

STEREO SATELLITE SPEAKERS an appraisal

ICD

high fidelity

60 CENTS

THE MAGAZINE FOR MUSIC LISTENERS

OCTOBER

®

Towards the Stereophonic Orchestra

*The whys and wherefores
of orchestral seating*

Ernest Newman
1868-1959

*A memoir of the great
music critic and biographer*



...foolproof...

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"Another unique feature of the GS-77 is the fact that the turntable stops rotating during the change cycle... This eliminates the possibility of damage to a record by scraping against a rotating record..."

...ingenious design...

"All of this ingenious design would be to no avail if the changer failed to meet the performance requirements of a high fidelity stereo system. Happily, it does meet them with room to spare."

...flexible...

"It appears that Glaser-Steers has tried to make the GS-77 as nearly foolproof and flexible as possible. They have succeeded admirably."

...perfection...

"The GS-77 comes about as close to perfection in a changer design as anything we have seen. Its mechanical performance is comparable to that of many other turntables and it has nearly removed the possibility of human error from its operation."



Glaser-Steers GS-77 high fidelity record changer, superb for stereo... and your present records. \$59.50 less base and cartridge at your dealer. *Audiolab test report in August High Fidelity Magazine—for a copy of the complete report, and illustrated brochure, write: Department HF-10, **GLASER-STEERS CORPORATION** 155 Oraton Street, Newark 4, New Jersey



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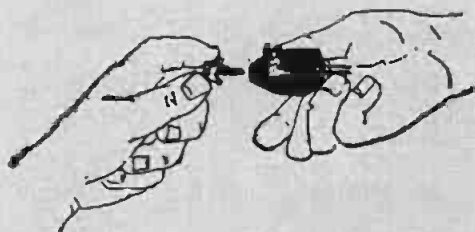
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OCTOBER 1959
volume 9 number 10

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AUTHORitatively Speaking

Eric Salzman's history of a two-hundred-year-old game of musical chairs (see p. 48) is not solely the product of academic research. Composer, conductor, and performer (violin), he's personally implicated in the problems of orchestral seating arrangements. Mr. Salzman began his music studies at the age of seven—and has kept right on, through Columbia, Princeton, the Conservatorio di Santa Cecilia, Rome (where he studied on a Fulbright fellowship), and summer seminars on contemporary music in Germany. Along the way, he's also been an amateur actor, journalist (he's now on the music staff of the *New York Times*), jazzman, and chess player. It's quite a lot for a young man well on the near-side of thirty.

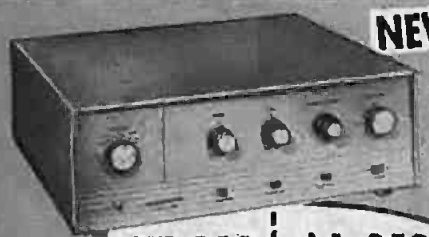
The first London newspaper to employ the late Ernest Newman as music critic was the *Observer*. Our memoir of him (p. 52)—very appropriately, we think—is the work of the present holder of that chair, Peter Heyworth. Mr. Heyworth was born in New York City, of British parents, and educated at Charterhouse and at Balliol College, Oxford, to which institution he went up, as the British say, after six years of service in the Army. He met Newman while he himself was still an undergraduate; but in spite of the half century and more separating the elder statesman of music criticism from the then-apprentice, there was established a genuine understanding between them. Mr. Heyworth's piece is written, as you will see, *con amore*.

All the world (i.e., all the audio world plus long-time readers of such publications as *HIGH FIDELITY*) knows Norman H. Crowhurst. Born and educated in England (his advanced training was mainly in electrical engineering and industrial administration), Mr. Crowhurst is now self-employed as a consultant to various industrial firms and as one of this country's most prolific technical writers. As such, he's the man to give us the most up-to-the-minute news on one of the latest developments in the design of stereo speakers: see "Satellites to the Rescue!" p. 55.

We haven't heard from Vincent Sheean lately. We haven't expected to, in view of the fact that he's off somewhere in the fastnesses of China, the first Westerner to be given permission by the Communist authorities to establish a news bureau there. Before he left for that austere task, he sent us for his and our pure pleasure the romantic chronicle you'll find on p. 65—the love affair of Eleonora Duse and Arrigo Boito.

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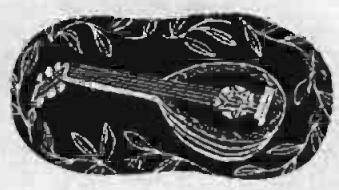
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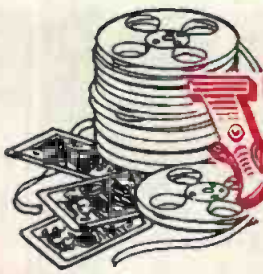
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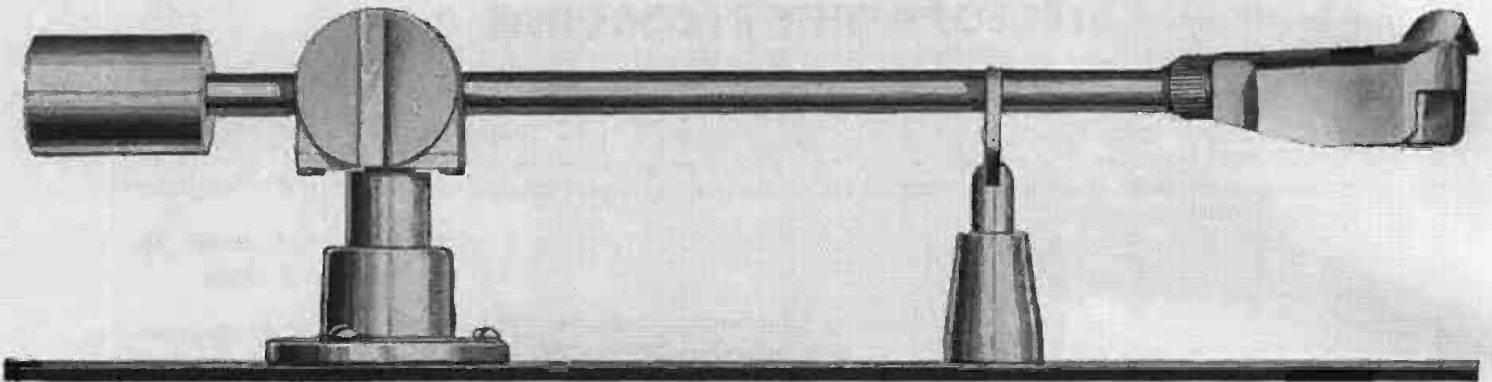
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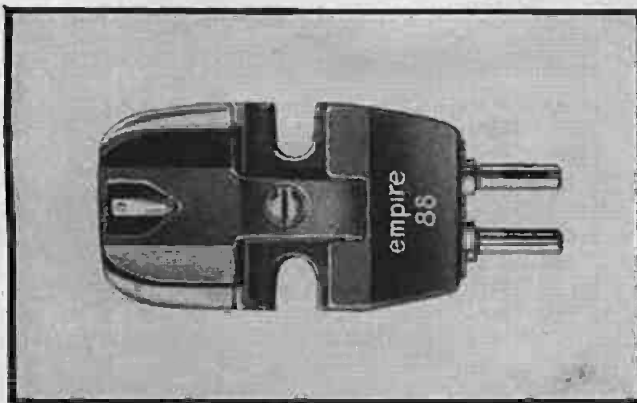
Further, this balance is not disturbed with any required change in stylus pressure, because changing stylus pressure with the Empire 98 does not shift the center of mass as it does in arms where stylus pressure depends upon the position of the counterweight.

The counterweight is only used to 'zero-out' the cartridge. Stylus pressure is actually dialed with a calibrated knob. This knob adjusts the tension of a temperature compensated linear torsion spring which applies a torque force as close to the theoretical center of mass as is mechanically possible. This knob is calibrated in grams with an accuracy of 0.1 grams.

The natural resonance of the Empire 98 is below the threshold of audibility (approximately 10 to 13 cycles). Precision ball-bearing races provide friction-free compliance in both vertical and lateral movements. The cartridge shell accepts all standard cartridges, is interchangeable, and is fitted with gold-plated, non-oxidizing electrical contacts. Every detail of the Empire 98 substantiates the careful planning that went into its design, and gives ample evidence of its quality in action.

EMPIRE 98 12" transcription arm \$34.50; EMPIRE 98P 16" transcription arm \$38.50

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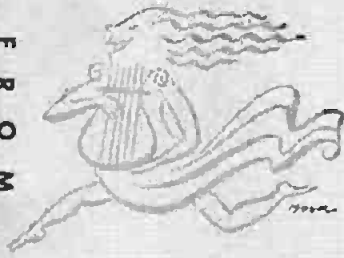
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Notes

FROM



Abroad

PARIS—Once upon a time, not so long ago, you could type yourself in a French café by admitting that you liked Berlioz. A lot of people did like him, but saying so was as non-U as saying you liked *Les Misérables*. Now, however, he is very much in, and an analysis of the reasons for the change would make a nice Ph.D. thesis on the psychology of musical taste. Many Parisians, I think, would cite a brilliant performance of the *Symphonie fantastique* by Munch and the Boston Symphony during the Twentieth-Century Festival here in 1952. After that, it was difficult to go on dismissing Berlioz as merely a noisy Romantic. But there are certainly deeper reasons for the shift. France has been at war—and frequently humiliated—for twenty years now, and the French have become the most sensitive patriots in the Western world. The wild, tender, tragic pomp of Berlioz suits the public mood, whatever private misgivings one may have about Algeria. This mood has been gratified by some thrilling *Requiems* at the Invalides. Last summer, significantly, Berlioz's arrangement of the *Marseillaise* replaced the usual Ambroise Thomas version on the Bastille Day program. Also, on another level of awareness, the vogue for open-air concerts has helped the composer's reputation. So has an interest in sound as sound, fostered by modern music and high-fidelity reproduction. Today stereo is adding revelation to revelation. Stereo records are still a novelty over here, but the new process has become familiar to millions through radio broadcasts, and Berlioz's music has been an obvious choice for demonstrations. Add the fascination of his personality, love affairs, letters, and criticism. Berlioz has returned to favor in America too, as a glance at a record catalogue will show.

The above is more or less a preliminary to announcing that the Véga people (Westminster in the United States) have just recorded *L'Enfance*

Continued on page 11

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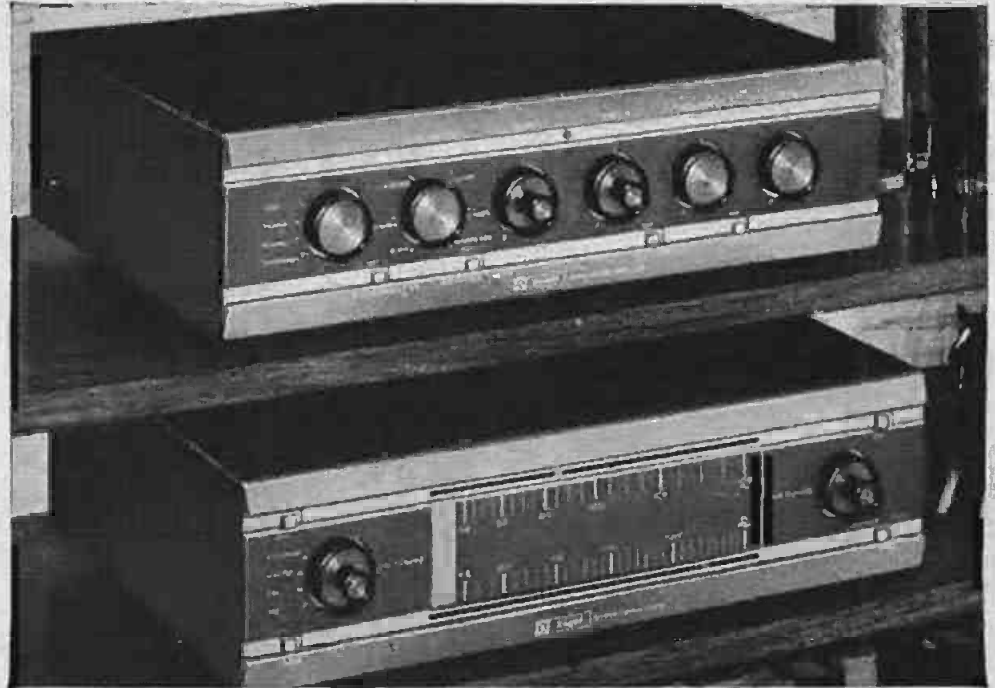
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NOTES FROM ABROAD

Continued from page 9

du Christ in the acoustically excellent Théâtre des Champs-Élysées, with the orchestra of the Concerts Colonne (whose Berlioz tradition goes back to the 1870s), directed by Pierre Derieux, and the chorus of the French radio system, led by René Alix. The organist is Marie-Louise Girod, and the soloists are Christiane Gayraud, Michel Sénéchal, Michel Roux, André Vesières, and Xavier Depraz. Véga will release only the monophonic version this fall in France. Westminster, I understand, will issue a stereo edition first, naturally, since that's the main point in entering into competition with the Munch and Cluytens discs now available. *L'Enfance du Christ* is not, of course, nearly so dramatic as the *Requiem*, but its more static masses and pastoral charm need spaciousness almost as much as the *Requiem* does. We'll soon know if they have got it.

Out of the Past. At Pathé Marconi work is continuing on *Les Gravures Illustres*, many of which, although not all, appear in the United States as Angel's "Great Recordings of the Century." Scheduled for resurrection in October is Alfred Cortot's 1933 interpretation of Chopin's Etudes (COLH 39). In November or December we shall be able to hear Edwin Fischer playing, also in 1933, Bach's *Well-tempered Clavier* (COLH 46 and 47), and promised for early next year is Brahms's Double Concerto for violin and cello, Op. 102, recorded in 1929 by Jacques Thibaud and Pablo Casals, Cortot conducting.

Into the Future. The Paris Opéra continues to show signs of a renaissance, or at least its program does. Among the more interesting projects now being talked about for this coming season are Purcell's *Dido and Aeneas*, Monteverdi's *Combattimento di Tancredi*, and Gluck's *Iphigénie en Tauride*. This last work was tried out early in the summer at the Bordeaux Festival without much success, but that need not mean much. Rehearsals were rushed, and some of the critics made it clear that they did not care for Gluck under any circumstances. In Paris this winter the situation should be different. Anyway, those who are dissatisfied will be able to look forward to Callas, who is now queen of opera so far as Paris is concerned. She is supposed to be here in December for five performances of Cherubini's *Médée*.

ROY McMULLEN

Continued on next page

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MILAN—The summer, as usual, produced a rash of opera recordings in Italy. London-Decca completed *Pagliacci* with Mario del Monaco as Canio, Cornell MacNeil as Tonio, and Gabriella Tucci as Nedda, *Tosca* with Tebaldi, Del Monaco, and George London, and *La Bohème* with Tebaldi, Carlo Bergonzi, and Gianna d'Angelo as Musetta. EMI has done a *Traviata* with De los Angeles and a *Manzoni Requiem* conducted by Serafin.

