the curious, very late Debussy Sonata is sharp and well proportioned, resembling the reading by John Wummer, Milton Katims, and Laura Newell (on the old, deleted Columbia disc) rather than the more grand-scale interpretations of Julius Baker, Lillian Fuchs, and Laura Newell (for Decca) or by Jean-Pierre Rampal, Pierre Pasquier, and Odette Ledentu (on an imported Ducretet-Thomson record). My preference remains for the exquisite, iridescent impressionism of the last-named set, but all four performances have much to offer and all (save the Columbia, which is by no means bad) are superbly reproduced.

The Ravel is here given a splendidly supple and lucid performance, one which can hold its own against the formidable rival versions by Reginald Kell, Arthur Cleghorn (Entré, deleted) and the two Hollywood Quartet editions (for Capitol). The Roussel is played with fine tonal plasticity and the needed touch of mordancy.

A word about J. Guy Ropartz, the least-known of the four composers featured on this record. He was born in Brittany in 1864 and studied with Dubois, Massenet, and César Franck. The present work was written in 1928 and proves itself an expertly accomplished little opus, very French and very akin to the Ravel and Roussel. The Melos Ensemble's playing here is on the same high level as it is elsewhere on the disc, and it has been given consistently pure and luminous sound. H.G.

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Celedonio, Celin, Pepe, and Angel Romero, guitars.

• MERCURY MR 50295. LP. \$4.98.  
 • • MERCURY SR 90295. SD. \$5.98.

In the last recording from the "House of Romero" only Celin, the eldest son, joined his father, and the disc contained only solos. On the present release, the whole family participates, each side opening with a quartet and then continuing with solos and duets. As the Romeros play with a good deal of vivacity and complete technical fluency, the set is a very pleasant one indeed. It does not, however, exploit the individual qualities of the four players which is mentioned in the annotations. Angel, the youngest son, is, for example, identified as a specialist in Bach and other baroque music, while Pepe is heralded as a brilliant flamenco guitarist. All four players are here heard in late romantic literature, which is supposed to be the terrain of Celin. Perhaps subsequent issues will further diversify these four extremely promising performers.

Mercury's sound is big and vivid, with the stereo version recommended over the mono. H.G.

**TELEMANN SOCIETY: "Psalms of David"**

Janet Wheeler, soprano; John Dennison, bass; Telemann Society Chorus and Orchestra, Richard Schulze, cond.

• Vox DL 760. LP. \$4.98.  
 • • Vox STDL 500760. SD. \$4.98.

This disc presents seven settings of various psalms—one by Handel and three each by Schütz and Sweelinck. The Handel is an early work, *Laudate pueri Dominum*, for soprano, chorus, and orchestra. Miss Wheeler tackles her florid part valiantly, but she is not always exactly on pitch and she lacks the bravura required by this difficult music. Two of the Sweelinck pieces and all three of the Schütz are very fine. Mr. Dennison does well in Schütz's *Jubilate*, but other aspects of these performances are less than satisfactory. In the choral works the basses are often disproportionately strong and the tenors weak. Particularly in the Sweelinck compositions there is a rhythmic squareness that inhibits flexibility and nuance. The sound is good.

N.B.

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Ruggiero Ricci, violin; New Symphony Orchestra, Sir Malcolm Sargent, cond. (in the Tchaikovsky). Ruggiero Ricci, violin; London Philharmonic Orchestra, Sir Adrian Boult, cond. (in the Beethoven Concerto). Christian Ferras, violin; Vienna Philharmonic Orchestra, Carl Schuricht, cond. (in the Brahms). Alfredo Campoli, violin; London Philharmonic Orchestra, Eduard van Beinum, cond. (in the Mendelssohn). Alfredo Campoli, violin; New Symphony Orchestra, Royaltan Kisch, cond. (in the Bruch). Joan Field, violin; Berlin Symphony Orchestra, Arthur Rother, cond. (in the Dvořák and the Beethoven *Romances*).

• RICHMOND-TELEFUNKEN K5R 1. Five LP. \$9.96.

Here in one package is most of the

standard violin concerto literature. Not even London Records is claiming that these are the "best" performances of the works. What they correspond to are paperback reissues of earlier releases on the more expensive London label. What can be claimed for them is that they are the best available versions in the budget-price category, and as such are quite good. If there is any point of objection it is the rather strange, arbitrary cut in the first movement of the Tchaikovsky Concerto, but we might have objected more had we acquired this performance in its original \$4.98 format. The recorded sound is most satisfactory throughout the present set, which can serve very adequately as an inexpensive cornerstone for any library whose owner cares more about the music than the very latest sonics. P.A.



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# The Lighter Side



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*Bruce Prochnik as the waif.*

## Dickens Done in Music With Enormous Gusto

*"Oliver."* Original Cast Recording. RCA Victor  
LOCD 2004, \$5.98 (LP); LSOD 2004, \$6.98 (SD).

LIONEL Bart's *Oliver*—a brilliant musical version of *Oliver Twist*—is undoubtedly going to be the musical of the present season. It opened last August on the West Coast, where it repeated its London success; and to capitalize on this fact, RCA Victor broke with the established tradition of recording musicals on the Sunday after their Broadway opening and instead released this original cast recording of *Oliver* well in advance of the New York premiere. It proves to be the most stimulating, and fascinating recording of its kind in several years.

Bart's lyrics are clever and moving, his lusty score is utterly captivating, and splendid performances are turned in by Clive Revill, Georgia Brown, and Danny Sewell. In a score so full of singable tunes, it is remarkable how many add dimension to, and insight into, the characters, and how succinctly others evoke the Dickensian milieu. *Food, Glorious Food* is the finest opening number I have ever heard—one which immediately creates the picture of the pitiful plight of the starving workhouse waifs and of Oliver in particular. And with a couple of almost

Victorian music hall songs, *It's a Fine Life* and *Oom-Pah-Pah*, the whole sleazy atmosphere of the London slums is marvelously suggested. Both of these are sung with enormous gusto by Georgia Brown as Nancy, who is equally effective in the touching *As Long As He Needs Me* (a ditty that almost seems to have strayed out of *Irma la Douce*). The brutality of Bill Sikes is effectively indicated in Danny Sewell's menacing and boastful performance of *My Name*; and as Oliver, the innocent pawn in this drama, Bruce Prochnik is wistful and pathetic.

Towering over all is the ripe, unctuous, slimy yet somehow lovable Fagin of Clive Revill. Although

we hear him in only three songs, *You've Got To Pick a Pocket or Two*, *Be Back Soon*, and *Reviewing the Situation*, he sings them with such enormous relish and such remarkable vocal characterization that the mental workings of this shady old party, both in triumph and defeat, are dazzlingly exposed. Here is a brilliant singing actor. One song, *That's Your Funeral*, has been cut from the original London score, but it was one of Bart's minor inspirations and is really no great loss. The score as it now stands is a rich and exuberant mine of tuneful numbers. RCA Victor has served it handsomely in a full-blooded, vibrant-sounding recording. J.F.I.

## Songs of Small Tragedies And Forgotten Loves

"Joan Baez in Concert." Vanguard VRS 9112,  
\$4.98 (LP); VSD 2122, \$5.95 (SD).



*An identity uniquely her own.*

IT IS DIFFICULT to evaluate Joan Baez's most recent album of folk songs—taped during live performance—without waxing fulsome. But, with each successive release, the conviction grows that Miss Baez's is a talent of the first magnitude; that she is, in fact, one of the great balladeers of our time. Her voice, as I have indicated in previous reviews, possesses an amazing purity—a silvery quality not unlike the sound of a light, flawlessly cast bell. But vocal excellence is only one of her remarkable attributes. Even more significant are the depth of vision and the inner integrity that transmute each of her ballads into a unique artistic expression. There is nothing superficial about her interpretations: she sings out of conviction, and she identifies herself unreservedly with her material. In the magnificent *Geordie*—the high point, perhaps, of this exciting record—she is "the fair pretty maid lamenting for Geordie . . . (who) stole sixteen of the King's royal deer and sold them in Bohenny [Bohemia]." For this misdeed, he "will be hanged in a golden chain." and Miss Baez mourns his impending death with a wistful pathos that lays bare the heart of every young widow who ever breathed.

It seems to me that Anglo-Saxon traditional songs of this type offer Miss Baez the finest medium for her talents. They represent the pinnacle of folk poetry; it is not chauvinistic to observe that, in all probability, our language offers the finest body of such ballads in the world. Distilled in their verses are the small tragedies and forgotten loves of our fathers, a lyric chronicle of our culture. Each word, each image gleams with centuries of oral refining. To their performance, Miss Baez brings a sure understanding, a heightened poignance, an almost uncanny ability to communicate their crystallized emotions. Without ever violating the integrity of a song, she even seems to transcend time. Her voice weeps for the death of Matty Groves—slain long ages past by the vengeful sword of Lord Arlen—as though he died this morning: in Miss Baez's evocation, Lady Arlen, her young lover torn from her bed and murdered by her husband, still cries out unregenerately for "the fairest lad in all of England."

Still, part of the charm of any Baez recital stems from its versatility. Here, the white blues song *Babe, I'm Gonna Leave You* is all vibrant warmth, and *Copper Kettle*—a beautifully executed, neatly under-

stated bit of drollery—extols the joys of moon-shining. John Jacob Niles's *Black Is the Color* receives one of the loveliest, most ethereal treatments ever accorded this haunting classic. Incidentally, when Niles wrote *Black Is the Color* almost a generation ago, the pedants so securely controlled folk music channels that, in order to publish it, he had to pretend it was something discovered in the Appalachians.

*Kumbaya*, a curious West Indian derivative of the American Negro spiritual *Come By Here*, displays still another facet of the Baez talent: exuberance. And she infuses a granular, devil-may-care

quality into the Brazilian *Até Amanhã*, a lover's un sorrowing farewell to the ex-beloved. Consciously or not, she even hardens her voice here to echo the coarse edge favored by singers of Portuguese *fado*.

Unlike so many of her contemporaries, Joan Baez has not evolved a style out of snippets and slices of other singers' techniques. Whether singing a gospel song or a Child ballad, she is uniquely and profoundly herself. This recording confirms anew that she is a very important, very moving artist. As usual with Vanguard, the recorded sound is of the highest quality. Stereo offers no noteworthy advantage over the monophonic edition. O.B.B.



Irving Berlin, Nanette Fabray.

WITH *Mr. President*, Irving Berlin's first new musical in twelve years, the Broadway theatre takes a giant step backwards to the type of entertainment that flourished in the Thirties and even earlier. Howard Lindsay and Russel Crouse have concocted as banal a tale as we have been asked to swallow in many years. It is distressing that two such skilled craftsmen were not able to come up with something better than this improbable story of an outgoing President's last days in the White House. It is also quite impossible to believe that such a dullard could ever have become our Chief Executive—even in a musical.

The audience in the theatre is warned (as is the listener, on the recording) that this President is "not one of the greats"—a fact which becomes increasingly obvious when he stubbornly makes a trip to Moscow against the advice of the State Department, knowing that the Russians have revoked permission for him to land there. Only a few peasants turn out to greet him, and perhaps this is just as well—he is hardly any advertisement for the West. The part is almost colorless, and Robert Ryan's completely negative performance does little to enliven it. His wife, played by Nanette Fabray, is obviously patterned after Mrs. Kennedy where clothes and traveling junkets are concerned, though there is always the suggestion that she is basically a homebody, happier in the supermarket than the White House. I doubt that anyone could make more of the role than Miss Fabray, but even she can do

## Quite Unlike the White House

"Mr. President." Original Cast Recording. Columbia KOL 5870, \$5.98 (LP); KOS 2270, \$6.98 (SD).

very little with it. And as pert as Anita Gillette has proved herself to be in past performances, she is given little chance to display her dynamic personality in the role of their daughter, who is either bemused by the inevitable foreign diplomatic smoothie or brushing off the Secret Service agent who is her bodyguard and admirer. Guess who gets her? It's as trite as that.

Perhaps this tale, poor as it is, might have been bearable had Irving Berlin written one of his customary good scores. But Mr. Berlin, who has been away from Broadway since *Call Me Madam* (1950), has let us down badly. Only *The Secret Service* and *Pigtails and Freckles* are up to his usual form. The rest is totally uninspired and, what is worse, sounds like a reworking of some of his earlier songs. It isn't a score I'd like to let Sigmund Spaeth loose on. Oh yes . . . there is the usual Berlin patriotic song, *This Is a Great Country*—a flag waver that almost makes George M. Cohan seem like an amateur at the game. As sung (?) by Robert Ryan, it is easily the most embarrassing number currently to be found in the theatre.

The production is handsome and the ladies' dresses chic, but otherwise this show is a major disappointment. One need hardly feel sorry for its producers, however: its advance sale is fabulous, and *Mr. President* will doubtless run for a couple of years. Columbia has lavished a perfectly gorgeous sound on the original cast recording—the stereo slightly superior, but the mono also a beauty. J.F.I.