The Ricordi-Mercury team, working at Teatro La Scala, is recording *Lucia* with Renata Scotto (who is coming up very fast in the operatic world here), Giuseppe di Stefano, and Ettore Bastianini, under the direction of Nino Sonzogno. Ricordi is also active making recordings for RCA's Soria series, in addition to undertaking several projects intended for eventual issue in the States on the Mercury and Westminster labels.

RCA Victor in Rome has recorded a new *Turandot* with no less a cast than Birgit Nilsson as Turandot, Tebaldi as Liù, Bjoerling as Calaf, and Tozzi as Timur. If that does not say it for record collectors, nothing ever will. I hear good reports too about the operas recorded by RCA this year in Vienna: *Don Giovanni* conducted by Leinsdorf with Birgit Nilsson as Donna Anna, Lisa Della Casa as Donna Elvira, Eugenia Ratti as Zerlina, Cesare Valetti as Ottavio, Fernando Corena as Leporello, and Cesare Siepi as the Don; and *Ariadne auf Naxos*, also conducted by Leinsdorf, with Rysanek, Peters, and Peerce.

REMY VAN WYCK FARKAS

STOCKHOLM—Nearly five million records were sold in Sweden during 1958—half a million LPs, the rest 45s—of which about fifteen per cent were classical recordings. Most of the latter sell for \$5.50 (which includes a 75-cent sales tax), whether monophonic or stereo. There is, however, only a limited choice of stereo equipment, all quite expensive.

As to repertoire, by far the most interesting domestic label, from an artistic point of view, is Swedish Society Discofil, which issues three to five LP records annually. Many of its orchestral and chamber music discs are distributed in the United States by Westminster, and most of these will soon be released in stereo versions. Until now Discofil has mainly taped contemporary Swedish music, but among recent releases are some songs of an older generation of Swedish compos-

Continued on page 14

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NOTES FROM ABROAD

Continued from page 12

ers, beautifully sung by Elisabeth Söderström—a Swedish soprano who will appear at the Met this coming season—and Erik Saedén, a baritone of unusual merit. Another new disc from this company offers two symphonies by Johan Helmich Roman (1694-1758, "the father of Swedish music"), recorded at the Drottningholm Palace Theatre, built in 1766 and still in use. Among several operas presented there last season was Pergolesi's *Il Maestro di Musica*, recorded by Discofil some time ago and available in the States on Westminster 18262. This fall will also see a three-disc album of pieces by the popular ballad composer Carl Bellman (1740-1795), and some chamber works by Franz Berwald (1796-1868). Strangely enough, only two of his symphonies have as yet been recorded (by Markevitch and the Berlin Philharmonic for Deutsche Grammophon).

EMI has a new and charming recording of Sjöberg's idyllic songs, made for Frida (Discofil has another version) and sung by Ingvar Wixell. Wixell's wife, Busk-Margit Jonsson, has recorded a new stereo disc for Capitol, a collection of folk songs called "A Bit of Sweden"; recently issued in the United States, it is not yet on sale in Sweden. Otherwise EMI concentrates its output on popular music and on EPs. A few years ago, however, it made a record called "At the Royal Opera House in Stockholm," an excellent anthology of the current repertoire. Among artists taking part were Birgit Nilsson, Joel Berglund, and the late Gösta Björling, a brother of the more famous Jussi.

People's Choice. Metronome Records, distributed in America by Mercury, have a good jazz selection, and Harry Arnold with the Radio Band has already achieved recognition abroad. Swedish pop singers, however, not only have a hard time breaking in on the international market, but are topped at home by such foreign artists as Presley and Sinatra. (The Danes are more patriotic; a local version is usually the best seller there.)

Philips rushed out a 10-inch disc of the Ingo-Floyd boxing match at Yankee Stadium this summer. Since the Swedish Radio had declared that they would not, on moral grounds, give a commentary over their wave lengths, Philips arranged a special broadcast from the ringside. The champ Ingemar Johansson has also appeared on a smaller label as a singer. So far, he has been more successful in the ring.

FRANK HEDMAN

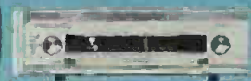
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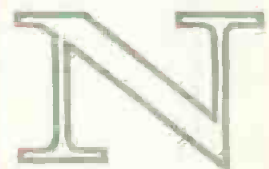
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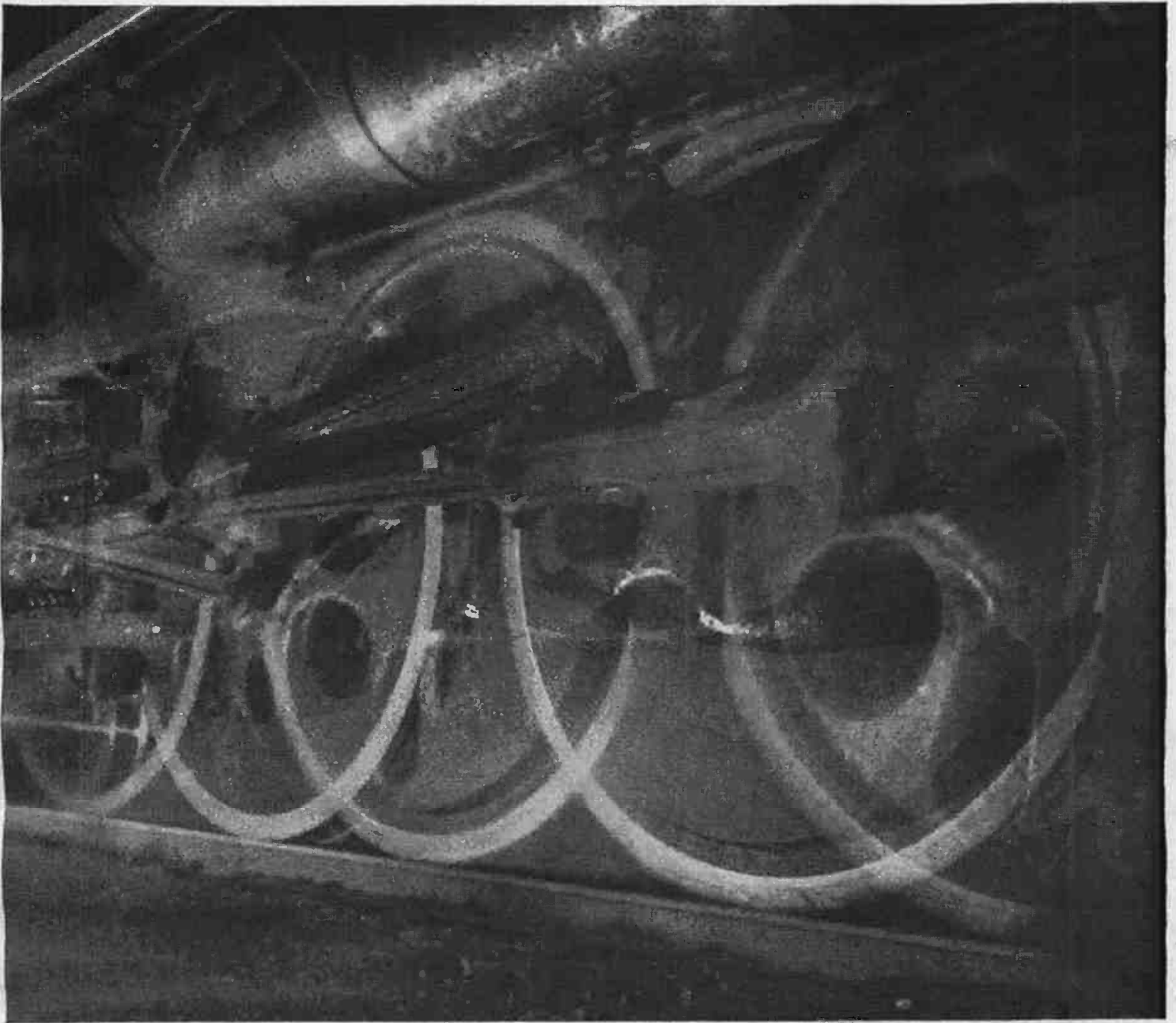
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Developed for high-gain, resistance-coupled "preamp" applications, high-mu twin-triode RCA-7025 is specially controlled for low noise and hum. A helical hairpin-type heater in each unit minimizes hum. An exceptionally sturdy cage assembly, featuring short, stiff stem leads, oversized side-rods and micas of special design, reduces noise and microphonics.

Fulfill the important requirements for a "quiet" preamplifier by designing around RCA-7025. Your RCA Field Representative has full information. For Technical Data, write RCA Commercial Engineering, Section J-74-DE, Harrison, New Jersey.

ANOTHER WAY RCA SERVES YOU THROUGH ELECTRONICS

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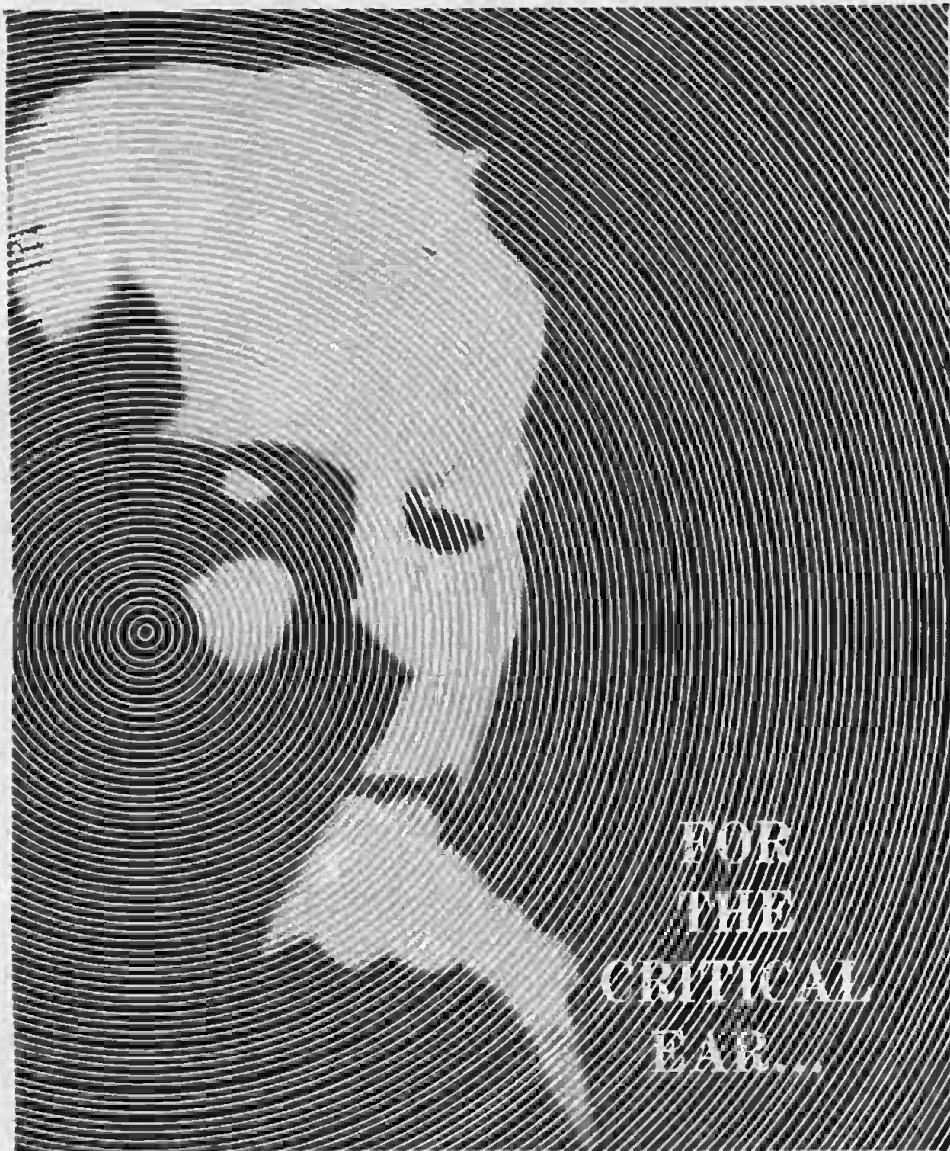
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RADIO CORPORATION OF AMERICA
Electron Tube Division

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RCA TUBES FOR HI-FI ALSO AVAILABLE AT YOUR RCA TUBE DISTRIBUTOR



FOR
THE
CRITICAL
EAR.

you may now select from two
magnificent **SHURE**

Stereo Dynamic
PHONO CARTRIDGES

Shure Stereo Dynamic Cartridges are designed and made specifically for listeners who appreciate accuracy and honesty of sound. They separate disc stereo sound channels with incisive clarity, are singularly smooth throughout the normally audible spectrum . . . and are without equal in the re-creation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . both play monaural or stereo records, fit all 4-lead and 3-lead stereo changers and arms. Available through responsible high fidelity consultants and dealers.

PROFESSIONAL
MODEL M3D
AT \$45.00*



Incomparable quality — the overwhelming choice of independent critics and experts. Floats at a pressure of only 3 grams in transcription tone arms. Distortion-free response from 20 to 15,000 cps. Unparalleled compliance. Built to perfectionist tolerances.

CUSTOM
MODEL M7D
AT \$24.00*

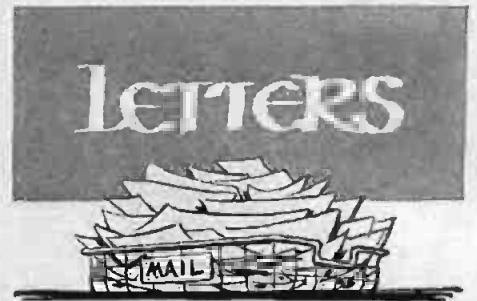


Outclasses every cartridge except the Shure M3D—by actual listening tests! Tracks perfectly at minimum pressure available in all record changer arms. Smooth from 40 to 15,000 cps.

* audiophile net, with 0.7 mil diamond

Use Only Shure Replacement styli that carry the certification in "Precision Manufactured by Shure;" inferior imitations can seriously degrade the performance of the cartridge.

Shure Brothers, Inc.
222 Hartrey Avenue,
Evanston, Illinois



Thank You, Sir

SIR:

I just want you to know that I'm very impressed with HIGH FIDELITY Magazine. The complete thoroughness of your Audiolab Reports amazes me, as these reports truly encompass every conceivable point of interest to both the layman and the technically-minded. The lack of any arbitrary grading system in reviewing new records also impresses me. After all, as long as a recording possesses minimal surface noise and the selection on it is rendered in a musicianly manner, that's good enough for me, as in the final analysis, the choice of the performer(s) is largely one of individual preference. In short, I like HIGH FIDELITY Magazine; therefore, keep up the good work!

Douglas Morgan
New York, N. Y.

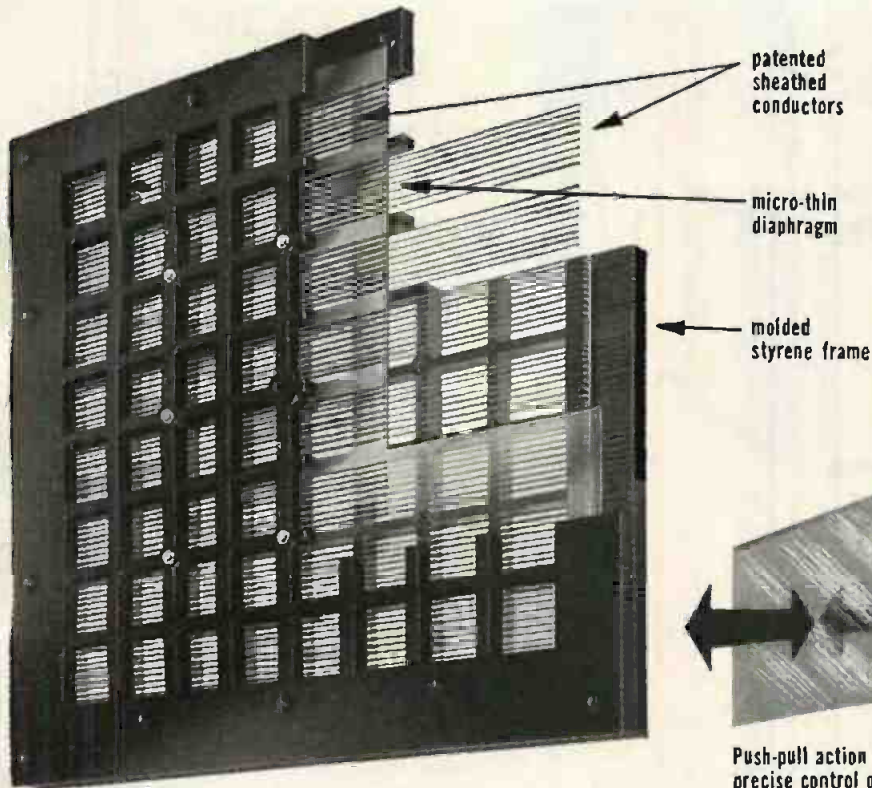
Testing Transducers

SIR:

Several months ago, after AUDIOCRAFT was combined with HIGH FIDELITY, there first appeared a statement entitled "HF Report Policy." This statement, in effect, stated that from henceforth ATR would be restricted to "all-electronic equipment" and that the TITH reports would cover "equipment that demands more subjective appraisals." It has appeared to this avid follower of HIGH FIDELITY and AUDIOCRAFT that here is a rather obvious attempt to circumvent the real purpose of Hirsch-Houck Laboratories' efforts as in the original Audio League Reports and now with ATR, which is to give the prospective purchaser accurate and factual information along with a description of the test procedures used.

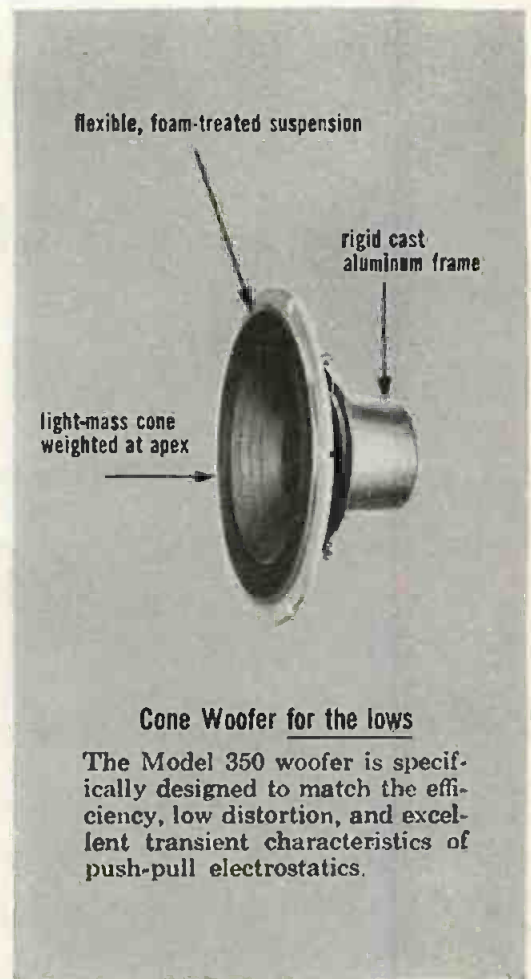
There is no area in the whole high-fidelity field that is in more need of this type of information than transducers, i.e. pickups, speakers, etc. Yet it is this most critical area that ATR are being pushed out of. The most common reason given for the use of subjective reports is that there are no standard test procedures used throughout the industry. This is pure hogwash! Most

Continued on page 24



JansZen Electrostatic for the mids and highs

Wide-range transparent treble brilliantly recreated by each JansZen Electrostatic element. The 176 push-pull sheathed conductors give precise control over diaphragm movement.



Cone Woofer for the lows

The Model 350 woofer is specifically designed to match the efficiency, low distortion, and excellent transient characteristics of push-pull electrostatics.

worth KNOWING the difference... worth HEARING the difference

The Z-300 console and the new Z-400 shelf speaker systems are definitely not for those who've been listening to shrilling trebles and booming basses for so long they've forgotten what "live" music is really like.

For whatever the program—velvety strings, the human voice, percussion, full organ—the Z-300 and Z-400 reproduce with measurable precision the full audio spectrum from 30 to 30,000 cycles. Nothing escapes them... nothing is added by them to mar

the clarity of the original recording or broadcast.

The secret is the sonic mating of the remarkable JansZen Electrostatic mid-high range speaker with the Model 350 cone woofer—the low frequency speaker designed *specifically* to match the efficiency, low distortion, and excellent transient characteristics of an electrostatic.

Listen to these compact integrated speaker systems... singly, or in pairs for stereo... at leading high fidelity dealers.



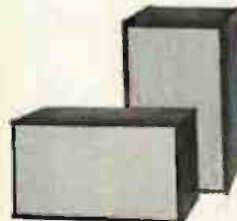
Model 65 Electrostatic Two-element Mid/High Range Tweeter gives absolutely clean response to 30,000 cycles.



Model 130 Electrostatic Four-element Mid/High Range Tweeter for those who demand the ultimate in widely-dispersed sound... Ideal for multiwoofer systems... response to 30,000 cycles at less than 0.5% harmonic distortion.



Model 350 Cone Woofer designed specifically for small enclosures... undistorted bass to 30 cycles.



Model Z-400 Shelf Speaker System combines Model 65 electrostatic with Model 350 woofer... ideal for stereo... vertical or horizontal placement on shelf or floor.



Model Z-300 Console Speaker System combines Model 65 electrostatic with Model 350 woofer... exceptionally compact... uniform response from 30 to 30,000 cycles.

Write for descriptive literature and prices.

JansZen

* incorporating designs by Arthur A. Janszen made exclusively by

NESHAMINY ELECTRONIC CORP.

Neshaminy, Penna.

and, for your shelf...

"Sound
without
fury"



The new Z-400
incorporating in one small
cabinet the much recommended
Janszen* Electrostatic
providing the mid and upper
frequency tones and overtones
which make High Fidelity
(with or without stereo)
a fact instead of fancy --
with our Model 350 woofer.

This woofer produces a bass
definition and clarity coupled
with an over-all Big Sound
seldom, if ever found in "the others."
from \$134.50

... send for literature.

NESHAMINY ELECTRONIC CORP.
Neshaminy, Penna.

* including designs by Arthur A. Janszen.

LETTERS

Continued from page 22

manufacturers are simply afraid to have their transducers tested in a critical way. For instance: what would be the result if loudspeaker manufacturers would publish the amount of harmonic distortion at a given level at a specific frequency, say $\frac{1}{2}$ acoustic output at 30 cps? Few, if any, would have less than 2% distortion. Or how many would publish the results on their pickups' playing of any of the standard test records? If they did, some of the results would be catastrophic. It is this valuable information that the average audiophile needs to evaluate the many components available.

A. Lonnie Henrichsen
Van Nuys, Calif.

Let this much be said for HIGH FIDELITY Magazine—we don't remain static. Fact is, we still believe, even after all these years, that a good report must be a combination of electronic measurement and listening test. As equipment more closely approaches perfection, greater reliance must be placed on electronic tests. They are more sensitive than listening tests. So we change our policy from time to time. Cartridges, for example, have been on-again, off-again, with the Hirsch-Houck Laboratories. At the moment, they are "on," and we are sending cartridges to H.-H. Labs for testing. But we also listen to them. Speakers . . . yes, some tests could be run. And some might be significant. But a few minutes of listening to carefully selected test sounds (including music), by thoroughly experienced ears, enables us to describe the sound of a loudspeaker system. This is the important question our readers want answered: how does a loudspeaker sound?—Ed.

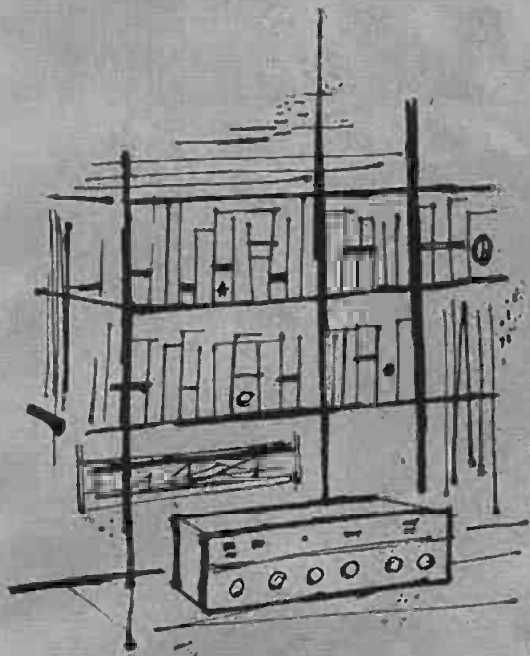


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A NEW
MEANING
FOR EXCELLENCE

The new
Harman-Kardon
Chorale

MODEL A260
60 WATT
STEREO
HIGH FIDELITY
AMPLIFIER

FOR CATALOG OF COMPLETE LINE WRITE
HARMAN-KARDON, DEPT. 100, WESTBURY, N. Y.



In its incomparable performance, magnificent sculptured styling and advanced design—the Chorale literally creates a new meaning for excellence. It alone provides all nine of the most wanted features for stereophonic high fidelity reproduction.

- 1** *Power Output:* Delivers 30 watts of power (each channel) at 20-20,000 cycles at less than 1/2% harmonic distortion. Can easily drive the most inefficient speakers.
- 2** *Exclusive New Third Channel Speaker Selector:* Provision for third channel speaker for local or remote stereo systems. Also permits simultaneous operation of virtually any combination of speakers in local or remote installations.
- 3** *Friction-Clutch Tone Controls:* Permit adjustment of bass and treble tone controls separately for each channel. Once adjusted, controls lock automatically to provide convenience of ganged operation.
- 4** *Tone Control Defeat Switch:* Eliminates tone control phase shift (present even when controls are flat) insuring clean, authentic sound reproduction.
- 5** *Silicon Diode Power Supply:* Provides unusually uniform B+ regulation for unrivaled low frequency and transient response.
- 6** *Illuminated Push-Button On/Off Switch:* Permits amplifier to be turned on and off without upsetting careful setting of controls.
- 7** *Speaker Phasing Switch:* To maintain proper low frequency response and eliminate "hole-in-the-middle" effect.
- 8** *Impedance Selector Switches:* Select 4, 8 or 16 ohms for each channel.
- 9** *Separate Rumble and Scratch Filters:* Eliminate annoying phonograph rumble and record hiss.

Distinguished in every respect—The Chorale, with its handsome satin gold escutcheon, is truly the definitive amplifier for the age of stereo.

The Chorale, Model A260 . . . \$199.95
Optional Enclosure, Model AC60 . . . \$12.95
Prices slightly higher in the West

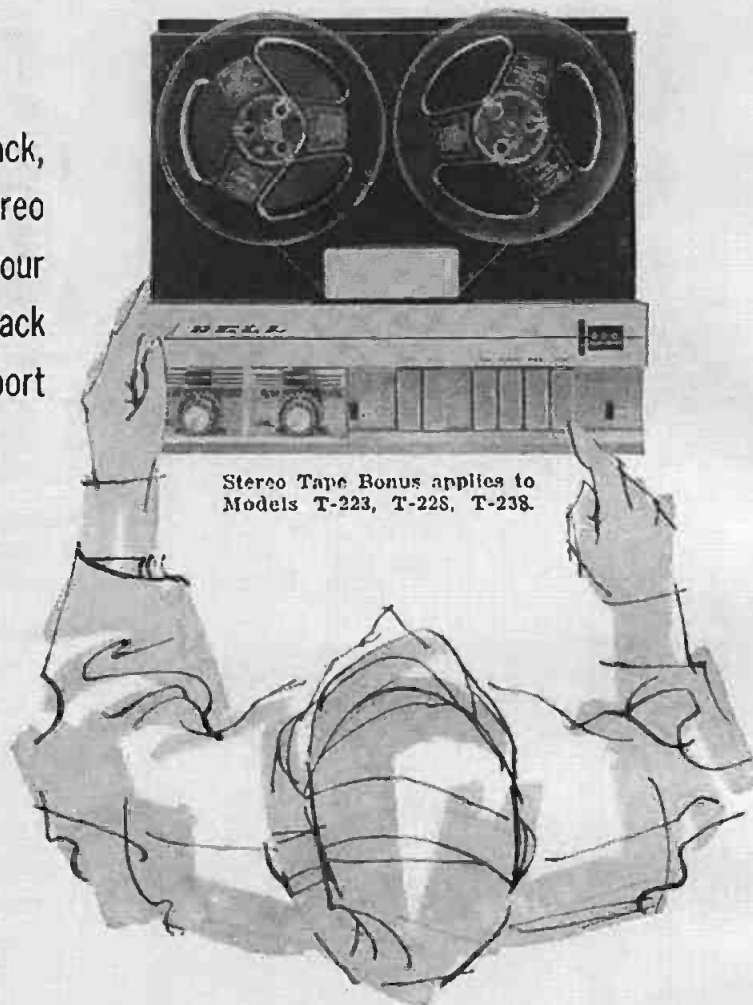
harman kardon

Get this stereo tape bonus...



when you buy a **BELL** stereo tape transport

Four new 4-track,
7½ ips Bel Canto Stereo
Tapes free—to start your
library with a 4-track
Bell Tape Transport



Stereo Tape Bonus applies to
Models T-223, T-228, T-238.