**"My Son, the Folk Singer."** Allan Sherman. Warner Brothers W 1475, \$3.98 (LP); WS 1475, \$4.98 (SD).

A merry romp indeed. Allan Sherman sings a collection of traditional airs refurbished with comic lyrics of his own composition. The performance was taped live in Hollywood and the audience provides an enthusiastic—and sometimes obtrusive—backdrop to the folknik fun. Sherman's humor is basically parochial in that he invariably imparts a Jewish angle—and a dash of dialect—to his parodies, but the gags are so crystal clear that their appeal is catholic. The funniest of his sustained efforts are *Sir Greenbaum's Madrigal*—a take-off on *Green-sleeves*—and *The Streets of Miami*. The real comic gems, however, are scattered in the disc's final band, wherein—employing short melodic jabs—Sherman lacerates personalities from Harry Belafonte to David Susskind, and folk songs from *St. James Infirmary* to *I Gave My Love a Cherry*. Sherman, a TV producer whose funmaking is only an avocation, occasionally fails to develop a good idea—witness *Seltzer Boy*—and milks the odd chuckle dry, but on the whole this is a risible forty minutes. Try it, with the spacious and lucid stereo edition the version of choice. O.B.B.

**"Don't Go in the Lion's Cage Tonight."**

Julie Andrews: Orchestra. Robert Mersey, cond. Columbia CL 1886, \$3.98 (LP); CS 8686, \$4.98 (SD).

If you've catalogued Julie Andrews only as a delightfully sweet-voiced singer of show tunes (and I confess I had), you will be amazed at the remarkable versatility shown on this collection of heart-rending ballads and old vaudeville songs. She wades into these songs as if she has been singing them for years, and she obviously is enjoying every moment of them. She may be a little too refined for one or two of the more raucous numbers, *I Don't Care* or *Alexander's Ragtime Band*, but she brings just the right amount of swagger to *Burlington Bertie from Bow*, and gives a properly serio-comic performance of *Waiting at the Church*. And I don't think that even Beatrice Kay could match her *Don't Go in the Lion's Cage Tonight*, or Ellaline Terris better her graceful performance of *The Honeysuckle and the Bee*. The male quartet backing her, though not exactly barbershop, heightens the illusion of the gaslight and popcorn era, and their full-bodied renditions perfectly complement Miss Andrews' stylish performances.

J.F.I.

**"The Many Moods of Harry Belafonte."**

Harry Belafonte: Orchestra. RCA Victor LPM 2574, \$3.98 (LP); LSP 2574, \$4.98 (SD).

No Belafonte recording—not even the famous Carnegie Hall Concert album—has ever caught the artistry of this singer more successfully than this well-recorded, shrewdly planned program of songs from the musical areas in which he is the acknowledged master. Calypso, African chants, American folk songs, a lullaby from Israel, even a couple of show tunes—are all sung with the assurance and mastery of style that have become synonymous with this singer's work. There is, possibly, a veneer of sophistication in his performances of the folk songs and the calypsos, though this will hardly disturb any but the out-and-out purist. The two show tunes, *Summertime Love* from *Greenwillow*, and *Try To Remember* from *The Fantasticks*, are charmingly

sung, and the Hebrew lullaby *Lyla, Lyla* is a little gem. Belafonte's most dynamic performance is reserved for the lengthy *Dark As the Dungeon*, a bitter, angry tirade against work in the mines. (His chilling intensity here is inadvertently heightened by the sound of thunder and lightning picked up by the studio mike.) It must be remembered that this is Belafonte's first performance since an enforced rest: the huskiness of the voice, quite prominent throughout, is only a minor blight on this otherwise excellent disc. J.F.I.

**"Ravi Shankar in Concert."** World Pacific WP 1421, \$4.98 (LP); WPS 1421, \$4.98 (SD).

A translucent, brilliantly engineered recording of a live concert at U.C.L.A. featuring Ravi Shankar, unrivaled virtuoso of the steel-stringed sitar, India's favorite and most characteristic instrument. Contemporary Indian classical music consists of modal *ragas*, heavily improvised by the performer and usually heavily syncopated. Here, abetted by two colleagues on percussion, Shankar presents a pair of *ragas* that glitter with excitement, flashing rhythms, and exotic tonal color. Of the two, Western listeners will find *Dhun in Mishra Mand*, which draws extensively on Bengali folk themes, the more readily accessible. A remarkable entree to a body of Oriental music which has survived substantially unchanged for three thousand years. Go stereo on this one. O.B.B.

**"The Girl from Greece Sings."** Nana Mouskouri; Orchestra. Fontana MGF 27504, \$4.98 (LP).

A winning soprano voice that hits each note fully and accurately is almost enough in itself to elevate Miss Mouskouri, a star of Radio Athens, above most practitioners of the pop art. But to her striking natural equipment she adds an insight that probes—and projects—the dramatic coloration of each song in this superior, sophisticated selection. By turns she is silky, torrid, cool—and always a consummate interpreter. Her sexy *Hold Me, Thrill Me, Kiss Me* is acted as well as sung. Other features of the album are *That's My Desire*, *What's Good About Goodbye?*, and *Till There was You*. This is Miss Mouskouri's first American release. Since her English is unaccented, her diction limpid, and her voice a joy, one hopes that it will not be the last. O.B.B.

**"This Thing Called Love."** The Sy Rudy Singers. Columbia CL 1911, \$3.98 (LP); CS 8711, \$4.98 (SD).

With this collection of twenty-four romantic ballads, extracted from the show and film music of Porter, Gershwin, Kern, Weill, and others, Sy Rudy has compiled one of the most enjoyable anthologies of American theatre music to be released in many a moon. The program is admirable not only for the consistently high musical quality of the songs themselves, but for the unusually tasteful and expressive performances of the mixed chorus. In view of the general excellence of the record, it may seem picayune to quarrel with Jack Halloran's vocal arrangements. But his use of a vocal device which rather closely parallels that of Mantovani's cascading strings only tends to make the songs become monotonous. The stereo version, with its wide dynamic range and splendid blending of the male and female choruses, is one of Columbia's finer achievements in engineering. J.F.I.

**"The Incredible Carlos Montoya."** RCA Victor LPM 2566, \$3.98 (LP); LSP 2566, \$4.98 (SD).

Carlos Montoya is to the flamenco guitar repertory what his compatriot Andrés Segovia is to the classical. In this release, recorded live at a recent Town Hall concert, Montoya displays all the dazzling virtuosity that has shaped his reputation. By turns his instrument is staccato or melting, soft or jangling, as his fingers strike from its strings the old echoes of gypsy tragedy. In *Rondeña*, he captures the darkling soul of *cante jondo*, the "deep song" that is the purest expression of flamenco; *Zambra* rings with the memory of eight hundred years of Moorish domination of the Iberian Peninsula; *Guajiras* displays the Caribbean syncopation that filtered back into Spain from colonial America. The master concludes with a crowd-pleasing flamenco treatment of *St. Louis Blues* that is not only fun but, to the canny, offers a ready primer on flamenco variations. With no advantage apparent in the stereo version, I would recommend mono here. O.B.B.

**"The Waltzes of Irving Berlin."** The Melachrino Strings and Orchestra. RCA Victor LPM 2561, \$3.98 (LP); LSP 2561, \$4.98 (SD).

These warm and ingratiating performances of Irving Berlin waltzes are a reminder of the composer's enormous facility for writing memorable melodies in three-quarter time. Sharing honors with the great compositions of the Twenties are a couple of numbers from later musicals in which the composer had not lost his knack for melodic invention. It is a pleasure to renew acquaintance with *Let's Take an Old-Fashioned Walk* and *Just One Way To Say I Love You*, both from *Miss Liberty*—not one of the composer's most successful musicals, but one whose score contained a number of delightful songs. The superb arrangements show off to perfection Berlin's gift for pure melody, and these suave performances by the Melachrino Strings and Orchestra are a wonderful memento of the composer's most fertile days. J.F.I.

**"Stop the World—I Want To Get Off."**

Original Cast Recording. London AM 58001, \$5.98 (LP); AMS 88001, \$6.98 (SD).

Although no Angry Young Man, Mr. Littlechap, the hero of *Stop the World*, is nevertheless a little man who early in life decides there is room at the top, if he plays his cards properly. How he plays his cards (they include subterfuge, seduction, cheating, conniving, and opportunism) is set forth from fetus to funeral in this unevenly written show. It is often amusing, sometimes vulgar, occasionally touching, but never tragic.

Anthony Newley is star, director, and—with Leslie Bricusse—responsible for the book, lyrics, and music. His performance is rather inept, but his score is excellent. Two numbers—*What Kind of Fool Am I?* and *Gonna Build a Mountain*—are already current hits.

I find most of Newley's disc performances more impressive than his theatre versions. He is at his best in *I Wanna Get Rich*, *Lumbered*, and *Mumbo Jumbo*, all of which he sings in an old-fashioned music hall style that seems to be his forte. And Anna Quayle, who is magnificent as Littlechap's wife, is given a deliciously wicked and tenuous number, *Typically English*—which turns up in several episodes as *Typische Deutsche*, *Glorious Russian*, and *All American*.

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Although an English cast recording has been in the import shops for some time, London decided to make a completely new version for the United States. Only the stereo disc has come my way, and though there is a minimum use of stereo effects, the sound is excellent. J.F.I.

"Songs That Will Live Forever." Living Strings Plus Two Pianos. Mario Ruiz Armengol, cond. RCA Camden CAL 721. \$1.98 (LP); CAS 721. \$2.98 (SD). As in Armengol's recent "Most Beautiful Music in the World" program, the Mexican strings share honors with the channel-separated pianos of Roberto and Ortega in paired pops and light classical selections: *How Deep Is the Ocean* and the "Méditation" from *Thaïs*, *Stardust* and part of the *Moonlight Sonata*, *Prisoner of Love* and *Kamennoi-Ostrov*, etc. Although the keyboard interplays are again deftly expressive and the cellos more sonorous than ever, the arrangements are less imaginative and the cascading violins more languishing. Nevertheless, thanks again to effectively stereoisitic recording, the SD is still a better-than-usual mood music release, quite apart from its bargain price; the LP, with sharper-edged string tones, is less attractive. R.D.D.

"Oriental Caravan." Horst Wende and His Orchestra. Decca DL 4278, \$3.98 (LP); DL 74278. \$4.98 (SD).

The Near-Eastern tunes here are somewhat occidentalized, and in any case have more pop than ethnic characteristics; the orchestral playing, while embodying a few native instruments and heavily exploiting superficial Oriental idioms, is basically Western. Yet the whole program has an effective exotic atmosphere, however much it may be tempered to Western ears, and Wende's fine big orchestra plays very colorfully indeed in *Indian Taffeta*, *My Little Gazelle*, *Laura's Love*, etc. Recorded in Deutsche Grammophon's studios, the sonics are models of well-spread, open, and warmly natural stereoisim. R.D.D.

"Toni Carroll Sings Hits of the Roaring '20s." Toni Carroll; Orchestra. Joe Sherman and Milton DeLugg, conds. M-G-M E 4063. \$3.98 (LP); SE 4063, \$4.98 (SD).

Here is another of those brave but rather misguided attempts to re-create the vocal stylings of the Twenties. Under the illusion that cuteness and a sufficient supply of boop-boop-a-doops are the only things required, Toni Carroll sings these songs with an excess of both. Some of the numbers can stand this sort of pepping up, but others wilt helplessly under such attacks. Particularly unfortunate is *Makin' Whoopee*, which sounds almost like burlesque of the old Eddie Cantor song, and *You Do Something to Me*, which belongs to the very late Twenties when song stylings (particularly of show tunes) were far more sophisticated than Miss Carroll imagines. The orchestral backing, which features banjos, has a reasonably authentic period flavor, and I can only wish that Miss Carroll's performances matched it. J.F.I.

"Flaming Drums." Olatunji and His Ensemble and Chorus. Columbia CL 1866. \$3.98 (LP); CS 8666. \$4.98 (SD). For sheer virtuosity, spontaneity, and indefatigability, few of the spectacular percussionists can approach their African colleagues—as Olatunji and his eight

beaters demonstrate in another of their superbly full-blooded recordings. This should command an even wider audience than the earlier "Drums of Passion" and "Zungo!"—it has less of the fervent chanting which quickly becomes monotonous to foreign ears, as well as considerably more varied and immediately attractive musical materials. The most ambitious piece is a long revised version of the exultant *Uhuru (Freedom)*, but to my ears this is less appealing than the driving *African Spiritual* and the hauntingly tuneful Ghanian *Adofo*. Particularly notable, too, are the rhapsodic flute, oboe, and alto sax solos by the featured sideman Hosea Taylor. There are no stereo tricks at all, but only stereo at its best could reproduce properly the fantastic variety of timbres exploited so vigorously here. R.D.D.

"Let the Good Times Roll." Pete Fountain, clarinet; Jubilee Singers and Orchestra, Charles Van Dant, cond. Coral CRL 57406, \$3.98 (LP); CRL 757406, \$4.98 (SD).

This program title provides an accurate tip-off to the nature of the musical performances—delight throughout. Dant's ten-voice choir and small orchestra perform with genuine relish, while Fountain's clarinet threads jauntily through the musical textures with superb lilt and verve. Best is the lighthearted *And the Angels Sing*, but almost as good are the Dant-Fountain originals *Down Home* and *A-eh là-bas*, to mention but a few. The big, open, well-balanced stereo recording is first-rate. R.D.D.

"Cuco Sanchez y Las Canciones de Agustín Lara." Columbia EX 5081. \$3.98 (LP); ES 1781, \$4.98 (SD).

To patronizing gringos, Agustín Lara has long been known as "the Irving Berlin of Mexico." Well, maybe. But for several decades Lara has been writing some of the finest love songs in the hemisphere. *Maria Bonita* and *Madrid*, both dedicated to the ravishing Mexican film star María Félix, are splendid examples of Lara's art. Of the dozen songs on this disc, one—*Solamente Una Vez (Only One Time)*—gained stateside fame as *You Belong to My Heart*; another, *Palabras de Mujer (Woman's Words)*, ranks as a Latin classic. All are eminently listenable. In the finest Mexican tradition, baritone Cuco Sanchez pulls out all the stops: he sobs, he weeps, he laughs. Sometimes he even sings. It is no mean testimony to the durability of Lara's lyrics that they survive this hammy onslaught unimpaired. O.B.B.