With scores of brand new 4-track stereo tapes already available, now's the time to buy the tape transport you've wanted for your stereo system. Make sure it's a Bell . . . because only Bell gives you a STEREO BONUS of four new 4-track stereo tapes to help you start your tape library with a Bell Tape Transport.

These stereo bonus tapes have been carefully selected from the complete Bel Canto library. Wonderful music. More than 2 hours of enjoyable listening. Worth nearly \$32.00 to you!

But it's all yours, absolutely free, from your Bell dealer when you buy a Bell 4-track Stereo Tape Transport. Rated best for stereo recording, Bell gives you the best in performance and features

. . . three motors for positive tape control . . . automatic stop mechanism . . . add-on pre-amps for stereo recording . . . many more.

If you already own a Bell Tape Transport, ask your Bell dealer about easy-to-install 4-track-head conversion kits for as little as \$25.00.

See and hear the Bell Stereo Tape Transport—and get the bonus tapes shown on this page when you buy. Do it today at your Bell dealer's.

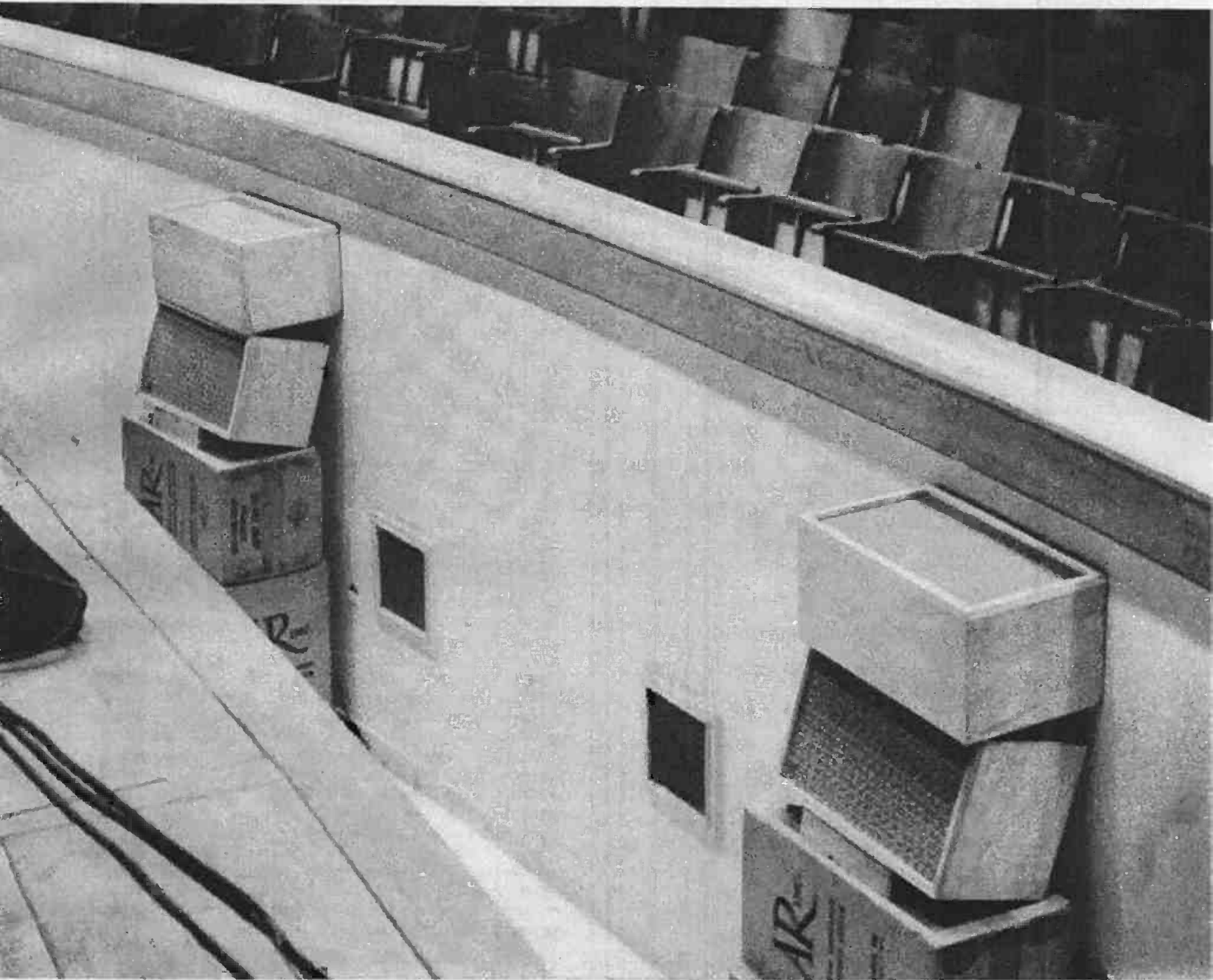
Bell dealers offer this stereo record bonus, too!

*Four Mercury Stereo Records, worth nearly \$24.00, as a bonus when you buy a model 3030 Bell Stereo Amplifier—now priced at only \$149.95**

**slightly higher price of the Rockies*

BELL Sound Division • Thompson Ramo Wooldridge Inc. • Columbus 7, Ohio
In Canada: THOMPSON PRODUCTS, Ltd., Toronto

orchestra pit in beersheba



When the Martha Graham dance group toured Israel, six AR-2 loudspeakers, with tape reproducing equipment, were taken along to provide musical accompaniment under circumstances where it was impractical to use live musicians.

Above are four AR-2's mounted in the orchestra pit of Cinema Karen in Beersheba (two more were placed backstage). These speakers were selected for the job because of their musical quality; the natural sound of the live instruments, rather than pseudo-hi-fi exaggerations, was desired.

AR *acoustic suspension* speaker systems—the AR-1, AR-2, and AR-3—are designed primarily for use in the home, but are also employed extensively by professional laboratories and studios. They are priced from \$89 to \$231.

Literature is available on request.

ACOUSTIC RESEARCH, INC. 24 Thorndike Street Cambridge 41, Mass.

ANOTHER FIRST FOR HEATHKIT®

... amplifier power rating standards

Heathkit is accustomed to pioneering . . . to leading the way. We led the way into the kit field of electronic equipment. Now, we are leading the way to audio amplifier power rating standards . . . standards clearly defined to assure you of Heathkit quality . . . to enable you to compare before you buy.

The Heathkit amplifier standards have been established upon these following beliefs after reviewing over one hundred published treatises on the subject:

WE BELIEVE any amplifier should be rated for its intended use . . .

PROFESSIONAL amplifiers must be so nearly perfect that no audible change occurs in the program material.

HIGH FIDELITY amplifiers must be almost as perfect, almost as efficient.

UTILITY amplifiers can be less perfect and still fulfill their practical job.

WE BELIEVE the rated power of an amplifier in any of the above "use" categories should be that power which satisfies all requirements in that category.

Each of the three "use" categories we have chosen has requirements which can be translated into performance specifications with rather definite limits . . . limits established by recognized authorities. The Heath requirements and their limits for each of the categories are as follows:

PROFESSIONAL RATING

The professional power rating shall be that power which satisfies the following five tests:

1. Maximum power at which total harmonic distortion (THD) does not exceed 0.3% at 1000 CPS.
2. Maximum power at which total harmonic distortion (THD) does not exceed 2.0% at 20 CPS.
3. Maximum power at which total harmonic distortion (THD) does not exceed 2.0% at 20,000 CPS.
4. Maximum power at which response does not deviate by more than ± 1 db between 20 and 20,000 CPS.
5. Maximum equivalent single-frequency power at which intermodulation distortion does not exceed 1.0% (60 and 6000 CPS, 4:1).

HIGH FIDELITY RATING

The high fidelity power rating shall be that power which satisfies the following five tests:

1. Maximum power at which total harmonic distortion (THD) does not exceed 0.7% at 1000 CPS.
2. Maximum power at which total harmonic distortion (THD) does not exceed 2.0% at 30 CPS.
3. Maximum power at which total harmonic distortion (THD) does not exceed 2.0% at 15,000 CPS.
4. Maximum power at which response does not deviate by more than ± 1 db between 30 and 15,000 CPS.
5. Maximum equivalent single-frequency power at which intermodulation distortion does not exceed 2.0% (60 and 6000 CPS, 4:1).

UTILITY RATING

The utility power rating shall be that power which satisfies the following five tests:



1. Maximum power at which total harmonic distortion (THD) does not exceed 1.0% at 1000 CPS.
2. Maximum power at which total harmonic distortion (THD) does not exceed 3.0% at 60 CPS.
3. Maximum power at which total harmonic distortion (THD) does not exceed 3.0% at 7000 CPS.
4. Maximum power at which response does not deviate by more than ± 1 db between 60 and 7000 CPS.
5. Maximum equivalent single-frequency power at which intermodulation distortion does not exceed 3.0% (60 and 6000 CPS, 4:1).

We at the Heath Company are now rating all our amplifiers to these standards. To show you just how this rating system works, let's look at the Heathkit EA-3 amplifier:

As a professional amplifier—

1. Maximum Power at which T.H.D. does not exceed 0.3% at 1000 CPS: 15.1 watts
2. Maximum Power at which T.H.D. does not exceed 2.0% at 20 CPS: 13.9 watts
3. Maximum Power at which T.H.D. does not exceed 2.0% at 20,000 CPS: 15.3 watts
4. Maximum power at which response does not deviate more than ± 1 db between 20 and 20,000 CPS: 17.6 watts.
5. Maximum equivalent single-frequency power at which intermodulation distortion (60 and 6000 CPS, 4:1) does not exceed 1%: 18.0 watts.

Taking that power which satisfies all five tests, we could rate the EA-3 for professional use, at 13.9 watts. Its advertised professional rating is a conservative 12 watts.

A review of the chart below shows why the EA-3 is rated at 14 watts for high fidelity applications, and 16 watts as a utility amplifier.

Notice that our specifications are set at rated power for one or more classifications (when our customers need an amplifier for a particular use, we believe they want it to deliver its rated power under those particular conditions). Observe that our distortion figures are specified at the limits of the amplifier frequency range as well as at the traditional 1000 CPS (the common practice of rating distortion only at 1000 CPS does not tell you what happens throughout the full range of the amplifier).

As an example of how these standards work on several competitive amplifiers, we have prepared the following chart. Notice that if the amplifiers did not meet standards at rated output power, we have determined the power output where they do meet the standards set up under the three categories.

AMPLIFIER COMPARISON CHART

Amplifier Description and Price	Heath Standard Rating		Maximum Power Output Satisfying:				
	Classification	Power (watts)	Power Rating at Test 1 Stds.	Power Rating at Test 2 Stds.	Power Rating at Test 3 Stds.	Power Rating at Test 4 Stds.	Power Rating at Test 5 Stds.
Kit "A" "12 w. HI FI" \$23.90	Professional	Disqualified	8.4 watts	0.02 watts	0.65 watts	Disqualified	3.9 watts
	High Fidelity	Disqualified	9.1	1.3	1.67	Disqualified	5.9
	Utility	8.6 watts	9.8	8.9	8.6	12.3 watts	11.6
Assembled Amp. "B" "14 w. HI FI" \$39.50	Professional	0.3	4.7	0.3	4.8	1.2	4.0
	High Fidelity	1.1	12.1	1.1	5.7	5.3	8.2
	Utility	7.8	13.2	7.8	12.9	15.8	13.9
Kit "C" "12 w. HI FI" \$34.95	Professional	3.6	11.0	3.6	7.5	7.5	6.5
	High Fidelity	8.0	11.8	8.0	11.2	13.4	14.3
	Utility	11.9	12.0	12.0	11.9	15.0	14.9
Assembled Amp. "D" "15 w. HI FI" \$64.50	Professional	3.8	13.2	3.8	14.5	12.0	14.6
	High Fidelity	10.6	14.3	10.6	14.5	18.3	16.3
	Utility	14.7	14.7	14.7	15.0	23.7	17.0
Heathkit EA-3 "14 w. HI FI" \$29.95	Professional	13.9	15.1	13.9	15.3	17.6	18.0
	High Fidelity	15.5	16.2	15.8	15.5	18.3	18.9
	Utility	16.4	16.5	16.6	16.4	19.0	19.5

The Heathkit amplifier power rating standards have been established as further assurance to you of the high quality of our products. We will live by these standards until industry-wide standards are established.



**HEATH
COMPANY**

Benton Harbor 15,
Michigan

a subsidiary of Daystrom, Inc.

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

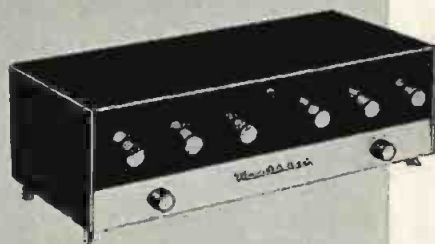
MODEL PT-1 \$89⁹⁵

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

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

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

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



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) \$39⁹⁵ each

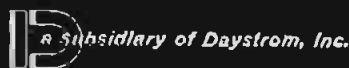
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 8, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

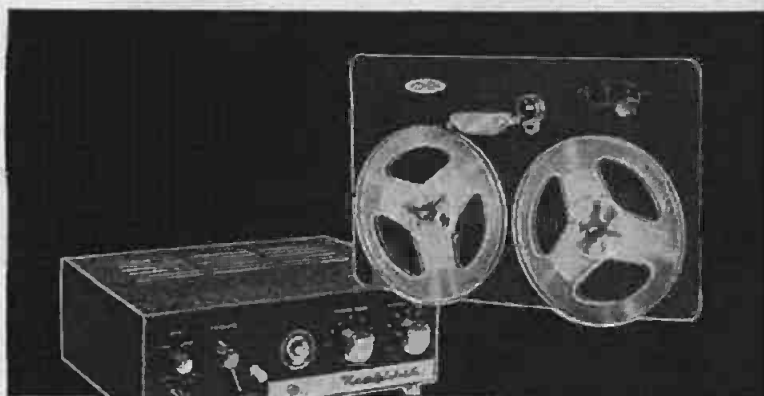
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

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



NOW! TWO NEW STEREO-MONO TAPE RECORDERS IN THE TR-1A SERIES

Offering complete versatility, the model TR-1A series tape recorders enable you to plan your hi-fi system to include the functions you want. Buy the new half-track (TR-1AH) or quarter-track (TR-1AQ) versions which record and playback stereo and monophonic programming, or the half-track monophonic record-playback version (TR-1A).

Precision parts hold flutter and wow to less than 0.35%. Four-pole, fan cooled motor. One control lever selects all tape handling functions. Each tape preamplifier features NARTB playback equalization, separate record and playback gain controls, cathode follower output, mike or line input, and two circuit boards for easy construction and high stability. Complete instructions guide assembly.

MODEL TR-1A: Monophonic half-track record/playback with fast forward and rewind functions. Shpg. Wt. 24 lbs. **\$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 50-12,000 cps. 3.75 IPS ± 3 db 50-7,000 cps. Signal-to-noise ratio: Better than 45 db below full output of 1.25 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AH: Half-track monophonic and stereo record/playback with fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 45 db below full output of 1 volt/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of .75 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase: 60 kc (push-pull oscillator).



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

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



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

Top performance at budget cost!

NEW



MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts, Hi-Fi; 12 watts, Professional; 16 watts, Utility. Power Response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total Harmonic Distortion: less than 2%, 30 cps to 15 kc at 14 watts output. Intermodulation Distortion: less than 1% at 16 watts output using 60 cps and 5 kc signal mixed 4:1. Hum and Noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 40, Michigan



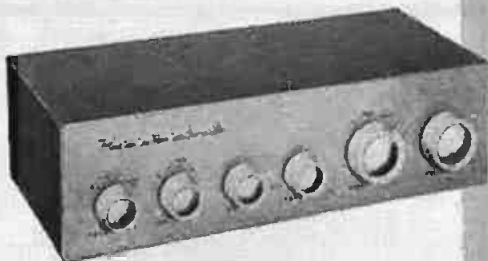
a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

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



14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

From HEATHKIT audio labs comes an exciting new kit . . . New Styling, New Features, Brilliant Performance! Designed to function as the "heart" of your hi-fi system, the EA-3 combines the preamplifier and amplifier into one compact package. Providing a full 14 watts of high fidelity power, more than adequate for operating the average system, the EA-3 provides all the controls necessary for precise blending of musical reproduction to your individual taste. Clearly marked controls give you finger-tip command of bass and treble "boost" and "cut" action, switch selection of three separate inputs, "on-off" and volume control. A hum balance control is also provided. The convenient neon pilot light on the front panel shows when instrument is on. Styled to blend harmoniously into any room surroundings, the handsome cover is of black vinyl coated steel with gold design and features the new "eyebrow" effect over the front panel to match the other new Heathkit hi-fi instruments. The panel is satin black with brush-gold trim strip, while the control knobs are black with gold inserts. Shpg. Wt. 15 lbs.



CHAIRSIDE ENCLOSURE KIT

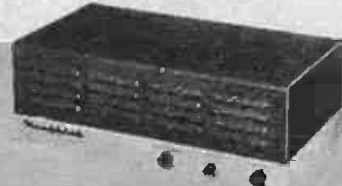
MODEL CE-2

TRADITIONAL: Model CE-2T (mahogany)
CONTEMPORARY: Model CE-2B (birch)
Model CE-2M (mahogany)

\$43⁹⁵

each

Space saving and attractive, the CE-2 puts control of your entire hi-fi system right at your chairside. Designed to house the Heathkit AM and FM tuners (BC-1A, FM-3A, FM-4), WA-P2 preamplifier, RP-3 record changer, and any of the Heathkit power amplifiers. Supplied in beautiful furniture-grade, veneer-surfaced plywood suitable for the finish of your choice. Shpg. Wt. 46 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

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

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 $\frac{3}{4}$ " L. x 3 $\frac{3}{8}$ " H. x 5 $\frac{1}{2}$ " D. Shpg. Wt. 7 lbs.



HEATHKIT



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

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 83 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT
MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS. 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

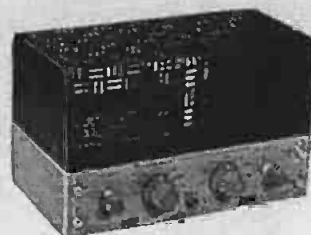
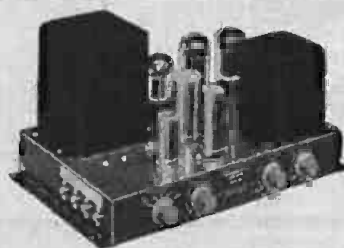
ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

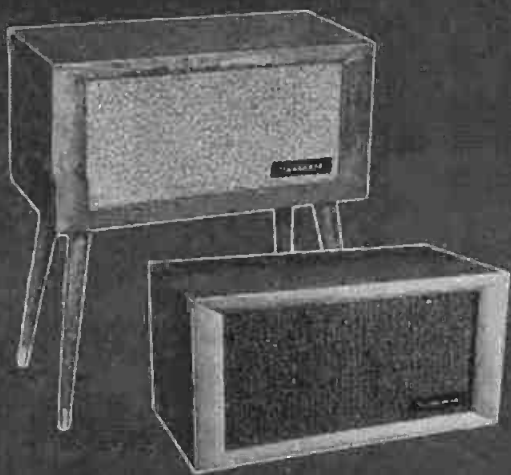
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000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



20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 \$39⁹⁵

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 \$299⁹⁵

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are pre-cut and pre-drilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B \$99⁹⁵

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



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

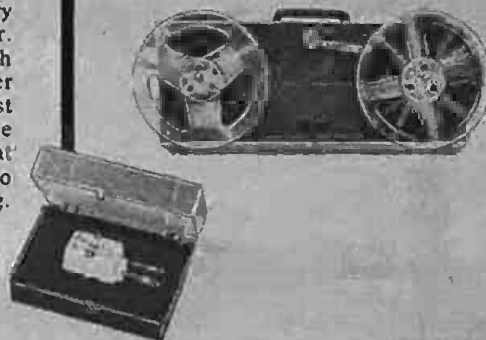
\$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 \$24⁹⁵

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



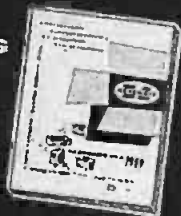
NEW! "DOWN-TO-EARTH" High-Fidelity Book

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. 25c.



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Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



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Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

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- Enclosed is 25c for the Hi-Fi book.

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QUANTITY	ITEM	MODEL NO.	PRICE

Early American Model,
in fruitwood,
30" wide, 24 1/4" high, 13 1/2" deep.
\$279.95 user net.



Furniture courtesy of Lopipero Inc.



Containing two complete multi-speaker systems in one compact enclosure, the 'Trimensional' TMS-2 projects frequencies of both channels to the rear and side walls of the room. Thus, one large wall area becomes channel A; another channel B... exactly as if you had a series of widely distributed speakers for each channel.

TMS-2... most sensational advance in stereo reproduction

When you listen to the TMS-2, you will experience stereophonic reproduction that no conventional system can ever achieve. Its entirely new principle of operation permits every listener *throughout* the room to enjoy fully balanced sound with such extraordinary breadth and three-dimensional depth that it seems to originate beyond the confines of the room itself. Full controls and adjustable doors allow the 'Trimensional' TMS-2 to be placed *anywhere* — along wall or corner — without affecting its performance capabilities. The full TMS-2 story is a fascinating one. Write for it today.



Furniture courtesy of Jens Risom Design Inc.

Contemporary Model,
30" wide, 25" high, 12 1/2" deep.
In mahogany — \$258.00,
in blond or walnut — \$263.00 user net.



WRITE DESK P-5, UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N. Y

BOGEN

HIGH-FIDELITY COMPONENTS



...the sound way
to invest in
high fidelity

Now you can
choose the *precise*
characteristics you
want in a single
component—or an
entire *system*—
from the most
complete line in
the industry. Start
by opening this flap.



BOGEN

BOGEN STEREO RECORD PLAYERS



B50 Series—For stereo or monophonic use. Features 29 to 86 r.p.m. continuously variable speed control plus click stops at the 4 popular speeds. Four-pole, heavy duty, constant-velocity motor and balanced, weighted, rubber-padded 11 $\frac{3}{4}$ " turntable reduce "wow" to less than 0.5%, keep "hum" and "rumble" to similarly negligible levels. Feather-drop, flip-switch operated arm has plug-in head. Vibration isolators supplied. Dim.: 14 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ ".

B60 Series—Bogen's new series of turntables-with-tone-arm is precision-made like Swiss watches.

Both models in the series feature click stops at the 4 popular speeds, plus continuously variable speed control from 29 to 86 r.p.m. Each has a four-pole, heavy-duty, constant-velocity motor and balanced 11 $\frac{3}{4}$ " rubber-padded turntable. Professional-style arm has plug-in head. Arm is raised and lowered by flip-switch in unique cueing arrangement to minimize record and stylus damage, and features micrometer-type, easy-to-read weight adjustment gauge. Completely wired for stereophonic and monophonic high-fidelity systems. Vibration isolators supplied. Dimensions: 15" x 3 $\frac{1}{2}$ " x 13"

B60 Record Player. With precision steel turntable. Wow and flutter are less than .25% at 33 $\frac{1}{3}$ r.p.m., even better at faster speeds. With phenolic 4-pin head (less cartridge).....\$49.95

B61 Record Player. With non-ferrous, extra massive (7 $\frac{3}{4}$ lbs.) turntable to provide practically no measurable hum, wow or flutter. With phenolic 4-pin head (less cartridge).....\$54.95

- B50-16LCS (with plug-in head, less cartridge).....\$40.40
- B50-16R (with Ronette ceramic stereo cartridge, diamond stylus).....\$57.50
- B50-16XOS (with G.E. VR11 cartridge, diamond/sapphire stylus).....\$59.75
- Other cartridges available.
- P85 Mahogany-Finish Base.....\$4.80

P86 Walnut-Finish Wood Base for B60 and B61.....\$5.25

BOGEN-PRESTO TURNTABLES



TT3 Professional Quality One-Speed Turntable—The Bogen-Presto TT3 turntable plays stereo or mono 33 $\frac{1}{3}$ r.p.m. records to perfection. Its precision, heavy-duty hysteresis motor is the basis of a belt drive system that virtually eliminates rumble, wow and flutter. The easily cleaned "radial-ridge" mat affords perfect traction and gentle handling of your precious records. Has built-in strobe disc for speed-accuracy checking. Turntable Weight: over 5 lbs. Dimensions: 16" x 6" x 12".

TT4 Professional Quality Three-Speed Turntable—Three speeds; precision-made throughout; wow, flutter and rumble are virtually nonexistent. Balanced 11 $\frac{7}{8}$ " cast-aluminum turntable and constant-speed hysteresis motor. Interchangeable idler wheels disengage in "off" position to prevent flats. Complete with built-in strobe disc, retractable 45 r.p.m. spindle, and easy-to-clean rubber "radial-ridge" mat. Perfect for stereo or monophonic use. Turntable Weight: over 5 lbs. 14 $\frac{1}{2}$ " x 7" x 12".

- TT3.....\$59.95
- PB7 Walnut-Finish Base.....\$13.95

- TT4.....\$99.50
- TT5 Same as above with broadcast-studio-type hysteresis motor.....\$129.50

B60 Series Aluminum Head and Cartridges—Special aluminum plug-in heads for the B60 and B61 as well as the PA1 arm are available with or without cartridges as listed below.

- H4 Aluminum Head (less cartridge).....\$4.00
- H4-PSD (with Pickering 371 stereo cartridge, diamond stylus).....\$31.85
- H4-RSD (with Ronette BF-400 stereo cartridge, diamond stylus).....\$20.23
- H4-SSD (with Shure stereo cartridge, diamond stylus).....\$26.00
- H4-GM (with G.E. VR11 mono cartridge, sapphire stylus).....\$11.75
- H4-GMD (with G.E. VR11 mono cartridge, diamond stylus).....\$21.55
- H4-RM (with Ronette mono cartridge, sapphire stylus).....\$5.95



PA1 Professional Quality Tone Arm—The PA1 tone arm is ideally suited for use with the TT3 and TT4 turntables. It features a micrometer-type, easy-to-read weight adjustment gauge and aluminum plug-in head that will accommodate all standard cartridges. The 4-pin head fastens to the arm by means of a specially designed pressure-contact locking arrangement that insures perfect contact.

- PA1.....\$24.95

VALUE ON A BUDGET... *Challenger Components* BY BOGEN



RC412 Stereo Receiver—The RC412 receiver is an all-in-one stereo amplifier, stereo control center and stereo FM-AM tuner...at a remarkable price. Dual volume controls permit one-hand balancing of the two channels. The RC412 also has a built-in provision for a Multiplex adapter.

Output Power: 12 watts (two 6-watt channels) music waveform rating. Frequency Range: FM: 88-108 mc; AM: 520-1640 kc. Frequency Response: 30 to 15,000

cps ± 1 db. Antennas: built-in FM and AM antennas; provision for external antennas. Noise and Hum: FM: -68 db; AM: -48 db; Phono: Mag: -45 db; Crystal: -55 db. Output Impedances: 4, 8 and 16 ohms. Tubes: 16 (plus 3 crystal diodes). Distortion: FM: 1.5%; AM: 1% less than 1% at continuous power. Function Selector, Dual Volume, Bass, Tuning, Power, FM-AFC, AM.....\$169.50



TC322 FM-AM Stereo Tuner—The sensitive TC322 receives stereo FM-AM, FM or AM broadcasts. It features: AFC, provision for Multiplex adapter, Automatic Volume Control, illuminated dial scale, extremely low price. The TC322 is an ideal companion to the AC220. Comes complete with enclosure.

Frequency Range: FM: 88 to 108 mc; AM: 520 to 1640 mc. Selectivity: FM: 5 μ v, 30 db quieting, 300 ohm input; AM: loop sensitivity: 150 μ v, meter, 20 db S/N; terminal sensitivity: 7 μ v, 20 db S/N. Frequency Response: FM: ± 1 db, 20 to 15,000 cps; AM: ± 1.5 db, 20 to 3,500 cps. Tubes: 8 (plus one crystal diode). Antennas: Built-in. Provision for external antennas. Controls: Power, AM, FM, AFC, Multiplex, AM, FM Tuning. Dim.: 13 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " x 7 $\frac{1}{4}$ ".

- TC322.....\$109.50
- Leg Kit, ML1.....\$1.85



AC220 Stereo Control Center and Dual 20-Watt Amplifier—An astonishing value, the AC220 features low-noise preamp, low distortion, dual volume controls, loudness switch, channel reversing switch, provision for tape deck, mono-stereo mode selector. The AC220 is compatible with other Bogen components. Comes complete with enclosure.

Output Power: 20 watts (two 10-watt channels), 18 Watts at better than 2% music waveform rating. Frequency Response: ± 2 db, 40 to 16,000 cps. Sensitivity: Max: 4.5 μ v; Aux and Tuner: .35 v. Hum: Mag: -50; Aux: -80; Fund: -70. Output Impedances: 4, 8, 16 ohms. Tubes: 8. Tone Control: ± 10 db @ 50 c and 10 kc. Contrast Selector (Mag, aux, tuner), Bass, Treble, Control Volume, Power, Loudness, Mode, Channel Reverse. 13 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " x 7 $\frac{1}{4}$ ".