"The Boys Won't Leave the Girls Alone."

The Clancy Brothers and Tommy Makem. Columbia CL 1909, \$3.98 (LP); CS 8709, \$4.98 (SD).

The third album released by the Clancys and Tommy Makem under the Columbia banner hews to the high standard of its predecessors. This foursome not only consistently programs fresh Scots-Irish ballads, but sings them with a rare exuberance. Here, spread across your speakers in exemplary stereo, they will regale you with the amorous proclivities of *Bold O'Donohue*, re-create a swinging world of childhood love in *I'll Tell My Ma*, and take you to sea with the ribald chantey *Holy Ground*. At the same time they can infuse a dreaming poignance into love songs like *Will Ye Go, Lassie, Go?* and *As I Roved Out*. All of it is done to the lift of a genuine brogue, and the total effect is irresistible. O.B.B.

**"The Chad Mitchell Trio."** Colpix CP 411, \$4.98 (LP); SCP 411, \$5.98 (SD). A thoroughly professional, highly polished recital of folk songs performed city-style. In a tasteful and wide-ranging program, the Chad Mitchell Trio offers a beautifully modulated interpretation of *Pretty Saro* and a driving, tightly harmonized *Up on the Mountain*, as well as the only effective English version I've ever heard of a rousing French drinking song, *Chevaliers de la Table Ronde*. Arrangements throughout are sensitively conceived, the singers are in complete sympathy with their material, and the engineers have provided a handsome sonic frame. O.B.B.

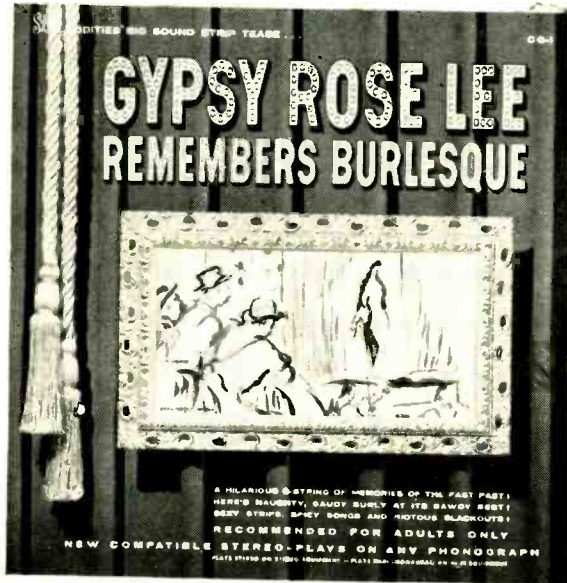
**"Oliver."** Stanley Holloway, Alma Cogan, Violet Carson, Tony Osborne and His Orchestra. Capitol T 1784, \$3.98 (LP); ST 1784, \$4.98 (SD). Capitol's release, which coincides with the RCA Victor original cast recording, features some excellent English artists. Alma Cogan as Nancy is particularly fine, but the weakness of this version is the casting of Stanley Holloway as Fagin. Holloway's jovial music hall style is completely wrong for the role, and he makes no attempt to get under the skin of the character. J.F.I.

**"Spanish Inferno."** International Pop Orchestra, Alvarez, cond. Cameo-Parkway SC 4015, \$3.98 (SD). The first example I've heard of a new "4:35-mmf" series which features magnetic film mastering at a less than premium price will do nothing to dispel the general public's illusion that this technology can work miracles all by itself. It certainly helps in achieving better signal to noise ratios, but Cameo-Parkway's engineers are surely responsible for the extremely bright and clean stereo recording here (which would have been even better with a warmer big-hall acoustical ambience), and the disc processors should claim the major credit for its notably quiet surfaces. Alvarez's orchestra is more impressive for its vigor and size (110 men) than for its tonal refinement, but the conductor himself brings a fiery spirit and firm control to his performances of Chabrier's *España*, Falla's Spanish Dance No. 1, Lecuona's *Malaqueña*, and several lighter Spanish favorites, including an exceptionally brilliant Monterde *La Macareña*. I could dispense with the few brief passages for wordless voices, and I can't imagine what prompts the "Inferno" in the program title unless it refers, unnecessarily obliquely, to the sonic and dramatic incandescence which does, indeed, distinguish the disc. R.D.D.

**"The Wonderful Belgian Band Organ."** Audio Fidelity AFSD 5975, \$5.95 (SD). Although this 918-pipe Mortier organ dates back to 1885, it has been lovingly refurbished both inside and out, and surely must rank as the most impressive-sounding big band organ extant. (Its permanent home, incidentally, is in Paul Eakin's Gay '90s Village at Sikeston, Missouri.) I particularly like its variety of registration, its restraint in percussive effects, and the relative absence of mechanism noises—all of which distinguish this program. Included are some old favorites (*Entry of the Gladiators*, *Over the Waves*, etc.) as well as some rather incongruous later ones (*Stein Song*, *Rancho Grande*). The Gay '90s Village must really resound when this genial monster is going strong. R.D.D.

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# SNEAK PREVIEW the Great New Musical “OLIVER!” in the Original Cast Recording, Presented by RCA Victor and David Merrick

Even before it opens on Broadway, the brilliant melodies of Lionel Bart's new sensation, "Oliver!" are ringing in the streets. The show "is a smasher" according to the San Francisco Call Bulletin . . . and The New York Times calls the recording "the most enticing original-cast disc since 'My Fair Lady.'" Songs range from the cheering proposition of "Consider Yourself" to the plaintively appealing "Where Is Love?" to the beautiful ballad "As Long As He Needs Me." Happily, the mood and mettle of the entire musical are in the (one and only) Original Cast Album of "Oliver!" on RCA Victor records. Georgia Brown repeats her show-stopping London performance as the lusty Nancy; Clive Revill is as fine a Fagin as ever baffled a bobby; the British star, Bruce Prochnik, sings his title role to a tea. David Merrick's (of course!) fine production doesn't open on Broadway until December 27th...but is currently a tremendous hit in Detroit. You're invited to a preview now. Ask your record dealer for the Original "Oliver!" today.



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**"At the Jazz Band Ball."** Swingville 2031, \$4.98 (LP).

Two stalwart front lines share the six selections here with an excellent rhythm section made up of Dick Wellstood, piano, Leonard Gaskin, bass, and Herb Lovelle, drums. One front line consists of Doc Cheatham, trumpet, Vic Dickenson, trombone, and Buster Bailey, clarinet. The other includes Yank Lawson on trumpet, Cutty Cutshall, trombone, and Edmond Hall, clarinet. All these men, left to their own devices, can generate considerable mainstream jazz excitement (none of them, with the possible exception of Lawson, can be considered Dixielanders), and even though half the selections (*At the Jazz Band Ball*, *Tin Roof Blues*, and *Muskat Ramble*) have long since been worn threadbare, the players go to work on them with undiminished spirits. The whole set sparkles with vitality, and the Cheatham group hits an apex on *Hindustan*—a brilliant performance from its growling, wah-wah ensemble opening to its ride-out finale. Wellstood's stride piano enlivens all the pieces, including a trio treatment of *Keepin' Out of Mischief Now*.

**Chris Barber:** "Plays 'Trad.'" Colpix 404, \$3.98 (LP); S 404, \$5.98 (SD). There is no indication in the uninformative liner notes whether these pieces are taken from the period when Monty Sunshine was Barber's clarinetist or from the post-Sunshine period. Aural deduction suggests that both periods are represented, since the typically ripe, fruity Sunshine sound can be heard in some instances, and a leaner, firmer clarinet style in others. The usually thin, stiff Barber rhythm section also occasionally shows signs of becoming more full-bodied and flexible, particularly on *Sweet Sue* (which includes, of all things, a remarkably good banjo solo). There is, in short, considerable variation in style and quality here; on the whole, these are superior traditional jazz performances. Pat Halcox, one of the most discerning and enlivening trumpeters now playing in this idiom, has reached a level at which he can carry the entire band on his shoulders. He leads the ensembles with bristling authority, and his solos are sometimes brilliant. Barber, although an erratic trombonist, brings a great deal of spirit to his solos. There are times, especially on such pieces as *Here Comes My Blackbird*, *Blue Sunshine*, and *Mood Indigo*, when it is apparent that this could be a really great band if it had a decent rhythm section.

**Louis Bellson:** "Big Band Jazz from the Summit." Roulette 52087, \$3.98 (LP); 52087 S, \$4.98 (SD).

Recorded during a performance at a Hollywood night club, Bellson's band of highly qualified West Coast musicians gives unpretentious, soundly swinging performances of arrangements by Benny Carter, Marty Paich, George Williams,

Shorty Rogers, and Bob Florence. Bellson is practically in a class by himself as a big-band drummer. With his deft, propulsive technique and the knowledgeable big-band writing, primarily by Carter, this set avoids the static, heavy quality often characteristic of similar recordings in recent years. The fact that this was a working band, not one simply brought together in a studio, also undoubtedly contributed to the finesse of these performances. Still, despite its relative merits, the group rises to memorable heights only occasionally, notably in its powerful attack on *Blitzen*, and in Bellson's interesting development of a drum solo played *under* the horns in *The Diplomat Speaks*.

**Art Blakey's Jazz Messengers:** "Three Blind Mice." United Artists 14002, \$4.98 (LP).

Since the early days in the mid-Fifties when they started out as an all-star group, Art Blakey's Jazz Messengers have followed a path which has led down as well as up. The first group depended on its individual stars. Later versions, with lesser musicians, were often stumbling, raucous, and disorganized. For several years, however, the Messengers have been building a group personality, and the current ensemble has finally managed to blend an over-all character with an interesting assortment of individual personalities (Cedar Walton, piano; Freddie Hubbard, trumpet; Curtis Fuller, trombone; Wayne Shorter, tenor saxophone). But it is Blakey, on drums, who is in command, directing the band with great, surging press rolls and providing a rhythmic foundation as positive as granite. This ensemble sound is as lusty as any ever to have come from a jazz group. The attack is displayed brilliantly on a surprisingly effective treatment of *Three Blind Mice*—the high point of the disc. The band's punch is also evident as an enlivening accent on *That Old Feeling*, which is primarily a solo by Walton. The Messengers still have a tendency, however, to spend a considerable amount of time going nowhere, as portions of this disc make evident. But the exhilarating spots easily compensate for the lesser moments.

**Wild Bill Davison.** Bear 10002, \$4.98 (LP).

Although Davison's brash and sassy cornet stands out on several selections here, it does not dominate the entire disc, as one might have expected it to. Frequently, Davison either subordinates himself to, or is outshone by, Dick Wellstood, whose piano work is a constant delight, by Vic Dickenson, in both his smooth and blowisly leering moods, or by Buster Bailey's suavely flowing clarinet. The set, in other words, ventures beyond the customary Davison presentation both in instrumental emphasis and in programming, including as it does

several blues and ballads along with two Dixieland entries, and a relaxed bow to Louis Armstrong on *Some Day*. The liner notes are appallingly sloppy and banal.

**Benny Golson:** "Pop Plus Jazz Equals Swing." Audio Fidelity 5978, \$5.98 (SD).

This is a gimmick disc billed as "Triple Play Stereo"—which means that the listener has a choice of three different interpretations on each selection. The left channel, heard by itself, offers a tune played in a "pop" treatment by an ensemble made up of strings, woodwinds, and a rhythm section. On the right channel is a jazz treatment of the same tune, or one based on the same chord changes. When both channels are heard together, the result is, theoretically, a "swing" treatment. Basically there is a provocative potentiality in such an idea, because many jazz tunes, particularly those popularized during the postwar bop period, are built on the chord changes of well-known pop tunes. This kinship exists between *Whispering* and *Groovin' High*, between *Indiana* and *Donna Lee*, between *How High the Moon* and *Ornithology*, all of which are included in this set. Unfortunately, the approach taken in these performances is so tentative and timid that nothing of any interest whatever emerges. The "pop" treatments are straight out of the hotel lobby "music-from-behind-the-potted-palms" genre, and the "jazz" attempts are uniformly dull. Put them both together and the result is compound tedium. The idea is still worth investigating, but it will take much more adventurous treatment than this to get anything out of it.

**Benny Goodman:** "In Moscow." RCA Victor LOC 6008, \$7.98 (Two LP); LSO 6008, \$9.98 (Two SD).

The precedent-setting trip to the Soviet Union by Benny Goodman and his orchestra last spring is documented (to a degree) on these two discs. All these performances were recorded at concerts in Moscow during the last week of the group's six-week tour. It would appear to give a reasonable cross section of what Goodman offered the Russians (although there is no indication of such events as his reported insistence on playing forty-five minutes of Dixieland with a big band). The program includes three arrangements from Goodman's earlier years (*Mission to Moscow*, *Stealin' Apples*, *One O'Clock Jump*), seven new arrangements and compositions by Tadd Dameron, John Bunch, Joe Lipman, and Tommy Newsom, a long quintet medley in which Teddy Wilson resumes his familiar place at the piano, plus three septet and octet selections on which Joe Newman, Zoot Sims, and Vic Feldman are heard, and a few peripheral entries. Among the latter is the familiar Goodman signature *Let's Dance*, which opens the album in an ominous manner: it is as stiff and dry as though Lawrence Welk were playing it. But it is followed by a *Mission to Moscow* which drives exultantly over Mel Lewis' superb drumming (Lewis and bassist Bill Crow are a tremendous asset throughout the album), and the level remains relatively consistent through the rest of the program. The band's pianist, John Bunch, shows an interesting capacity for big-band writing that is contemporary and at the same time capable of lending itself to the older style of Goodman swing. Good soloists are sprinkled through the band: Phil Woods and Sims in the saxo-

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phone section. Willie Dennis on trombone, and Newman on trumpet. Goodman himself plays with more body and resilience and less overt hamming than he has displayed in his recent appearances in the United States.

**Ahmad Jamal:** "At the Blackhawk." Argo 703, \$4.98 (LP).

The now dissolved Jamal trio, with the late Israel Crosby on bass and Vernell Fournier on drums, is heard on this disc. It is not, I am sure, just a sense of ir retrievability which leads one to say that they never sounded better. The great merit of these performances—all but one are fine, melodic standards—lies in their simplicity and directness, in the absence of the gimmickry or coyness which frequently undercut otherwise delightful work by this trio. The group could not have a better memorial than this set.

**Harry James:** "The Solid Gold Trumpet." M-G-M 4058, \$3.98 (LP); S 4058, \$4.98 (SD).

The old and the new James, as well as the swinging and the sweet James, are scattered through these performances with the trumpeter's current band. Possibly the most impressive aspect of this band is its combination of a rugged, full-bodied ensemble sound and an easy, relaxed, flowing rhythmic propulsion. These were characteristics once common to the better swing bands, but James's is almost the only one to have retained them successfully (both Ellington and Basie have been plagued by drummers who clobber instead of swing). Here James effectively updates *I'm in the Market for You*, *The Mole*, and *Confessin'*, introduces new pieces by Quincy Jones and Ernie Wilkens, and turns to his lush, sensuous style on *Serenade in Blue*, *Lush Life*, and *Autumn Leaves*. It's a sound, solid, cleanly executed job.

**Shelly Manne:** "2-3-4." Impulse 20, \$4.98 (LP); S 20, \$5.98 (SD).

The numbers in the album title indicate the sizes of the three groups with which drummer Shelly Manne is heard: a duo with Coleman Hawkins on tenor saxophone; a trio with the late Eddie Costa on piano and vibes and George Duvivier on bass; and a quartet with Hawkins, Duvivier, and Hank Jones, piano. Manne's duet with Hawkins on *Me and Some Drums* is of particular interest, not only because it offers a brief, rare opportunity to hear Hawkins playing piano, but because of the ingenuity that flows all through the piece as the two virtuosos go to work. Manne, a drummer who does not believe in the clatter-for-clatter's-sake type of drum solo, is an enlivening factor with all three groups, either in a propulsive role or contributing a line of his own. Duvivier and Costa are also forceful musical personalities who, combined with Manne and Hawkins, keep the sparks flying through most of these pieces. The only real let-down is, surprisingly, a slow number featuring the usually reliable Hawkins.

**The Original Dixieland Jazz Band:** "Their Historic Recordings in England." Riverside 156/57, \$9.98 (Two LP).

It is somewhat surprising to learn that the seventeen performances in this collection, recorded in 1919 and 1920, have never before been issued in this country. They were made by the Original Dixieland Jazz Band when it went to England after its tremendous success in New York in 1917 and 1918. Ironically, these discs

not only provide us with a better indication of the capabilities of the band than did its earlier American records (made for Victor); they also provide a graphic illustration of the cause of the group's rapid decline.

The first eight recordings made by the ODJB in England were the tunes (now standard) from within the band—*At the Jazz Band Ball*, *Ostrich Walk*, *Sensation Rag*, etc. By 1919 the band was playing these pieces with less of the frantic, nervous attack evident in their 1917 American discs, with less hokum, and with a more relaxed and swinging attack. Emile Christian, who replaced Eddie Edwards as trombonist on this trip, was a more adventurous performer, and not as confined to tailgate "blurps" as Edwards had appeared to be. And, with better recording, the warm tone of Nick LaRocca's cornet is more evident. Larry Shields's brilliance on clarinet, apparent even on the Victor discs, is even more discernible on these later recordings.

The 1919 disc in this set is devoted to these performances. The following year, however, the band recorded nothing but pop tunes of the day, presumably because this was what they thought their public wanted. Even though some of these tunes have lasted (*Alice Blue Gown*, *I'm Forever Blowing Bubbles*), they completely nullify everything the Original Dixieland Jazz Band had to offer. The second disc, made up of these drab efforts, is a dismal report on the death through attempted commercialization of a band which, on the evidence of the preceding year's work, should still have been growing.

**Jack Teagarden.** Verve 8495, \$4.98 (LP); 6-8495, \$5.98 (SD).

Teagarden is removed from his regular band and from his regular repertory here, with generally delightful results. His colleagues are nonpareil professionals: Bobby Hackett, Bud Freeman, Bob Wilber (playing impressively full-bodied and imaginatively selective clarinet), George Duvivier, either Hank Jones or Gene Schroeder on piano, and George Wettling or Ed Shaughnessy on drums. The tunes are more or less recent pops—*Moon River*, *All the Way*, *Never on Sunday*, *Time After Time*, and others. The style is jazz music for dancing. And the results are an amiable and generally charming set of performances settling midway between the blandness of mood music and outright, stomping jazz. The only drawback is the occasional lyric that Teagarden undertakes to sing. Basic banality is something that not even he can cope with.

**"Ten Great Bands."** RCA Victor 6702, \$12.95 (Five LP).

Drawing from its vaults sixty recordings by bands of the Thirties and Forties (not previously reissued on LP), RCA Victor has created an album that should have great appeal to all who look back nostalgically on the popular music of those years. They were years when jazz and popular music walked hand in hand for a brief period; even though most of the bands included here are primarily associated with jazz, the tone of the album verges closer to the popular. The bands involved, each of which is allotted one LP side, are those of Glenn Miller, Tommy Dorsey, Artie Shaw, Duke Ellington, Count Basie, Larry Clinton, Louis Armstrong, Hal Kemp, Lionel

Continued on page 94

HIGH FIDELITY MAGAZINE



Burt Goldblatt

## “The Street” Brought Back to Joyful Life

**T**HERE HAVE BEEN three periods within the relatively short history of jazz when it has seemed possible to pinpoint the exact geographical center of its development. During the first two decades of this century, the locale was the Storyville section of New Orleans. In the Twenties, it was Chicago's South Side. And in the Thirties and Forties it could be narrowed down to a single city block in New York—52nd Street between Fifth and Sixth Avenues.

In this last period, when the big swing bands flourished, the vital essence of jazz on which these bands drew was to be found in the tiny, storefront clubs which crowded both sides of this block—the Onyx, the Famous Door, the Three Deuces, Jimmy Ryan's, the Down Beat, and many others which opened, closed, and changed their names so frequently that even a regular visitor could never be sure of what he would find.

The Street, as this block was called, was an unparalleled gathering place for jazz musicians who were working, sitting in, or just listening. It provided an endless source of recording groups, some formally organized and working together regularly, others assembled for the occasion. From the wealth of recorded material produced by musicians frequenting The Street, John Hammond and Frank Driggs have assembled a fascinating four-disc set, “Swing Street,” which provides a document of 52nd Street from its speakeasy period to its last flush of jazz glory when it nurtured bop in the mid-Forties.

The music played on The Street was predominantly rugged, forthright jazz heavily salted with novelty vocals. At their best, these vocals were closely allied with a group's jazz style—as in

the inimitable performances of the Spirits of Rhythm, spurred by the majestic vocal madness of Leo Watson (four examples are included in the album), or Stuff Smith and His Onyx Club Boys (two entries) when Smith and Jonah Jones first softened up the more square customers with a comic lyric, and then drove into superb jazz solos on violin and trumpet, respectively. We hear Wingy Manone, in a small-group swing classic, singing and trumpeting *Isle of Capri*; Fats Waller (already his garrulous, sly, and marvelously rhythmic self in 1931); and Slim and Slam extolling the *Flat Foot Floogie*.

The collection also takes note of other, more lyrical singers who worked The Street: Billie Holiday and Mildred Bailey, both backed by groups led by Teddy Wilson; Maxine Sullivan in her original recording of *Loch Lomond*; Joe Turner and Jack Teagarden singing the blues. Big bands were sometimes shoehorned onto the tiny bandstands, and for some The Street proved to be a springboard to success. Oddly, three of the big bands which found that springboard on 52nd Street—Count Basie's, Woody Herman's, and Charlie Barnet's—are represented by recordings that are not from their 52nd Street periods; two big bands which tried to get started on The Street and failed—Bobby Hackett's and Coleman Hawkins'—are heard, by necessity, in performances dating from that period.

Within each of the sixty-four recordings in this set the quality of performance is apt to vary. Sometimes the intentions of the players are split, as in Red Allen's versions of contemporary pop tunes which start out with a bland ensemble and an even blander vocal by

Allen and then erupt into one of his crackling trumpet solos; and sometimes Bunny Berigan or Hot Lips Page is playing with a group whose competence is less than remarkable. But one's interest almost never lags, for outstanding performances continue to pop up.

There are two classic pieces by Eddie Condon's transplanted Chicagoans—Bud Freeman's showcase *The Eel*, and *Tennessee Twilight*, with its bold, lean solo by Pee Wee Russell. There is the lusty band that Louis Prima led at the Famous Door in 1934, featuring George Brunis' trombone; the brilliant but neglected trumpeter, Frankie Newton; a pair of previously unissued recordings by an even more neglected musician, pianist Clarence Profit—one of which shows him in a stride style rare on the few other discs he made; a gorgeously sinuous sample of Joe Marsala's clarinet on *Hot String Beans*; the crisp and sparkling John Kirby sextet; and, representing The Street's swan song, Dizzy Gillespie's striking treatment of *I Can't Get Started*.

To tie the whole assemblage together, Charles Edward Smith has written a warmhearted and enlightening chronicle of The Street that captures much of the excitement and raffish charm of its heyday as well as the tawdriness that smothered it in its final days. The big bands of the Swing Era have dominated most recollections of this period, but it was The Street which provided much of the lifeblood of jazz. “Swing Street” serves as a reminder not only of this vital fact but of the joyful, unpretentious high spirits that characterized the music in those days.

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“Swing Street.” Various Performers. Epic 6042, \$15.98 (Four L.P.).

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Hampton, and Benny Goodman. The Kemp and Clinton sides may arouse the most interest, as these two have been represented by only one other reissue apiece, to date. The Kemp choices are representative if not exemplary, ranging from novelty (the eminently forgettable *Three Little Fishes*) through typically Kempian vocalizing by Skinnay Ennis and Bob Allen (the latter, in retrospect, emerging as a uniquely interesting pop singer) to displays of those hallmarks of the Kemp style—the staccato trumpets and the low clarinets-in-megaphones. Clinton, who was primarily an arranger, often made ingenious use of the inappropriate material he had to work with, a skill demonstrated here on *Carnival of Venice*, *The Campbells Are Coming*, and a soupçon of *The Nutcracker Suite*. Bea Wain shows up once.

The followers of the other bands represented will probably never be satisfied until everything they ever recorded is back in currency, and this album is a commendable step in that direction. Both Miller and Goodman have already been subjected to such extensive reissuing, however, that a project such as this must descend to minor, although pleasant, items. Basie, unfortunately, was at the nadir of his career when he recorded for Victor, and these selections show it. Ellington, on the other hand, was at possibly his highest peak during the 1940-42 period represented in the album, and even though these are lesser items from that era, they are nevertheless top drawer. One Ellington rarity included is a previously unissued take of *Jump for Joy* on which the inimitable Ivie Anderson sings the vocal (Herb Jeffries was heard on the original issue). The Tommy Dorsey and Artie Shaw choices are generally commendable—the Dorseys leaning to recordings with Frank Sinatra, while the Shaws include Hot Lips Page's delightful treatment of *Take Your Shoes Off Baby (And Start Runnin' through My Mind)*.

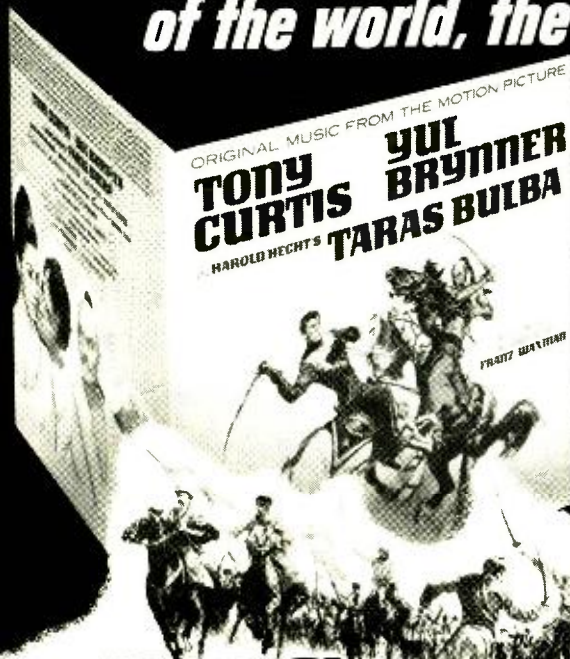
**Joe Williams:** "A Swingin' Night at Birdland." Roulette 52085. \$3.98 (LP); 52085-S. \$4.98 (SD).