- AC220.....\$79.95
- Leg Kit, ML1.....\$1.85
- Litho. in U.S.A.
- Catalog No. 512



From Microphone to Ear. It would be lamentable if American audiophiles passed by Gerard Slot's remarkably objective survey, *Modern Sound-Recording and Reproduction Technique*, widely admired abroad, in both its 1958 original and present 1959 augmented editions, as part of the technical library series sponsored by the Philips Company of the Netherlands. At first glance one notes the somewhat textbookish appearance, the not always idiomatic translation by E. Harker, and Slot's almost exclusive choice of Philips equipment for specific discussion; but these defects or limitations are quickly forgotten as one becomes engrossed in a truly wise man's superbly intelligible explanation of the basic principles as well as the practical details of sound reproduction in general, the special problems of stereo, and the development of present-day disc and tape recording and playback means.

Even in translation, Slot reads better than almost any engineer I have encountered before, and he is incomparable in both his logical organization of materials and his ability to make technical complexities crystal-clear. There are some equations and graphs here, of course, but in every case they merely illustrate or "prove" points that the author makes in language even the novice can understand, yet even the experienced technician must find flawlessly accurate. Some of us may regret that Slot is so largely concerned here with crystal pickups, record changers, and conventional speaker and speaker-enclosure types. Yet at the same time no previous writer has ever shown more persuasively the real need for extending amplifier frequency ranges far beyond the limits of audibility. And he is the first I know who can make disc-manufacturing processes of absorbing interest, or who can mediate as dispassionately between the conflicting claims of disc and tape media. In short, this is a bracingly mature audio book which every literate listener must find immeasurably satisfying (Philips Technical Library, via Macmillan, \$4.50).

The Sound of High Fidelity, by Robert Oakes Jordan and James Cunningham (of "Sound in the Round" fame) is, at this late date, heavily handicapped by the relative familiarity of most of its materials, as well as by a

Continued on next page

NOW...the sound that OUTMODES CONVENTIONAL STEREO

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STEREO

WITH

EQUALIZED SOUND[®]

It took the engineering know-how of Weathers to discover this revolutionary electronic advancement in sound and size! TrioPhonic Stereo introduces the listener for the first time to "Equalized Sound." Now you can sit *anywhere* in the room and experience the same magnificent tonal realism and fidelity of full-range stereo. "Equalized Sound" is produced by two book-size full range stereo speakers and a unique, non-directional hideaway bass.

Ask your dealer today for a demonstration of Weathers startling new audio dimension—TRIOPHONIC STEREO with "Equalized Sound." You must see it, hear it, compare it, to believe it!

For the ultimate in TrioPhonic stereo listening, select the matched Weathers synchronous turntable with StereoRamic pickup system.



K-601
StereoRamic Record Player



SE-50
Harmony Stereo Speakers
11" x 9 1/4" x 3 1/4"



SE-55
The Hideaway Bass
16 1/2" x 16 1/2" x 5 1/4"

For more information of TrioPhonic Stereo write for FREE booklet, Dept. H-F.

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BETTER STEREO



**MODEL 8 DUAL 30 WATT
STEREO AMPLIFIER**

This new stereo amplifier is essentially two of the famous Marantz 30 watt stereo amplifiers on one compact chassis. In performance and construction, Model 8 features the same unexcelled quality for which all Marantz products are known.

The unique Marantz circuit design permits optimum results with any type of loudspeaker. And this new superb dual stereo amplifier offers significant savings since the power supply section and metered adjustments are common to both channels. Among the outstanding features of Model 8 Dual 30 Watt Stereo Amplifier are • full 30 watts in each channel • simple metered adjustment for perfect balance of output tubes, making tube matching unnecessary • silicon power supply includes three telephone-quality electrolytic condensers.

marantz *Stereo console*



Marantz's new-Model 8 Dual 30 Watt Stereo Amplifier and the Marantz Stereo Console make up the ideal stereophonic system. These perfectly suited components easily achieve matchless reproduction quality either for home use or critical professional applications.

marantz

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BOOKS IN REVIEW

Continued from preceding page

format and style characteristic of a hobbyist's magazine and by its inexplicable lack of an index. Nevertheless, it is still essential for every comprehensive library—partly for the exceptionally instructive diagrams and “visualizations” (many of them in color) included among its wealth of illustrations, but mainly for the background illumination provided in the concise historical introductions to each of its chapters on Amplification, Loudspeakers, Disc Records, Tape Recording, etc. (Popular Mechanics Co., for the Windsor Press, \$3.95).

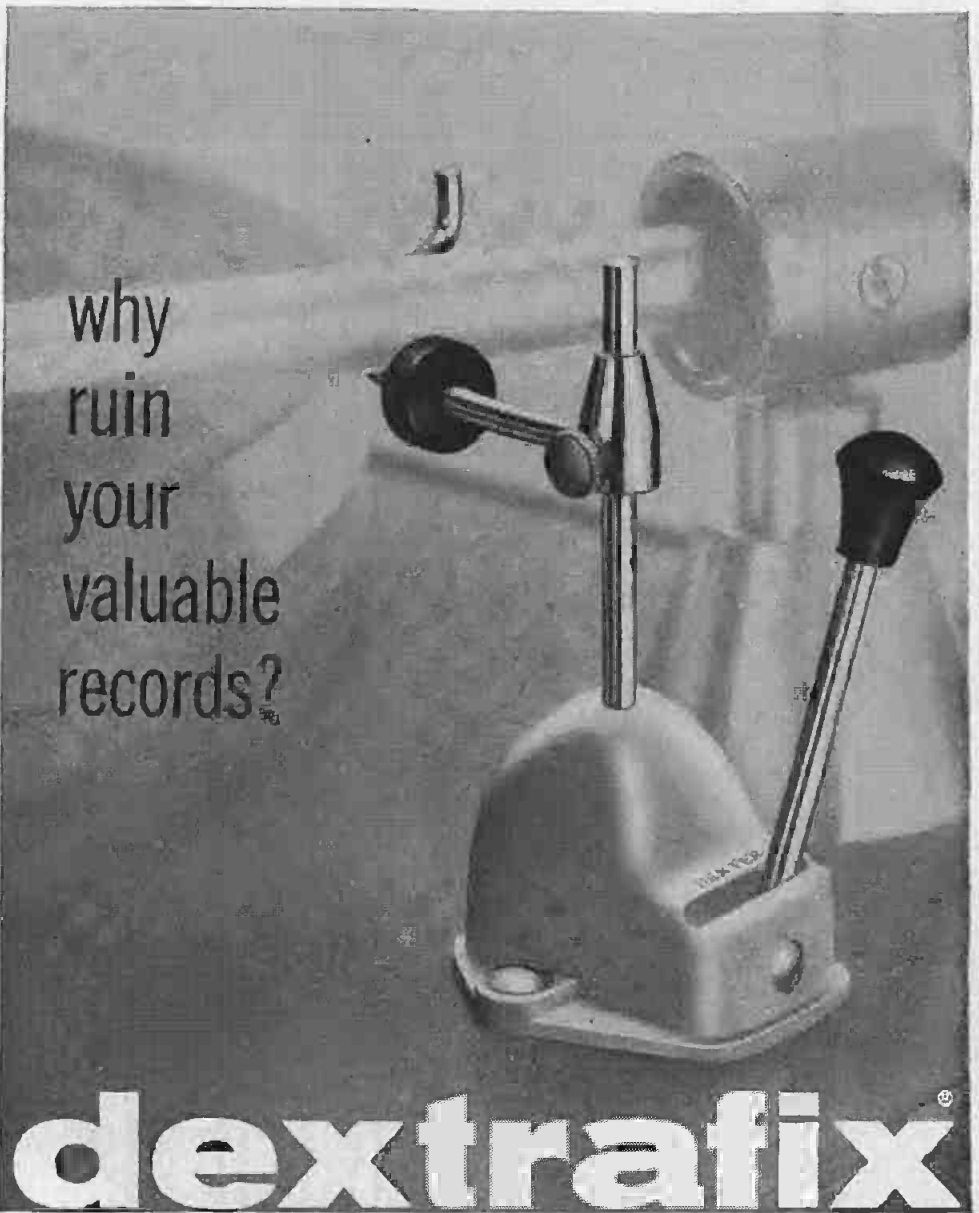
Stereo . . . How It Works. Like all Herman Burstein's periodical pieces (many of which have been embodied in revised form here), this prolific writer's new book on stereo is straightforwardly written, lucidly organized, and effectively illustrated with no fewer than two hundred diagrams and photographs. Rather skimpy in offering historical backgrounds and bibliographic citations, it is eminently practical in its thorough descriptions and analyses of current practices, circuits, and commercial equipments. I should have liked a more probing discussion of the stereo effect itself and of psychoacoustics in general, but Burstein does provide a helpful brief introduction to these mysteries—particularly good on the usually confused subject of “quasi”- and “pseudo”-stereo. Potential stereophiles should not be deterred by the semitechnical general nature of this book from profiting by it—and especially by its most helpful final chapter on the burning problems of “Installing a Stereo System” (Gernsback Library, \$5.00; paperback, \$2.90).

Hi-Fi: All New 1959 Edition and Hi-Fi Guide, by Norman Eisenberg and Donald C. Hoefler respectively, are the latest additions to the lengthy series of profusely illustrated, magazine-style, popular primers and buying guides. Eisenberg's is directed more obviously to the complete novice and is somewhat briefer and better organized; Hoefler's is aimed at somewhat more technically inclined or sophisticated readers, deals in more detail with kit building, but has more of the appearance of a semitechnical magazine-article anthology. Both are convenient guides to current equipment selection, although only Eisenberg makes specific recommendations in various price and quality categories (Eisenberg: Random House, \$2.95, Maco paperback, 75¢; Hoefler: Arco, \$2.50, Fawcett paperback, 75¢).

The Audio Cyclopedía, by Howard M. Tremaine, is a whale of a book in every respect: almost three and a half pounds in weight . . . nearly 1,300 pages in length, with as many diagrams, as well as some 350 photographs . . . representing eight years of author's labor, plus another two for editing . . . and covering some 3,400 topics in twenty-six categories ranging from "Basic Principles of Sound" to "Stereophonic Recording and Reproduction of Disc Records." But unlike some similar leviathans in other engineering fields, this one is as clumsy as it is big—unorganized and written in the graceless jargon of an engineering report. Yet while Tremaine's cyclopedía is unreadable in any normal sense, as well as completely unsuitable for teaching/learning purposes, its sheer bulk and scope (and minutely detailed 57-page index) do enable the professional searcher to find a factual answer to almost every conceivable specific question about audio technology. On this score it may well be needed in professional reference libraries (New Bobbs-Merrill Co., \$19.95).

Virgil Thomson: His Life and Music. To those familiar with Thomson's music and his penetrating music criticism, the first half of the present biography, ecstatically penned by Kathleen Hoover, will seem like a kittenish venture into one of those "parallel universes" beloved of science-fiction writers. The voluminous factual data undoubtedly are accurate, but the All-American Eagle Scout portrayed here bears little other resemblance to the sharp-tongued, razor-minded, opinionated, imaginative, and disconcertingly individual Thomson we have come to know. Nor is John Cage's soberer discussion of the music much more pertinent to what we have heard and enjoyed. Obviously unsympathetic, Cage slides over Thomson's popular successes as gingerly as he can to devote excessive attention to the more recherché smaller works (many of them unpublished) in minute statistical analyses of phrase relations, intervallic patterns, and similar technical details, which possibly may be of great documentary interest to another composer, but give the ordinary listener scant notion of what the music actually sounds like. Apart from 16 pages of photographs, 42 musical examples, and a 25-page catalogue of works, the mercurial "real" Virgil Thomson still remains to be captured between book covers (Thomas Yoseloff, \$6.00).

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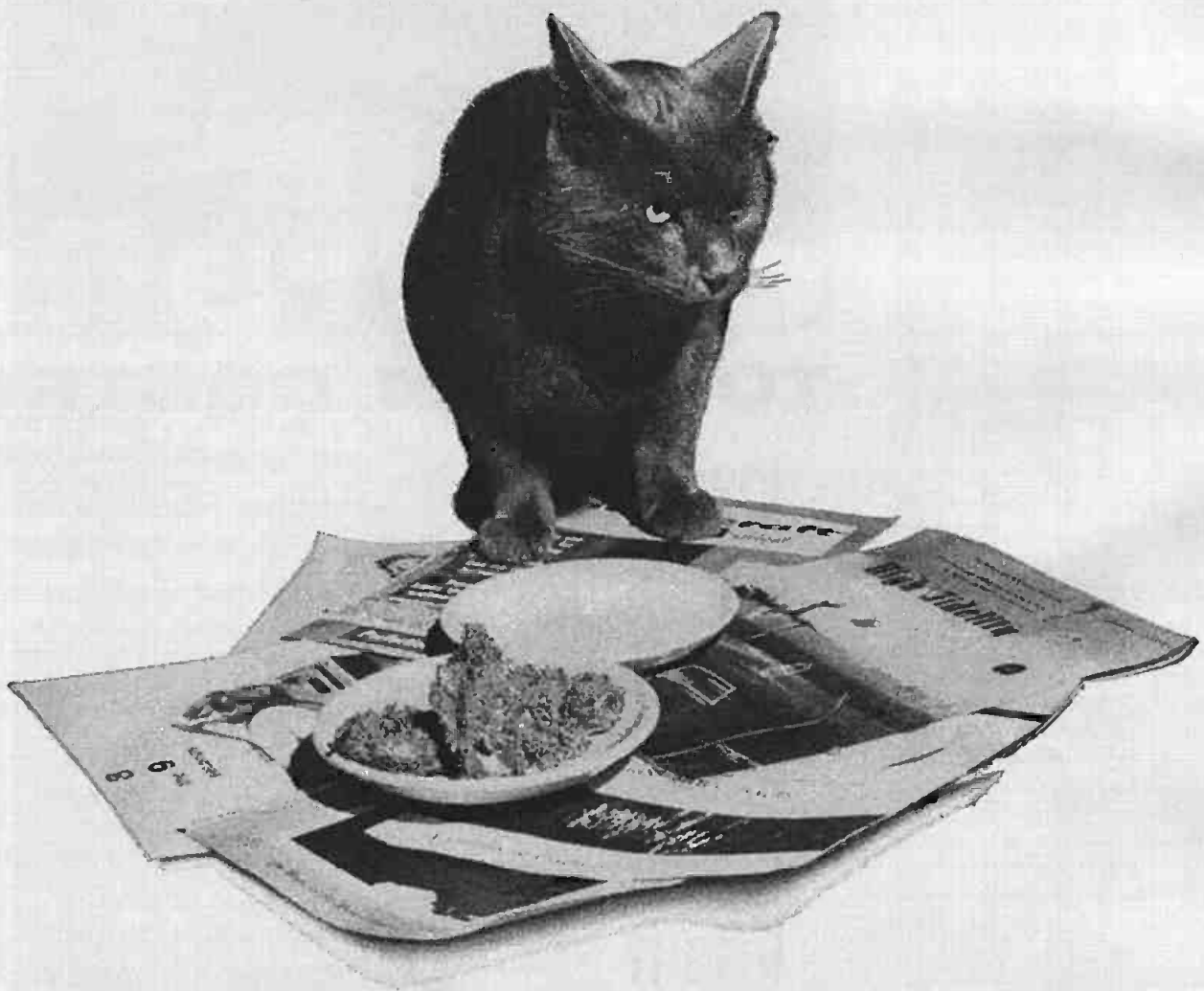
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Peter's unruffled attitude is remarkable in our kind of publishing enterprise. Any conscientious editor, you see, actually thrives on discontent. He is truly his own severest critic, and one issue is hardly to bed, but he's beating his brains out to do better than his just previous best. This can only mean more work for mother because the articles you enjoy most in this magazine don't just happen. An editor doesn't trip over them, nor do manuscripts merely drop into his lap from the mailbag.

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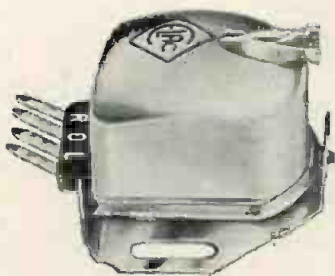


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A Scolding

THERE HAS BEEN a sort of restraint, for nearly a year now, between the best purveyors of home music and their best customers, which is good for neither. It isn't good for us here either, naturally, since a large part of our commercial usefulness inheres in keeping these worthy folk pleased with each other.

When I say the best purveyors, I mean the tasteful, clever, and conscientious men who have given us over the course of the last ten years—the LP decade, 1948–1958—an unprecedented wealth of well-recorded music and of precise and attractive audio devices to play it with. By their best customers, I mean people of the sort who read this magazine, interested in thoughtful musical exploration and well aware of the importance of faithful sound reproduction to this kind of aesthetic venture. These two contingents have, during this rewarding decade, comprised a remarkably happy family.

In substantial part the happy relations grew from, and depended on, an ideal give-and-take: to wit, generous spending and good value received. With this as basis, there has also been high mutual trust and appreciation.

The discord now arisen is, needless to say, stereophonic. It is economic, too, but stereo is at the root of it. The onset of stereo was, from any businesslike point of view, ill-planned. In fact, it obviously wasn't planned at all. It just happened, like the Charge of the Light Brigade. No one really wanted it to happen, at least in such precipitous fashion. However, once it began (I am speaking now of manufacturers), to refrain from joining in it was next to impossible.

It was the tape makers (some of them working within established record companies) who started things moving. They had the innocent intent of enlarging their own small public. Tape was a natural medium for stereo; stereo was an easy asset to tape. But the enlargement process got out of hand. Disc-recording executives discovered this when suddenly they found companies like Webcor and VM making popular-priced stereo tape players. Then they *had* to step in, out of self-protection, and they did. Disc stereo came in with a big (binaural) bang, and so now we have something of a mess to deal with. That's an institutional "we," of course.

The serious high-fidelity public, who bought \$400 corner-horn loudspeakers and spent a budgeted \$30 per month on LPs of Haydn and Wagner, felt, not unreasonably, affronted. Was all their musical property—and its associated prestige—now rendered obsolete? Had their aural idealism made suckers of them? Some have thought so, and it is hard to blame them. On all sides, low-fi Pat

Boone fans were going stereo, at \$119.50 a throw (complete with rubbed Korina cabinet), while they themselves couldn't afford to. Further, there was not even inducement (at first aspect) to try. The record companies, come stereo, had abandoned their ventures into late Strauss and unexplored Vivaldi, and plunged into a competition over *Gaîté Parisiennes*. And a new high-fidelity array suddenly cost nearly twice what it used to. Accordingly, the customers latched up their wallets and pulled out.

So now the dealers regard their former customers as deserters, and the customers view the suppliers as exploiters. Both are partly right and mainly wrong. Let's get to some admonitions:

To the record makers: if you want us to buy records, offer something of genuine value, bearing in mind that stereo does as much (at least) for a good Schubert trio as for a bad Berlioz overture. And that we don't care if the trumpets are on the right and the basses on the left, but we do appreciate good hall acoustics. And that we know perfectly well there is no (production) reason why a stereo record should cost a dollar more than a monophonic for many a month more. (Who bears the cost of transition, maker or customer?)

To the high-fidelity equipment makers: remember that in 1950 the appeal of componentry was in large part its bargain quality. What you need today, if you want to sell (against the package stereo sets), are lower prices, higher reliability, more simplicity, and intelligible operating instructions.

To the customer: regardless of what I have said above, keep in mind that a real revolution in home music is afoot. I myself was cool towards stereo to start with; I'm not now, and I have seen the same thing happen to listener after listener. Stereo actually broadens and heightens the musical taste, and stimulates musical attention. It is not a slight improvement in music reproduction, it is a drastic change, much more important aurally than was the change from 78 rpm to microgroove. It implies somewhat greater expenditure, but the greater expenditure is unarguably worthwhile. I have yet to hear a regret expressed by anyone who made the outlay needful for good stereo. The ensuing pleasure is simply too strong. Perhaps some caution is pardonable. Not all new stereo records are well made or well conceived. And some of the equipment is overpriced. By the time of the 1959 audio shows, however, these difficulties should be surmountable by people of wit and judgment. Don't wait too long, or you'll be depriving yourself of something valuable.

JOHN M. CONLY

AS THE EDITORS SEE IT



by Eric Salzman

Towards the

Stereophonic

Orchestra



You may think of orchestral seating as standard and immutable. It isn't. In fact, considered historically, it resembles a two-hundred-year-old game of musical chairs.

EVERYONE KNOWS that music exists in time, but a lot of people are now suddenly discovering that it also exists in space. All at once, recorded music has "balance," "depth," and "directionality."

It has always had these things in the concert hall, of course, but for a little while the radio and the phonograph speaker made us forget them. When a certain Mme. Rose, coloratura soprano, appeared at a demonstration of the Edison tin-foil model phonograph in the 1870s, observers declared it was impossible to tell the difference between the real and the recorded sound of her voice. Every subsequent advance in recording technique so beguiled us—even when we listened to a large symphony orchestra—that nothing further in the way of "realism" seemed possible. We hardly noticed that a whole concert hall's worth of music was coming out of one sound source.

Now all that is changed. Anyone who has struggled with the problems of speaker placement, room acoustics, volume and tone adjustments on a two-channel system knows that the violins are on the left, the violas and cellos on the right. Or is it the other way round? Depends on where you've got your speakers plugged in.

Every company making stereo orchestral records

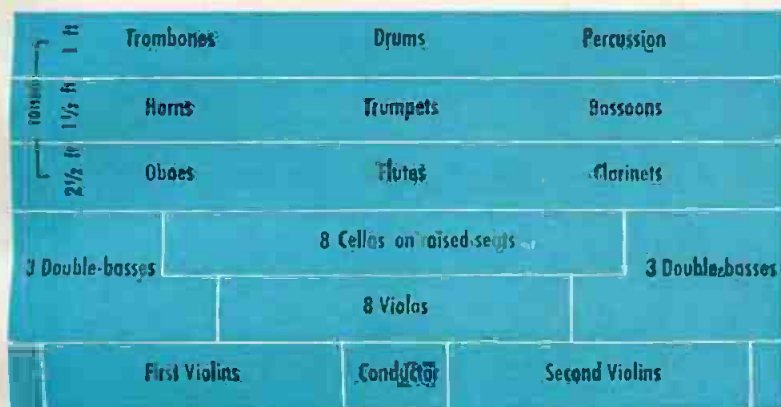
has said that its principal aim in life is to reproduce the sound of the symphony orchestra as it really is. At least one company (Mercury) has a stated policy of recording orchestras in the halls in which they normally play and with their usual seating arrangements. This brings up the rather crucial (and little discussed) matter of what these seating arrangements actually are.

Every time an orchestra sits down to play, the conductor and the manager must deal with, not two, but something like 102 sound sources. An assorted collection of instruments and instrumentalists must be arranged in a way that will do justice to the music and to the acoustics of the hall (or recording studio). How this is done has an enormous effect on the sounds that you hear in the concert hall or in your living room.

Put the brass in a central location, high up, with their bells (the open ends) facing outward and they will smother everybody else. Put them to one side and their sound will be considerably altered as it rebounds off the side walls. Put the second violins on the right, opposite the firsts, and they will sound as a separate choir, somewhat weaker than their counterparts across the way. Put them behind the firsts on the left and their sound will blend with the rest of the violins.



PLAN A The New York Philharmonic used this seating plan under Anton Seidl in 1897. Arranged this way, the two violin sections become (in Toscanini's words) "the right and left arms of the orchestra." Bruno Walter and Arthur Fiedler still use this plan, ideal for older music where the violin sections "answer" one another.



PLAN B This is how Richard Wagner seated the orchestra for a concert at Mannheim. While he still placed the two violin sections facing each other, note that he raised the brass, woodwind, and percussion instruments, to let their special tone color come through clearly.



PLAN C The Pittsburgh Symphony Orchestra usually sits this way, giving the second violins a chance to be heard to greater advantage. The sound of this section is now thrown towards the audience, not away from it as before. So today's orchestra has two right arms!

As Leopold Stokowski, one of the most outspoken nontraditionalists in this as well as other matters, has pointed out, the best seating pattern for the orchestra depends on (1) the music, (2) the hall, (3) the instruments, (4) the players. That just about covers the ground.

Stokowski and other bold-thinking conductors have brought about a revolution in the seating of the orchestra—a revolution still in progress. To get an idea of what has been happening, take a look at the way things used to be done. Back in school, many of us learned that the orchestra seated itself in a pattern similar to Plan A. Next time you go to a concert take a good look at the arrangement of the orchestra. I'll wager a dominant seventh chord that it won't look anything like the above.

But this plan was not merely a fiction of some crotchety old pedagogues. And it represents a fine old tradition that goes back to the days when the orchestra was a *ripieno* in a concerto grosso or a pickup accompaniment for the opera.

The modern idea of the orchestra grew out of the string and wind groups employed in the seventeenth and eighteenth centuries to provide dance music, marching music, background music, and theatre music. At first musicians were hired on the basis of the number of instrumentalists who could be found and the amount of money available. Later on, their grouping assumed certain traditional forms. The strings were the first to achieve their modern form of two violins, viola, cello, and bass (although the viola was often omitted as late as Mozart's day). Wind instruments, particularly brass, were used for outdoor and ceremonial occasions, gaining a permanent place in the chamber hall only slowly.

During this same period, extensive experimentation improved the rude outdoor instruments to the point where they could play full chromatic scales with relatively true intonation and greater technical flexibility. They were thus able to join the strings, which already had a large dynamic and harmonic range.

The first true orchestral uses of many of the wind and also percussion instruments were most often made in the theatre, where special effects were desired. The "symphonic" composers, particularly in Germany, started out with the string quartet as an ideal of sound, and they usually assigned

to the wind interlopers subordinate or supporting roles. In many works of the early "classical" composers, the horns and oboes, which were often added to the strings, serve almost as a continuo part in the tutti—to fill out the sound and sustain a sturdy harmonic foundation.

This ideal of orchestral sound was well established by 1800. Its cardinal principles were balance, equality, and smooth blending of all the parts. Equality and balance were important not only for the tutti, but also for the many antiphonal passages where instruments or entire sections answer each other. Throughout the nineteenth century and even into the twentieth this concept of orchestral sound held sway. It was dominant wherever German symphonic literature formed the basis of the repertoire—in fact, nearly everywhere. It dictated a basic seating pattern which was modified only slightly by the physical conditions of various halls and the whims of various conductors.

An old diagram (see Plan B) shows the way Wagner used to arrange the orchestra. There are differences between Wagner's setup and Seidl's, but the principles are the same. Winds and percussion stand in nearly the same relationship to each other and to the strings. All the choirs are arranged in careful symmetries so that instruments on one side of dead center find their counterparts in volume, range, and, to a great extent, color, neatly arranged on the other side. The intention was to achieve maximum homogeneity and balance.

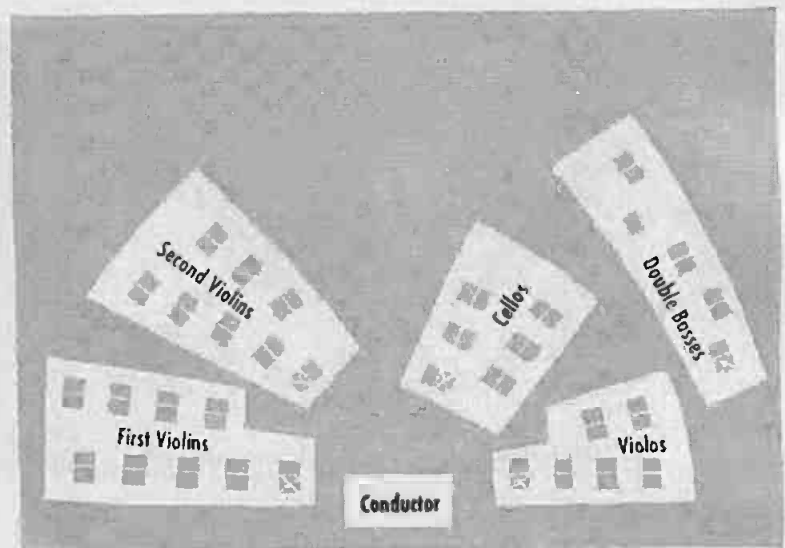
It is doubtful whether this system was seriously challenged until this century. Yet today, only a mere handful of traditionalists use the old-fashioned seating, and even they discard it for recording purposes.

Plan C illustrates a typical plan of the Pittsburgh Symphony in recent years. You'll ask what has happened?

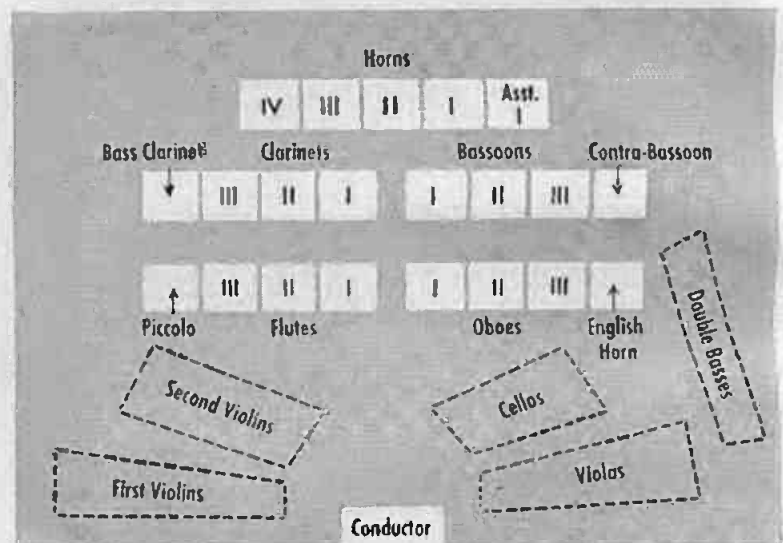
A serious game of musical chairs has rearranged the strings, brass, and percussion. They not only look different, they *sound* different.