One of the most pleasant surprises on the recent jazz scene has been the emergence of Joe Williams as a remarkably polished and confident showman who has discovered how to display his big, warm voice, his imaginative phrasing, and his probing sense of humor. During his years with Count Basie's band he was limited largely to hammering out the same songs over and over again. And when he left Basie and started working as a single, his attempts to expand his basic blues repertory with ballads often produced stiff and wooden results. Yet, from this unlikely start, Williams has developed a warm and immediate manner and has found a number of unusual ways to treat his songs. All this is made very apparent on this disc, the first on which Williams' personality has really come through. Recorded at a performance at Birdland, his skill and taste in playing to an audience is caught brilliantly. And on *Come Back Baby* he demonstrates the variety of devices which give a very personal interpretation to a standard set of blues lyrics.

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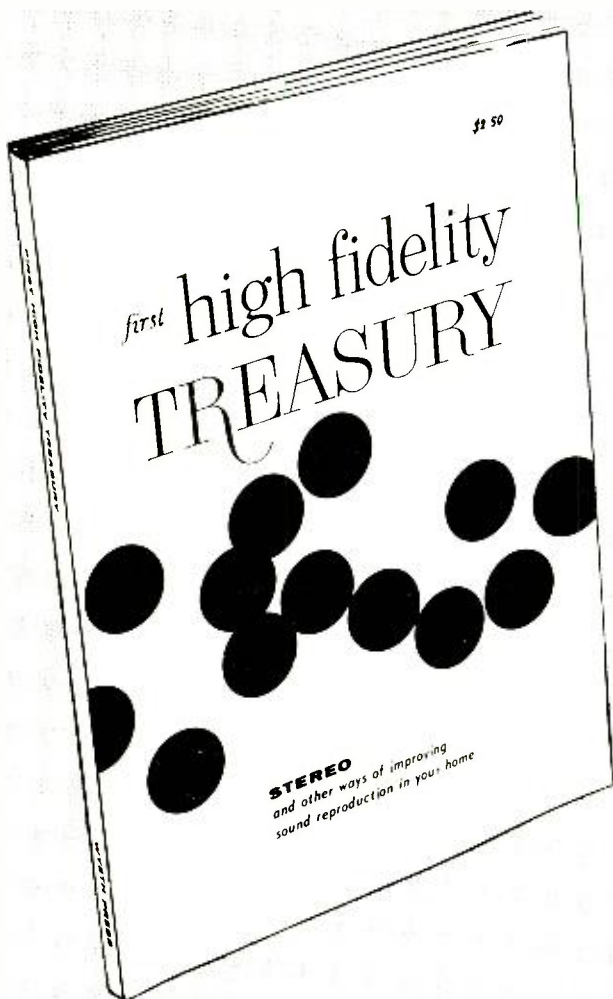
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## THE TAPE DECK

Continued from preceding page

gettable, very first opera house experience.) The cost of this reel is by no means inconsiderable, but its rewards can be incalculable.

### WILLI BOSKOVSKY: "1001 Nights in Vienna"

Vienna Philharmonic Orchestra, Willi Boskovsky, cond.  
 • • LONDON LCL 80099. 53 min. \$7.95.

For any tape collector who cherishes the

earlier Boskovsky symphonic dance reels for London or his no less delectable Viennese chamber music programs for Vanguard, a mere announcement of this Strauss family program is all that's required here. There are four fine waltzes: Johann I's *Loreley-Rheinklänge*, Johann II's *1001 Nacht* and *Kaiser*, and—one of my own special favorites—*Wo die Zitronen blühen*. In addition to these, there are two rousing polkas: Eduard's tintinnabulatory *Feuerfest* and Josef's razzle-dazzle *Jockey*; the seldom heard *Fledermaus* Quadrille and the never before recorded *Napoleon* March by Johann II; plus Ziehrer's more old-fashioned but lilting *Fächerpolonaise*. If you're not already familiar with the series, outstanding for the authenticity of its interpretations and its glowing orchestral sonics, you'll find the present

release an ideal introduction both to Willi Boskovsky himself and to the true spirit of Viennese music making at its best.

### "At the Bitter End." Chad Mitchell Trio.

Kapp KTL 41045, 36 min., \$7.95. Although Mitchell, Frazier, and Kobluk have appeared on their own before, this is the first time I've heard them apart from Belafonte programs, and I hasten to salute them as one of the most attractive of the many *volkstümlich* ensembles active today. The live Greenwich Village coffee house audience here likes best the brashly satirical skit on *The John Birch Society*, but the Trio's casual spoken introductions and zestful singing are shown to even better advantage in a charming *Come Along Home*, a spirited *Golden Vanity*, and an atmospheric *Moscow Nights*. The last-named is sung in Russian with some quite virtuosic falsetto obbligatos.

### "Dancing Under Paris Skies." Ernie

Heckscher and His Fairmont Orchestra. M-G-M 4024, 37 min., \$7.95. Just three years ago Heckscher and his society band turned out a Verve twin-pack, "Dance Atop Nob Hill" and "Fabulous Fairmont," which I hailed as one of the best straight dance programs on tape. Heckscher's characteristic combination of businessman's bounce and romantic nostalgia was less effective in a later "Hollywood Hits" reel, but here he is again in top form in an extremely well-played and interestingly varied program of familiar Parisian tunes. Included are a few waltz, cha-cha, and twist treatments, but most are in old-fashioned yet expressive American fox trot style. *La Vie en rose*, *La Mer*, and Sallie Heckscher's *Lèvres rouges* tango, among others, are not only ideal for social dancing but also an aural delight—thanks to deft, warmly colored playing, a brightly effervescent recording, and an immaculately processed tape.

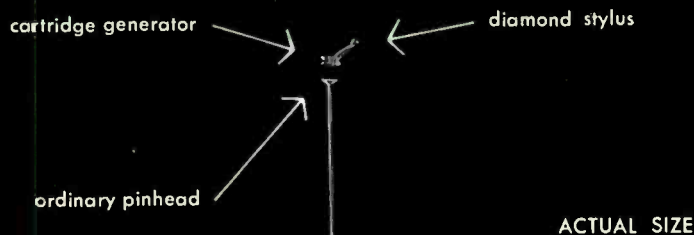
### "Hail Sousa!" University of Michigan Band. William D. Revelli, cond. Vanguard VTC 1650, 45 min., \$7.95.

What is surely the best of collegiate bands does very well here in its first Sousa program, though it is less spectacularly successful than in its recent reel of football favorites. "Touchdown, U.S.A." It has to face stiffer competition from the famous Fennell and Goldman Sousa series, and the performances themselves are merely briskly competent and somewhat lacking in breadth and depth of sonority. But Revelli wins special praise for his programming. At least three of the fifteen marches here are new to me (and probably to records): *Northern Pines*, *George Washington Bicentennial*, and *The Free-Lance "On to Victory!"* Most of the others, too, are quite fresh. The tape processing is only so-so: quiet surfaces, but considerable preëcho and some suggestions of reverse-channel spill-over are in evidence.

### "Living Strings Play Music of the Sea."

Orchestra. Johnny Douglas, cond. RCA Camden CTR 639, 30 min., \$4.95. A better than average mood music program at any price, this bargain reel boasts topnotch processing and remark-

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ably rich and full-blooded stereoism (though not quite as much reverberation as symphonic pops performances warrant). Playing by these fine British musicians is animated, and the attractive selection of internationally popular sea songs is enhanced with actual surf sounds.

**"Music Made Famous by Glenn Miller."**

Tex Beneke. Ray Eberle. The Modernaires, et al. Warner Brothers WSTC 1468, 37 min., \$7.95.

Like the similarly titled tape of last March (from which it differs only in choice of selections and of recording locale), this will be of primary interest to admirers of the late Glenn Miller. Most of his featured vocalists and many of his former sidemen are heard again in the original arrangements of old favorites. But with the exception of a spirited *St. Louis Blues March*, a growling condensation of the *Rhapsody in Blue*, and a bouncing *Don't Sit Under the Apple Tree*, the materials here are neither as representative nor as effective as those in the earlier concert. The strongly stereoscopic recording is first-rate, however, and the whole program is vociferously relished by the audience at the Hotel Sahara in Las Vegas.

**"Pops Roundup."** Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2105, 44 min., \$8.95.

Although I mentioned this release in my August review of the disc edition, I can't forbear giving it fuller treatment here: partly because the reel is such a close technological match for the exceptionally impressive stereo disc (possibly infinitesimally less brilliant at the extreme high end, but even more richly solid in its lows and even more cleanly channel-differentiated): but mostly because these performances reveal fresh humor and virtuoso éclat on every replaying. This has become my pet "demonstration" for visitors, and I have yet to find a listener, quite regardless of his musical tastes and experience, who isn't bowled over by it. Not only are the playing and recording dazzling, but the devilishly ingenious scorings of familiar TV and traditional cowboy songs and dances are superior to anything available since Leroy Anderson's palmiest days. If any recorded program can be said to have universal appeal, this is it!

**"Radio's Grand Old Themes."** Frank De Vol and His Rainbow Strings. Columbia CQ 426, 41 min., \$6.95.

A nostalgic anthology complete with a leaflet picturing the broadcast stars once associated with the thirty-seven theme tunes revived here in incongruously full-blooded (and preëcho-plagued) stereo recording. I can commend it only to old-timers who remember the innocuous materials themselves more fondly than I can.

**"Sometimes I Feel Like Cryin'."** Odetta with Orchestra. RCA Victor FTP 1153, 36 min., \$7.95.

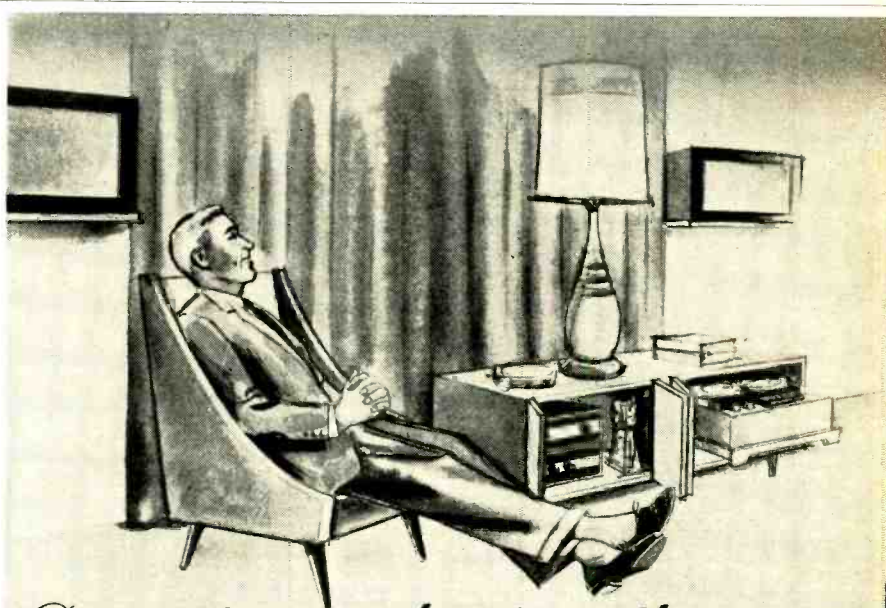
Not since the late Twenties, when there was a whole galaxy of big-voiced blues singers (of whom Bessie Smith and Clara Smith are the best-remembered), have I heard any woman who can belt out the shout-songs as well as Odetta does here, or any so idiomatically accompanied as by pianist Dick Wellstood and a small

ensemble including Buck Clayton, trumpet; Buster Bailey, clarinet; and Vic Dickenson, trombone. Perhaps, as John S. Wilson has noted, Odetta can't always plumb the emotional depths of the older blues queens; certainly she lacks some of the tenderer poignance of my own personal favorite, the now forgotten Lena Wilson; but at her best she is indeed magnificent. And in her present boldly open and stereoscopic debut program for RCA Victor she is truly so in the lustily rhapsodic *Empty Pocket Blues*, *I've Been Living with the Blues*, *Be My Woman*, and—most dramatically eloquent of all—*The House of the Rising Sun*. The more sophisticated blues singers of recent years are often quite moving and the blues-inspired performances of many jazz instrumentalists vastly enlarge the potentials of the idiom, but for the grand

old-time personal exultation and despair, hear Odetta!

**"Waring Blend."** Fred Waring and the Pennsylvanians. Capitol ZT 1764, 37 min., \$6.98.

Waring uses the musical equivalent of his best-selling household utensil to whip together all the tonal essentials that have delighted his record-buying public in the past: stereogenically antiphonal girls' and boys' choirs, colorful (if often mannered) orchestral playing, and melodically appealing selections in both lively and sentimental moods—most successfully in such examples of the former as *Mr. Frog A-Courting*, *Top o' the Morning*, and *Green-Up Time*. Extremely attractive and authentically recorded sonics, but there are some preëchoes in the otherwise excellent tape processing.



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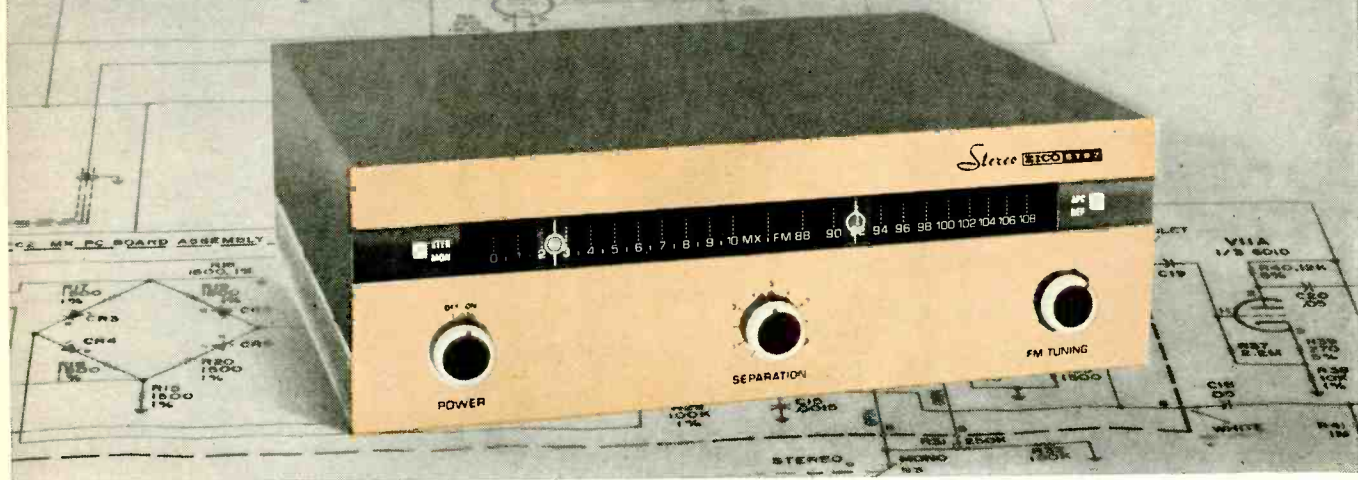
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**the front end** Consistent and reliable printed circuit. Ultra-sensitive, stable, and low-noise. Wide-band design. Rugged plated steel housing for protection and shielding. Meets FCC radiation requirements. Precise temperature-compensation for freedom from drift without AFC. AFC provided with defeat for convenience. Indirect gear drive is backlash-free and eliminates possibility of microphony.

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**the stereo demodulator** Ten stages for unequalled performance capabilities. EICO's brilliantly-engineered zero phase-shift, filterless detection circuit

(patents pending) eliminates loss of separation due to phase-shift in the stereo sub-channel before recovery. Complete rejection of storecasting interference. Cathode follower driven, sharp cut-off 15kc low pass filters in each output channel.

### THE OPERATION

Two slide-rule dials in a line: one, a station frequency dial with the famous EICO "eye-tronic"® tuning-eye travelling along it to indicate the exact center of each broadcast channel; the other a logging dial with an automatic stereo indicator lamp travelling along it in tandem with the tuning-eye to indicate when the station tuned in is broadcasting stereo.

### THE LOOK

Massive extruded aluminum panel and side rails, exquisitely brushed and anodized pale gold, with baked epoxy brown, perforated steel cover.

### PERFORMANCE

Pre-production field tests brought back the report "Definitely a fringe-area stereo tuner," which is simply the meaning of our laboratory measurements. We know, for example, that full limiting is achieved at 10uV input signal, meaning that the low distortion and noise specifications (the full benefits of FM) will apply to all but the most distant and difficult-to-receive stations. The sharp selectivity you need when a tuner is that sensitive is here also (a strong local station and a low-power station 100 miles distant separated by only 0.4 mc, each had its own sharp tuning-in point on the dial). White signal levels as low as 2.5uV will produce phase-locking for full stereo separation, very strong local signals will pro-

duce no higher output from the FM detector than a 10uV signal and will not be degraded in quality by overloading the stereo demodulator. Distortion is very low, both in mono and stereo, so that the sound you hear has that sweetness, clarity, and freedom from grating harshness that results from absence of distortion. The stereo output signals are so clean that there is not a sign of the 19kc pilot carrier or the re-inserted 38kc sub-carrier visible on a scope presentation.

### SPECIFICATIONS

Antenna Input: 300 ohms balanced. IHFM Usable Sensitivity: 3uV (30db quieting), 1.5uV for 20db quieting. Sensitivity for phase-locking (synchronization) in stereo: 2.5 uV. Full limiting sensitivity: 10uV. IF Bandwidth: 280kc at 6db points. Ratio Detector Bandwidth: 1 megacycle peak-to-peak separation. Audio Bandwidth at FM Detector: Flat to 53kc discounting pre-emphasis. IHFM Signal-to-Noise Ratio: -55db. IHFM Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IHFM IM Distortion: 0.1%. Output Audio Frequency Response: ±1db 20cps-15kc. IHFM Capture Ratio: 3db. Channel Separation: 30db. Audio Output: 0.8 volt. Output Impedance: low impedance cathode followers. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat. Tubes: 1-ECC85, 5-6AU6, 1-6AL5, 1-12AT7, 1-12AU7, 1-6D10 (triple triode), 1-DM70 (tuning-eye), 1-EZ80 rectifier, 6 signal diodes, 1 neon lamp. Power Source: 117V, 60cps; 60 watts drain; extractor post fuse. Size (HWD): 5 1/8" x 15 3/8" x 1 1/8". Weight 17 lbs.

\*Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.



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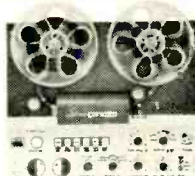
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# HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

**FM—Coming Up.** Suiting a new kind of broadcast sound to a novel sort of program, General Electric has been sponsoring a weekly hour (Wednesday, 9 P.M.) of stereo music over the QXR network. James Sondheim, president of the network, heralds the series as a "break-through in stereo and network broadcasting," inasmuch as it is the first national radio show to be transmitted in FM stereo, being handled by forty stations in as many areas. Equally remarkable from our listener's standpoint is the fact that the *chargé d'affaires* on this show is Victor Borge, who happens to be one of the wittiest men in music alive. The combination of serious music, interspersed with Borge's reverse-English homilies ("the word 'opera' in Italian means 'works'—and that's often what you get when you go to the Opera") again demonstrates that there is nothing like a Dane. The sound itself is quite clean; the stereo signal of WQXR and its network affiliates—many of which are transmitting in stereo too—has become one of the best on the air.

Originating in California, and carried on ten FM stations across the country, "Ampex Stereo Time" is a half-hour music program sponsored by Ampex and transmitted in multiplex stereo. This show runs three nights weekly and features prerecorded stereo commercials and music chosen by the individual stations.

**Filter-Tip FM.** Incidentally, if your off-the-air recordings of FM stereo have been marred with distortion and beeps you never heard before when using your tape recorder, chances are the system needs a special kind of filter. The noise is produced by the interaction of the FM multiplex carrier and the bias oscillator of a tape recorder. Most recent FM stereo tuners come with a filter built in that squelches the noise, but some older tuners—that have been converted to stereo—may require that an "outboard" filter be added. Two suitable, low-cost devices have been announced: Viking's MX-10, priced at \$14.95, and the Korting model 23910, priced at \$19.95. Both filters are easy to install between tuner and tape recorder and have no operating controls or adjustments.

**Low, Wide, and Handsome.** Transistors at Sherwood Electronics have stimulated vice-president Edward S. Miller to design a no-holds-barred stereo tuner/amplifier which he calls the "receiver of the future." Labeled the XP-1, it offers FM stereo multiplex as well as AM re-

ception. The amplifier section includes full control and preamp facilities, and furnishes 100 watts (music power) output per channel, or 80 watts at less than 1% IM distortion from each of its two channels continuously—and without overheating. Among the XP-1's unique features are its timer-clock control, push-button triple speaker-system selector,



*Feature Laboratory, 1963 style.*

dual tuning meters, and built-in motorized fan to cool the output transistors and power supply. Thermostats protect the output circuits. Tuner sensitivity is rated at 1.6 microvolts, IHFM method.

"How soon, and how much?" we wanted to know when we first saw the XP-1. Stated Miller: "This design may not be produced as such; however, many of its design features undoubtedly will be included in the all-transistorized amplifiers and tuners we expect to produce in 1963."

"Then the XP-1 is only experimental?"

"It is, in fact, a 'Feature Laboratory' where advanced design ideas are given a working environment for practical evaluation."

The XP-1, shown here, is 2 feet wide and 16¼ inches deep, but only 4½ inches high. Apparently, equipment built "in depth" can remain as sleek as ever.

**Musical Menus.** Background music in public places is nothing new, but two restaurateurs in the New York City area are bringing music into the foreground on their premises, what with full-scale high fidelity stereo systems that supplement the culinary offerings. At the (suitably named) Turntable Restaurant in Riverdale, host Bill Tackmann plays all manner of music for his patrons, including—on week ends and with the lights lowered—dance music. During the week, and particularly in the daytime, the selections are more likely to appeal to the serious music lover. In any case, Tackmann's stereo system is equipped with a microphone which enables him to indulge in a bit of wish-fulfillment: using the pseudonym of Bert Williams, mine host plays the role of a disc jockey and not only announces the selections but will philosophize on such arcane subjects as "The Sorry State of our National Monuments."

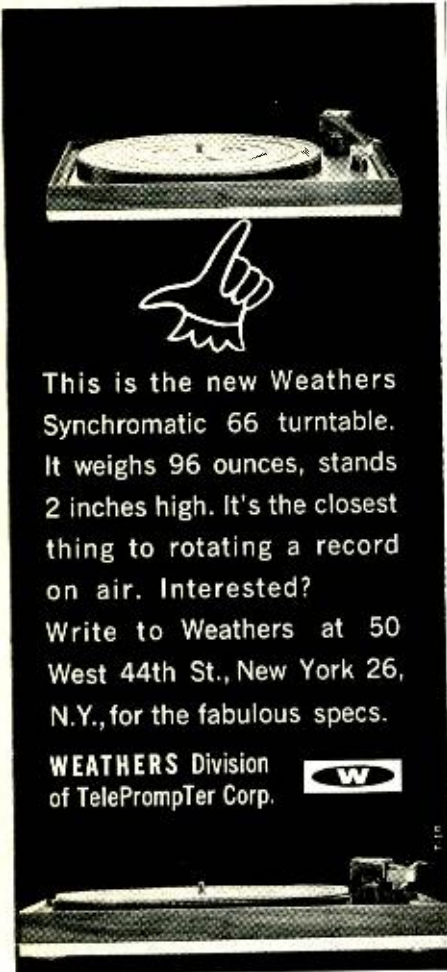
At the three Dragon Seed restaurants in Queens, New York, the slogan of own-

er Charlie Bow has been, for years, "good music goes with good food." The largest restaurant, at 95-11 37th Avenue, Jackson Heights, has two main rooms: one for the playing of light classics and pops, the other for more serious music. Bow's equipment is an audiophile's dream, boasting the newest and best components. Most of it is rack-mounted at one end of the restaurant, from which point Bow selects his records, tapes, or FM broadcasts, and pipes the sound to banks of speakers. In sum, the equipment actually comprises one of the largest privately owned high fidelity systems in the United States. Bow's favorite composer is Mozart, but he realizes that tastes in music, even as in food, vary. So, he recently installed twenty pairs of Koss stereo headphones, two pairs at each one of ten tables. A patron may select a given type of music and hear it in stereo while dining. Or, he needn't don either pair. Or, he can eat in another room.

Bow's ingenuity in offering his customers a choice of different kinds of music—or no music at all—stems from his long years of tinkering with audio gear. The excellent acoustics of his restaurant, combined with the high quality equipment he always has owned, and the appeal of his South China menu have attracted gourmets and fidelitarians alike. Among the latter group, some seven hundred, including many prominent high fidelity manufacturers, have formed the Dragon Seed High Fidelity Club which meets regularly to eat and to listen at the Jackson Heights mecca.

**Food for Thought.** Reported in the National Wool Grower, a trade magazine, is news of a "fatty acid product developed by Armour and Company. For less than a penny the product can be built into a phonograph record to prevent static electricity. The record will then repel rather than attract dust. . . ." Who knows? Perhaps a little fat in the groove will help beef up the sound—unless someone is woolgathering.

**Sales (and Service?).** Certificates, attesting that their recipients had attended a four-week seminar in sales techniques recently, were given to some one hundred and twenty audio sales personnel in the New York City area. To them, our congratulations and this question: what about a certificate that assures the customer that someone in the shop has received adequate training in the servicing of high fidelity equipment?



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## YOUR SYSTEM IN PHASE

Continued from page 50

and the musical accompaniment exclusively in the right channel—the pointer remains in the center. On other recordings, where both channels have almost identical content, the pointer swings far from center.

As an added bonus, the "Phase Coordinator" becomes—by the flick of a switch—a balance indicator, enabling one to check the relative magnitude of the electrical signals from the left and right channels. It is possible to check one channel at a time, noting the relative departures of the meter from center, or to feed a mono signal simultaneously to both channels—in which case the meter will indicate the stronger channel by swinging to the left or right of center. Signals from the stereo power amplifier, stereo preamplifier, and other components thus can be checked for electrical balance and the balance control of preamplifier or other appropriate controls (such as input level sets) adjusted accordingly. If you are adjusting a component that delivers too weak a signal to activate the meter (for example, a stereo tape head or phono cartridge), you can check its balance on the basis of the signals put out by the preamplifier, assuming the latter has first been checked, and adjusted if necessary, for balance.

A final word on phasing: speakers may be mechanically in phase (their diaphragms move in and out synchronously) but acoustically out of phase (the sound of each does not reach the listening area at the same instant). This can occur in a stereo installation in which the speakers are placed along opposite walls, facing each other. Often, in such an installation, best results are to be had by feeding electrically out-of-phase signals to these speakers. Then, although they are mechanically out of phase, they will be effectively in phase from an acoustic standpoint.

Out-of-phase signals also may be desirable when a center speaker is used. A popular way (because it saves the cost of a third power amplifier) of feeding a center speaker is to connect the leads of this speaker to corresponding terminals of the left and right power amplifiers (for example, both 8-ohm terminals). The trouble with this method, if the amplifiers are in phase, is that the center speaker reproduces the *difference* between the left and right signals rather than the *sum* of the two, which is preferable. However, if the power amplifier signals are out of phase with each other, the center speaker reproduces the sum signal. At the same time, to get the left and right speakers back in phase with each other, the polarity of one of them must be reversed by reversing its leads.

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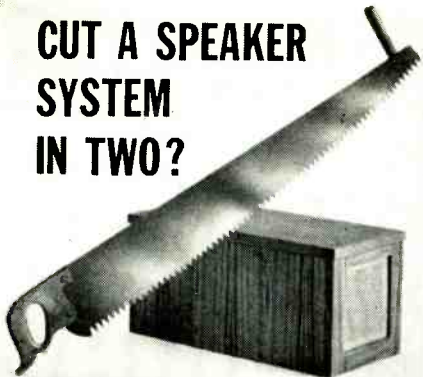
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CIRCLE 66 ON READER-SERVICE CARD

JANUARY 1963

## PETE SEEGER

Continued from page 54

have cost him some fans; they have also given him one of the most loyal followings possessed by any entertainer.

Pete's run-in with the Un-American Activities Committee has injured him most in the television industry, where, he says, he is "pretty effectively barred from working." This troubles him only because he feels it cuts off his best means of spreading folk music. "I'm convinced that little square box could do more for folk music than anything else," he says. "Folk songs are just made for living rooms and back porches."

While Seeger's income this year won't approach the amount Leventhal thinks he is capable of earning, it is likely to take a healthy jump as the result of his transfer from Folkways Records to Columbia. During his thirteen years with Folkways, Pete made forty recordings, which sold a total of one million copies. Columbia, however, has a much wider distribution—its first Seeger album, "Pete Seeger Story Songs," issued in September 1961, sold twenty thousand copies in the ten months following its release, and the company expects to do even better with the new Seeger disc published just last month. The singer admits that he underwent a great deal of soul-searching before he decided to leave Folkways, and its production director, Moe Asch, who used to refer to Pete as "his son" [see HIGH FIDELITY, June 1960]. He says he was finally swayed by the fact that he can reach more people with Columbia, and is happy that his contract will allow him to make some records for Folkways.

Almost until the time Seeger actually became a professional musician, such a career was the last thing he thought he wanted—chiefly out of resistance to his family background. His mother is a violin teacher and his father, Charles Seeger, a musicologist, now in the Department of Ethnomusicology at the University of California at Los Angeles. The son's aversion to taking up his father's profession resulted in his having practically no formal training in music. His original aim was to be a journalist (during his boarding school days he had put out a newspaper), but in the summer of 1935 he experienced a decided change of mind when he heard the five-string banjo at a folk festival in Asheville, North Carolina. A year later, after he had left Harvard to "get out of the world of books," Pete went to work for Lomax, then curator of the Archive of American Folk Song in the Library of Congress, as an assistant classifying records. Lomax says he watched Pete tinker with the banjo for hours while listening to the library's recordings.

Six months later, an itch to know the people making and singing folk music took Pete from Washington to roam the country. His musical career was born when he made a "wonderful" discovery during his early travels. "I found that as long as I could play the banjo," he says, "I would never starve to death."

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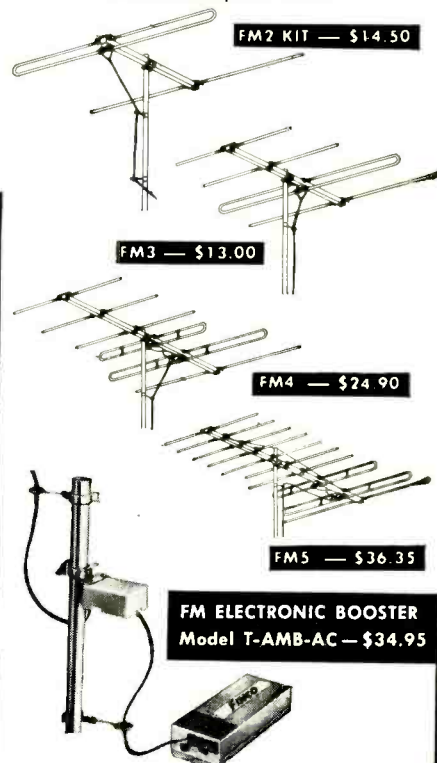
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## HERE'S RICHNESS!

Continued from page 43

and as many more as she can be persuaded to undertake. Unfortunately, she has not been matched by her Romeos, Albert Finney, of the present album, being as unsatisfactory as is Alan Badel on the HMV set; Badel's Romeo is a weakling. Finney's nothing that can be defined at all.

The most distinguished Romeo on records is Anew McMaster's for Dublin Gate (Spoken Word Series), though the unnamed actor who enacts the role for Marlowe is also very good. Inasmuch as the touch of insipidity about McMaster's Romeo does not appear in his heroic portrayals of Brutus, Coriolanus, et al., it is evidently a part of his conception of the character. Jillian Gotts plays a fine Juliet to McMaster's Romeo, and there is much to be said for the Marlowe Juliet also, particularly in her beautiful reading of that Juliet-killer, the Potion speech. The Mercutio in the latter set gives quite the best interpretation of the Queen Mab speech I have ever heard, though, generally speaking, my favorite Mercutio on records is Peter Finch on HMV, where, too, Lewis Casson is an incomparable Friar Laurence, and Athene Seyler's Nurse falls short of that of Dame Edith Evans only—well, only by Miss Seyler's not being Dame Evans. Nancy Manningham's Nurse in the Dublin Gate recording seems to me to err somewhat in oversubtle shading; I prefer this actress'

moving Volumnia in *Coriolanus* (also a Dublin Gate production).

Other illustrious ladies of the theatre find themselves varyingly accommodated. Peggy Ashcroft is an authoritative Paulina in the SRS *Winter's Tale*, but I should not have cast so brittle and "modern" an actress as Margaret Leighton as the saintly Isabella in the same company's *Measure for Measure*. Miss Leighton's SRS *Shrew* is better, but she is outshone by Maureen Toal in the Dublin Gate version, which, for that matter, is greatly superior all down the line. On the other hand, Gwen Ffrangcon Davies gives an interesting and somewhat unorthodox conception of Lady Macbeth in the SRS edition of that play. Here is no trace of the "fiendlike queen" of Judith Anderson or of Sybil Thorndike in her old HMV 78s but a passionate woman who throws her soul away to serve an adored husband's ambition. The spontaneity of this actress is amazing; she seems to be thinking aloud in her soliloquies, feeling out her way as she proceeds. But already in the banquet scene she is overcome by sorrow, and her sleepwalking scene presents the pitiful collapse of a soul in agony.

The worst performance by an actress of reputation is Siobhan McKenna's Viola in the SRS *Twelfth Night*. Miss McKenna's greatest limitation as an actress is that she recognizes no limitations; consequently she persists in performing roles for which God never intended her, and she has never come a worse cropper than here. Her performance is not only negatively but positively bad, pawky whenever it is not bombastic. Indeed *Twelfth Night* as a whole is by far the least satisfactory set in this series. For that matter, no one of the three Violas on records catches the wistful poetry of the character, but both the Marlowe and Dublin Gate recordings are far superior to the SRS. MacLiammóir's is the best Malvolio I have encountered since E. H. Sothern, and Edwards is a quite wonderful Sir Toby Belch. There is a very good Malvolio, too, in the Marlowe set.

But if SRS tripped up with *Twelfth Night*, it more than redeems itself with the brilliant recording of the unrewarding play *Troilus and Cressida*. Here Diane Cilento is all the lascivious women of literature rolled into one, and this without the use of one single obvious trick. The lifelikeness of such scenes as Act I, Scene 2, in which she and Pandarus (Max Adrian) watch the Trojan heroes go by, or Act V, Scene 2, in which Troilus (Jeremy Brett) observes Cressida's betrayal of him to Diomedes is beyond praise. I could not have believed that such brilliant casual effects could have been achieved on a recording of a play in verse. The SRS *As You Like It* is also an excellent job.

There are surprises among these recordings. For example, the Marlowe *Henry V*, an inferior play, seems to me considerably more successful than its *Henry IV*, whose Falstaff, though good, is not good enough. The characterization is not large enough nor sufficiently formidable, is too straightforward and

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controlled. Hotspur also is too deliberate and not sufficiently irascible, and there is no suggestion of brooding conscience about the King. I like Part II better than Part I, perhaps because there are fewer display pieces to challenge the players and less stage tradition to compete with. Except that it is paced too slowly and presents an actor with a dreadfully nasal voice as the Duke, the Marlowe recording of *The Two Gentlemen of Verona* is a joy. Both Julia and Silvia are fine; the artificiality of the play being what it is, it is astonishing how much feeling they can awaken.

There are cases where the choice between two recordings becomes purely a matter of taste. Thus while Dublin Gate seems to me to have the best over-all *Coriolanus*, I should find it difficult to choose between the Marlowe and SRS productions of that play. For nobility and monumental dignity of utterance the former bears the palm, but the nervous, modern quality of the latter is highly dramatic, and Richard Burton and Jessica Tandy probably succeed in speaking blank verse more rapidly than it has ever been spoken before.

Finally I would call attention to recordings like the SRS *Othello*, which, though of mixed strength and weakness, reward careful listening. I find Cyril Cusack's performance of Iago quite unsatisfactory (this actor is much better as Thersites in the SRS *Troilus and Cressida*), for, though appropriately sly and treacherous, it is not strong enough or soldierly enough to seem credible. In the early scenes of the play Frank Silvera seems tame for Othello and inadequately endowed with vocal resources, but he improves greatly as the action advances and is surprisingly good in the more passionate scenes. Both Anna Massey as Desdemona and Celia Johnson as Emilia are excellent; one does not often encounter an actress of Miss Johnson's caliber in a role like that of Emilia, yet she is desperately needed if Desdemona is to have the support she deserves at the climax and the tragedy exert its full effect. Miss Massey is quite touching in the mock brothel scene and later; many listeners will be astonished to find how much they can be moved by a recording of a very familiar play.

The *Complete Works* of Shakespeare have not yet been committed to records. But even when they are—and that day seems near—the recording microphones will not be through with Shakespeare. Nothing can prevent the great actors of the future from wishing to memorialize their interpretations; and if Robeson's Othello now seems dated to us, despite all its greatness, we may be sure that the players of the Seventies and Eighties will find that we have left much for them to do. I should also like to point out that nearly all the recordings now available are of British origin. It seems to me that I have heard of a country called the United States of America. I have even heard that there are vestiges of a theatre left in that country and that within living memory one or two American actors have appeared in Shakespeare.

## THE FAT KNIGHT

Continued from page 47

gave the great tragedian, Verdi, the gift of laughter. At the outset of his career; when a raw boy, Verdi had attempted a comic opera, and it had failed dismally. From that time on his music was relentlessly serious, and mostly tragic. There had been a pause in his career after *Aida*, broken only by the great Requiem; then when everyone thought that he would be heard no more, came *Otello*. A conspiracy of silence followed: no one imagined that Verdi was, at that age, working on another opera. Then someone, at a public function attended by the old veteran, let it out by toasting "Potbelly!"—and "Falstaff!" went up the cry. The news was out; and Verdi, with the inspired Boito, had only to finish the job.

A finished job it is, the most polished comedy since Mozart. Boito took the plot of the *Merry Wives*, but gave Falstaff the best speeches from the *Henry IV* cycle wherever he could fit them in; in the combination Falstaff stands revealed as if in clear Mediterranean light. How English the music sounds! A wonderful combination of Mozart, a kind of transfigured Italian, and a very English April weather of dancing sunshine. The opening scene at once presents Falstaff in the round. He sits in majesty before his inn, commanding Bardolph and Pistol like a king; and when they refuse to carry his letters to the merry wives, Boito seizes his chance to give to Falstaff (and Verdi) the great speech on honor from *Henry IV*, Part I. This is one of the showpieces from an opera so closely knit, so much all of a piece that extracts are uniquely difficult to make. Verdi uses a kind of melodically heightened recitative that he probably derived from Mozart's *Così fan tutte*; but on this occasion, as a finale to the first short act, Falstaff is allowed to take the stage in what is uncommonly like a grand aria. But again, how different from the various baritone outpourings in the other Verdi operas! Verdi has caught the very accent of Falstaff here, and one would like to hear it with the ears of an Italian—it sounds so little like the usual Italian aria.

The occasion is that of the refusal of Falstaff's dubious companions to carry letters to two married ladies at once; they prate of their honor, and Falstaff (who has no dealings with that sort of thing) is righteously indignant. There is a slight false note here, inspired and magnificent though the music is. Falstaff's honor is a curious, even a sensitive thing. He is by no means entirely a scoundrel. When those who have conspired against the life of his king (in *Henry IV*) make excuses that Falstaff knows to be humbug, he very gravely rebukes them. When the Lord Chief Justice calls him to account in the same cycle of plays he suddenly appears in his true colors, and asks where in the horrid mockery of current politics there stands a thing called justice. He points out that his own humanity is a harmless

Continued on page 109

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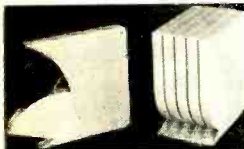
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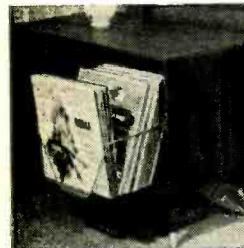
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## A FAT KNIGHT

Continued from page 107

merriment, and it might be nearer to the grace of heaven if bloody men were more merry and less forsworn. The honor speech is taken from Falstaff before battle, calling in question the morality of the whole business. If he has heard the chimes at midnight, where is the man who has been destroyed by his fun? Honor is not a surgeon! And in the mouths of ambitious men what is it? A word! And what is this word? Wind! Here this speech strikes like a thunderbolt. All Falstaff's ambiguity is here, for if the old man is afraid for his skin, the words he speaks are true. To place this mighty indictment in an occasion so trivial must disquiet those who know the plays well. But if we give ourselves to Verdi's music it remains magnificent.

The second act is a bustle of intrigue, designed to get Falstaff into that laundry basket; we meet the young lovers, Fenton and sweet Ann Page, and also Mistress Quickly, and Verdi immediately fixes that lady forever with her mock-courteous "Reverenza!" (Falstaff reverend—a truly Falstaffian joke). There is also the scene between Falstaff and "Signor Fontana" (Ford incognito) that ends in Falstaff's madrigal to love—one of Verdi's most enchanting inspirations, one of the most haunting fragments of melody ever written. Ford's Jealousy Aria (sung as soon as Falstaff has swaggered

off to his assignment—"Va, vecchio John"; "Go thy ways, old John") is so thoroughly Italian that it throws into startling relief the sheer Englishness of Falstaff's Honor Monologue. The opera is so studied with detail that one could go on forever pointing out its felicities. From the second act I must content myself with one more: "Alla due alla tre" (between two and three of the clock), repeated again and again during this intrigue until it chimes in the memory. So Ann and Fenton, swaggering Falstaff and frantic Ford become involved in dizzy confusion, until at last the surprised and sweating servingmen (was ever dirty linen so heavy?) swing the laundry basket into the Thames. . . . The curtain comes down on speechless imagination.

Verdi's second act is Nicolai's first, and one can detect Nicolai in Verdi's incomparably finer version. So with the last act also; but here Verdi leaves all other opera composers behind and is alone with Mozart. Once more there is that strange Englishness as Falstaff spits out Thames mud, curses a world in which he alone (he feels) is virtuous, and revives under the influence of wine. Once more Mistress Quickly appears to trap him in a last absurdity; the trap is sprung, and the scene moves to haunted moonlight in Windsor Forest, where Falstaff counts the chimes he has so often heard under more convivial circumstances.

Let us pause to look at him. Beneath the shadow of a mighty oak a figure

moves, crowned with horns. Remember it. Sweet Ann Page satisfies herself that her lover is there, in a song like shafts of moonlight (this is the loveliest, most innocent, most touching love music in existence; and if it is brief, elusive, and passing, so alas . . . ! Falstaff is the agent of their union, as great a marriage broker as the spring). The fairies assemble, and Falstaff falls beneath the outraged and disguised citizens of Windsor. They pinch him unmercifully, but he responds by outrageous puns, as he calls down blessings on his own bulk. In the confusion Ann is united with her Fenton, and the ancient Caius "marries" a boy disguised as her; Mistress Quickly and Ford disclose the plot; the panting Falstaff recovers himself, and acknowledges a mighty joke.

The moon comes out from the clouds. The fairies are gathered around, in their midst a pair of young people newly wed. Under the mighty oak stands a figure of majesty, crowned like a Druid priest with horns, the great bole of the tree his altar. He calls upon his friends to affirm life, laughter, the dear earth; in an extraordinary fugue, full of disquieting undertones, Verdi and Falstaff take their farewell; over all stands great Falstaff, discovered fully at last. Out of his ancestral shades of Lob-lie-by-the-fire and Sweet Puck, out of the endless, nameless obscurity of the ill-used English people, out of the scent of herbs hung from the beams of country cottages, stands Jack Falstaff, the spirit of England.

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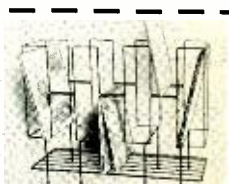
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## PROFESSIONAL QUALITY 4-TRACK STEREO TAPE RECORDER RECORDS SOUND-ON- SOUND

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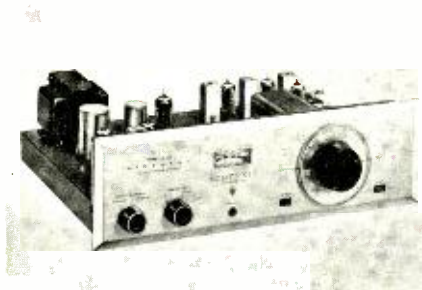
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CIRCLE 56 ON READER-SERVICE CARD  
110



# Scott Stereo Tuner Kit Wins Rave Reviews from every Leading Hi-Fi Expert!

Just one year ago Scott introduced the LT-110 FM Stereo Tuner Kit. High Fidelity Dealers built this superb kit themselves, examined its many features, and recommended it without reservation. Enthusiastic kit builders deluged us with mail. Now the verdict is in from all the leading technical experts. Never before in the history of the industry has a single kit received such unanimous praise. We reprint a few excerpts below.



## from POPULAR ELECTRONICS

"No commentary on *Scott Kits* would be complete without first mentioning that this company pioneered new areas in the hi-fi kit market and brought forth several (then-radical) innovations. One of them continues to fascinate all purchasers of a *Scott Kit* — the full-color instruction manual. . . . Scott also pioneered the Kit-Pak — a shipping container which serves as a temporary workbench and storage box . . . a test model of the LT-110 was wired at POPULAR ELECTRONICS in just under five hours. Another 40 minutes was used for careful alignment and the tuner was "on the air." . . . The LT-110 met or exceeded all the manufacturer's detailed specifications on sensitivity, distortion, output level, a.c. hum, and capture ratio . . . the audio response is excellent, being within  $\pm 1$  db, from approximately 20 to 16,000 cycles. . . . Channel-to-channel crosstalk is particularly excellent both in terms of uniformity and the fact that it holds up well above 10,000 cycles. . . . Frequency drift of the LT-110 from a cold start is extraordinarily low — less than 5 kc. The a.c. hum level (referred to 100% modulation) is low and exceeds the manufacturer's rating by 5 db. . . . It's difficult to imagine a kit much simpler to assemble than the LT-110. The full-color instruction book eliminates just about the last possible chance of wiring errors. . . . From a plain and simple operational standpoint, the LT-110 works well and sounds good."

Popular Electronics, Oct. 1962

## from ELECTRONICS WORLD

"Construction time for the unit we tested was 6½ hours, without alignment . . . in listening tests, the tuner showed its high useable sensitivity to good advantage. Using an in-door antenna which produced marginal signal to noise ratios on most other tuners we were able to get noise-free, undistorted stereo reception. It's quite non-critical to tune, hardly requiring the use of its tuning meter."

Electronics World, Nov. 1962

## from AUDIO

"The LT-110 (is) so simple to build that we unhesitatingly recommend it for even the novice. . . . We found that the useable sensitivity (IHF<sub>M</sub>) was 2.1µv . . . a fine stereo tuner and an unusually easy kit to build."

Audio, April 1962



## from RECORD GUIDE

"It seems to me that every time I turn around I am building another of H. H. Scott's kits. And each time I end up praising the unit to the skies.

The Scott instruction books should be a model for the industry. They feature full-color, step-by-step, illustrated directions. Each resistor or other component is shown in the progressive phases in its color code and in its proper position. . . .

There is no audible drift in the LT-110 whatever. You can shut the tuner off on a station and pick it up the next day, perfectly tuned,

without touching the tuning dial. No AFC circuits are included in this tuner and none are needed.

This tuner kit has to be ranked on the same plane as H. H. Scott's factory-wired units. It is an excellent product, and because of its conservative parts very likely to give long, trouble-free service."

American Record Guide, Sept. 1962



## Now Sonic Monitor\* Added

Scott's unique Sonic Monitor has now been added to the LT-110. This foolproof stereo signaling device tells you audibly when you are tuned to a stereo station. If you want the best in kits, visit your Scott dealer. Choose from:

- LT-110 FM Stereo Tuner Kit . . . \$159.95
- LK-48 48-Watt Stereo Amplifier Kit . . . \$124.95
- LK-72 80-Watt Stereo Amplifier Kit . . . \$159.95
- LC-21 Stereo Control Center Kit . . . \$99.95
- LK-150 130-Watt Stereo Power Amplifier Kit . . . \$169.95

\*Patent Pending. (All prices slightly higher West of Rockies.)



H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. 226-01

Rush me complete details on your LT-110 FM Stereo Tuner Kit and other superb Scottkits. Be sure to include your new, free Stereo Record, "The Sounds of FM Stereo" showing how new FM stereo sounds, and explaining important technical specifications.

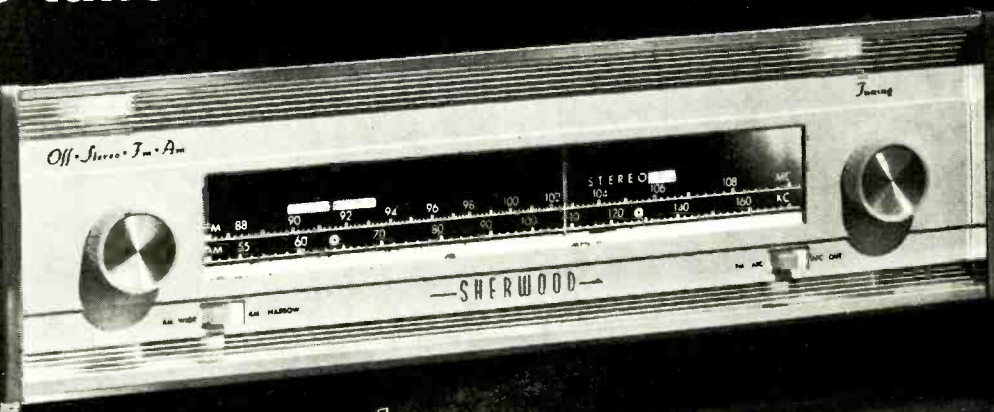
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CIRCLE 75 ON READER-SERVICE CARD

# The pace-setting new S-2100 FM Multiplex/AM stereo tuner



## THE EXTRAS THAT ARE STANDARD ON SHERWOOD



**Stereo Light** . . . Gives instant identification of those FM stations broadcasting stereo programs. Special sensing circuitry (pat. pend.) prevents false indication due to noise impulses, etc.



**Wide Band 3-mc Gated-Beam Limiter and 1-mc Balanced Ratio Detector** . . . Combine to suppress the background noise introduced by stereo FM, and create the pace-setting capture effect of 2.4 db.



**Automatic Frequency Control** . . . Electronically locks and holds the exact center of separation of the FM stereo signal.



**Fly Wheel Tuning** . . . Made with flywheel accuracy for easiest, fastest tuning.



**FM Interchannel Hush** . . . Eliminates irritating "rushing" sound between stations when tuning.



**Dial Spread** . . . Only Sherwood offers communication-type 20% longer scales, with professional calibrations for slide-rule accuracy.

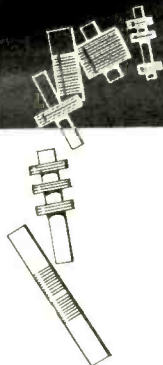
### specifications

FM Sensitivity: 1.8  $\mu$ v. for -30 db. noise and distortion (HFM). FM Selectivity: 200 kc. @ -3 db. FM Detector: 1.0 Mc peak to peak. FM Distortion:  $\frac{1}{3}$ % at 100% mod. 14 tubes plus rectifier plus 9 diodes.

### SHERWOOD MODEL SL-1 STEREO INDICATOR LIGHT



The only indicator light that rejects all false signals and identifies only true stereo broadcasts. Adjustable sensitivity - functions with any FM tuner. Small enough (2 1/4" x 2 1/2" x 7 1/2") to mount inside cabinet. \$29.50.



S-2100 Tuner: \$199.50. (Fair Trade). With Walnut Leatherette Case, \$207.00. Full year warranty.

## Who cares whether the coils are wound on Mylar\*? Only Sherwood—and you.

A good modern stereo tuner may contain over 1,000 component parts. Among those especially critical to sound quality are a dozen or more coils. These coils are the "nerve ends". They can make or break performance on drift . . . distortion . . . selectivity . . . sensitivity.

No place for a "standard" part, we feel.

That's why Sherwood—and Sherwood alone—custom designs all its coils. Only Sherwood winds them on low-loss Mylar forms. And Sherwood employs temperature-compensating ceramic capacitors across all its IF coils.

These refinements cost more, but the result is worth it: Complete freedom from temperature and humidity variations guaranteeing precise tuning . . . minimum distortion . . . no loss of sensitivity.

The Sherwood Coil is just one reason why we say "the care that goes in determines the quality that comes out".

For complete brochure, write Dept. H-1  
Sherwood Electronic Laboratories, Inc. • 4300 North California Avenue, Chicago 18, Ill.

# Sherwood

High Fidelity



Stereo Receivers • Tuners • Amplifiers • Multiplex Adapters  
Stereo Light Adapters • Contemporary Cabinetry

\*DuPont Reg. T.M.

CIRCLE 77 ON READER-SERVICE CARD