The twentieth century has seen fresh examinations of nearly every aspect of music. There is a greater emphasis on the varieties of conditions and experiences, and—most important of all—a new concept of orchestral sound has come to maturity.

Composers were the first to concern themselves with new possibilities. The French (Berlioz was perhaps the earliest) and later on the Russians, played a big role, although Liszt and others helped. These composers were interested in the coloristic possibilities of the orchestra;



PLAN D With the present-day New York Philharmonic, basses sit more to one side and cellos face the audience more directly than with the Pittsburgh orchestra. With both, violas project their tone away from the audience—sometimes considered to be an advantage.

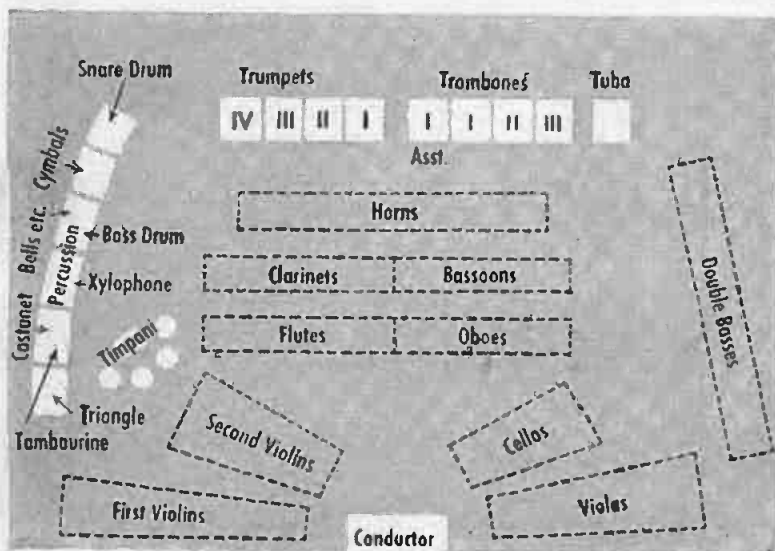


PLAN E Some of the brass and all of the woodwinds of the Philharmonic. Leaders of each section (marked "I") sit near each other; instruments shown with arrows are "odd fellows." The assistant first-horn player spells the first horn, reinforces key passages.

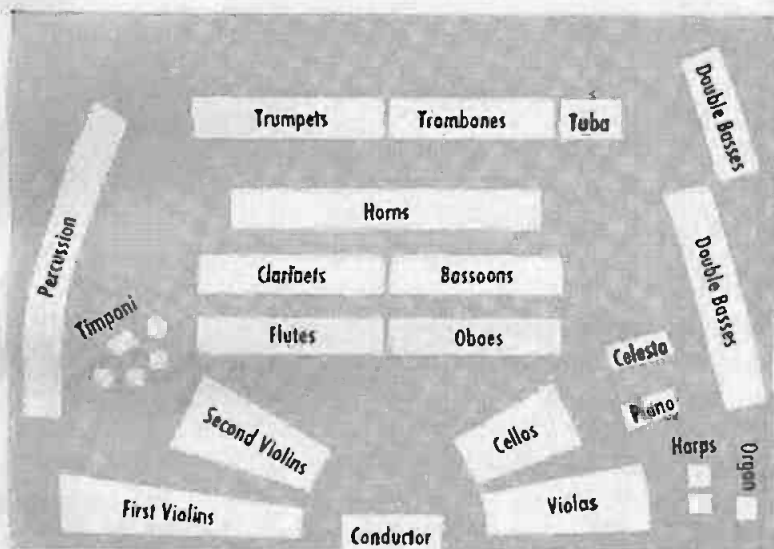
balance was no longer as important to them as texture. Instrumental lines and colors were now required to come through an increasingly complex harmonic and instrumental layout. Wind and percussion parts grew enormously in importance and independence.

Conductors did not catch up with the creative thought of composers for many years. Scholars will have to decide which conductor was the first substantially to rearrange the old seating plan. Stokowski is often given credit for having been the pioneer—in his Philadelphia Orchestra days. His influence, particularly in this country, has certainly been enormous. But it would appear that he was preceded by Sir Henry Wood, for many years conductor of the Prom concerts in London.

No revolution is accomplished without a little chaos



PLAN F Location of the Philharmonic's trumpets, heavy brass, timpani and a variety of other percussion instruments. These are needed to perform music written since the time of Berlioz, Liszt, Wagner, who helped make the modern orchestra a stereo man's delight.



PLAN G Complete seating plan of the Philharmonic; addition of harps forces double basses to form two rows. Meanwhile Leopold Stokowski, one of the first conductors to start experimenting, is still at it. Who can tell what tomorrow's orchestral seating will look like?

resulting, and the decrease in uniformity has been substantial. Every conductor is likely to have his own ideas about what sounds best. Nevertheless certain trends are evident and sense can be made out of confusion if we pick our way through the orchestra section by section.

The Strings

If the first and the second violins are "the right and left arms of the orchestra," as Toscanini used to call them, then the orchestra of today has two right arms. Bruno Walter, Pierre Monteux, and Arthur Fiedler are possibly the only conductors left in this country who still separate the violins, and they bow to change when they get inside a recording studio. Nowadays, the firsts stay on the outside while the seconds line up back of them.

There are two main reasons for the change. When the second fiddles are on the right, they sound weak because their "f-holes" (the curvy holes, on each side of the instrument, from which the sound issues) face away from the audience. The second reason is that the two violin sections often have similar things to do.

In the old days, the first violins carried ninety per cent of the "tunes"; the seconds, mostly less expert musicians, played a good deal of unimportant material. In modern orchestration, on the other hand, the second violins get a great deal more to do, often in conjunction with their partners. They play with or even above the firsts. Often, the violins may be subdivided into three, four, or even more interrelated parts. In other words, it has become desirable that all the violin sound come from one place. If all the violins face the same way, they are nearly equal in sound, and the ensemble is better because the performers can all hear each other better.

Nevertheless, as Sir Adrian Boult has pointed out, we still perform music in which the violins are supposed to be answering one another, where obviously the composer expected the sounds to come from opposite sides of the stage. You can't have everything.

The entire stage front at the right of the conductor is now taken up with violas and cellos. The cellos are often given the outside spot because they frequently carry the important bass part. If they are arranged carefully, most of them will face partially outward; many of the violas next door can also be held so that they are at a three-quarter angle towards the audience. When positions are reversed and violas lined up at the edge of the platform, the latter face inwards of course. But at least one conductor.

Karl Kreuger in his *The Way of the Conductor*, argues that the penetrating nasal tone of the violas sounds best when it is projected directly away from the audiences. In this case, the cellos, in the rear, face the audience more directly. It is this arrangement that has become popular in the last few years.

The double basses? A vexed question. Some conductors, such as Hermann Scherchen, take note of the fact that the very low tones of the basses tend to spread out; they don't "focus" well. It is often considered desirable therefore to line them along the back of the orchestra on the highest level (the other strings are usually in the flat section of the platform up front). This height, plus the presence of the back wall just behind to reflect the sound, helps to clarify and

Continued on page 160

1868 - 1959

Ernest Newman

by Peter Heyworth

A memoir of the great music critic and biographer whose death, at ninety, on July 7 marked the passing of an era—written with the devotion of a fellow craftsman, Peter Heyworth of the London Observer.



THERE HAS NEVER BEEN anyone quite like Ernest Newman. There have been brilliant and witty critics, there have been profound and penetrating musical scholars; there have been musicologists noted for their breadth of grasp of a whole period, and others no less remarkable for the detail of their learning; there have been writers on music

who have won respect from experts in some chosen field, and there have been journalists with an ability to fire the interest of the ordinary reader. Ernest Newman had all these gifts. He stood like a giant among pygmies. He was beyond question the greatest music critic who has practiced his craft in the English language. He was indeed one of the great critical figures of all time. Composers are fond of pointing out that no city has yet raised a statue to a critic. That may be. But long after the works of many of the minor composers of today have become no more than material for musicological doctorates, men will still turn to the writings of Ernest Newman.

Greatness of this sort is not just a matter of being right — and Newman was often wrong and biased in his assessment of composers and performers; nor is it a matter of stylistic brilliance, which not even his worst enemy denied him, nor even of great learning. All these qualities play their part, of course. Yet the heart of the matter

lies elsewhere: Newman was a great critic because he was a big man. It was this that gave him his unique command over a huge readership, the majority of whom had only a very marginal interest in music. They read Newman, not only because he was lively, entertaining, and informed, but because that vigorous pose carried with it a tremendous sense of stature and character.

Last autumn he was finally obliged by ill health to retire on the eve of his ninetieth birthday. No less a man than Sir Thomas Beecham wrote the birthday tribute that appeared in Newman's own paper, and from all over the world famous musicians paid homage to his achievements. He was already a frail and sick man, and when I visited him on the eve of his birthday, it was clear that the end could not be far away. Yet today, when he is dead, the shock and sense of loss is no less acute. It is as though some landmark had passed away, and men feel lost, as they did after the death of Gladstone and Queen Victoria, because hardly anyone can remember the time when he was not there.

Ernest Newman was born in Liverpool, deep in the reign of Victoria in 1868, an auspicious year that saw the first performance of *Die Meistersinger* at Munich. *The Ring* was still uncompleted, Wagner's son was conceived but not yet born, the Festspielhaus at Bayreuth still lay in the womb of the future and so did all the symphonies of Brahms and the operettas of Gilbert and Sullivan. England was rich and powerful and Liverpool was her greatest seaport, but musically the country was an obscure German colony, dominated by the memory of Mendelssohn and dedicated to polite drawing-room songs and bowdlerized oratorios. The musical climate was provincial, genteel, and pious.

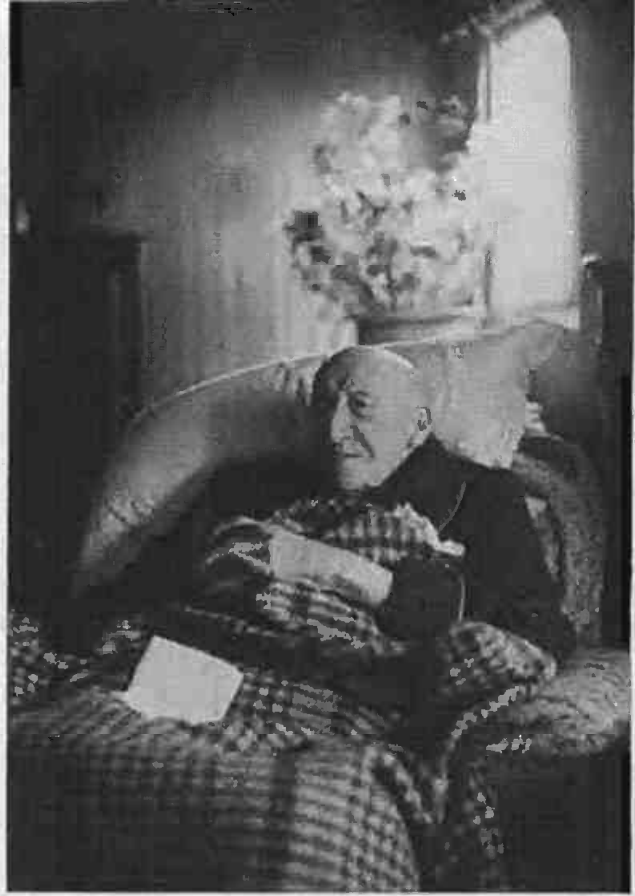


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The photographs on this page were taken on the occasion of Newman's ninetieth birthday, celebrated with his wife at his home in Surrey. On the opposite page is his favorite portrait, a snapshot taken by Elisabeth Schwarzkopf.

Newman's true name was E. N. Roberts, and it is said that he acquired the name by which he was to become famous when an editor, casting about for someone to cover a concert, asked, "What about that earnest new man?" E. N. Roberts was not educated for a musical or literary career. His original intention was to enter the Indian Civil Service and when ill-health prevented this he joined a bank. It was not an auspicious background to scholarship or criticism, yet in 1895, when Newman was still only in his middle twenties, a full-scale study appeared called *Gluck and the Opera*. This book, which still remains a source of importance on its subject, surveys with thorough scholarship a composer, then very largely neglected, against the background of his time and of the evolution of opera. Yet it was written by a bank clerk with no formal musical education; he had never been abroad, but lived in a provincial city where musical life was slim and, no doubt, not a little fusty, whence the alien art of opera rarely penetrated and the works of Gluck never. It was an astonishing triumph over circumstances, and it marked the caliber of the man.

Gluck and the Opera was followed in 1899 by the first of Newman's many books on Wagner. It is one that in later years he came to disown. In it he presented his thesis that Wagner's mind was entirely musical, and that his creative processes were the reverse of his theory that drama was the master and music the servant. But if Newman argued his case in an extreme manner, he was nonetheless a great deal nearer the mark than those pious Wagnerians who took Wagner's writings on the subject at their face value. (In 1914 he was to produce in *Wagner as Man and Artist* what remains by far the most penetrating study of the relationship of music and drama in Wagner's works.) Granville Ban-



Arahamian ©

tock, who was head of the Midland Institute of Music at Birmingham, saw the promise of these books and in 1903 invited Newman to join the staff. Two years later another book appeared, a collection of long essays called *Musical Studies*.

Like all Newman's earlier books, this has long been out-of-print. Yet it is worth seeking, for better than any other it gives a first-hand impression of his impact on the English musical scene in the early years of the century. The style is extraordinarily trenchant and vigorous; the subjects proclaim the author's sympathies — Berlioz, Strauss, "Faust in Music," an essay on program music, all this declares an absorption in high romanticism and in particular in the music of Wagner and his successors. There is no sympathy here for the world of English oratorio, for drawing-room ballads in the harmonic and melodic idiom of "Hymns Ancient and Modern," or for polite neo-Mendelssohnian symphonies. Newman at this time was a fierce and effective advocate of "modernism." He fought for the symphonic poem, and in particular for a wild young revolutionary called Richard Strauss, and he was a staunch advocate of Elgar. Finally in 1907, a bare four years after the composer's death, he produced the first full study of Hugo Wolf, in which he not only claimed that Wolf was a song writer second only to Schubert, but that in some settings he achieved a greater profundity. Today Wolf's music is oddly neglected, partly because there are so few singers able to do his subtlety justice and partly because with declining standards of education, there are fewer people with enough of the German indispensable to proper understanding of songs in which text and music are woven into an organic unity. But time will, I believe, bear out many of Newman's claims.

It was in the midst of this splendid period of his life that Newman was invited in 1905 to become music critic of the *Manchester Guardian* and first entered the world of journalism. It was a time when the great figure of Hans Richter, conductor of the Hallé Orchestra, dominated the musical life of Manchester. He was not only a great conductor, but, as a friend and intimate of Wagner and conductor of the first performances of *The Ring*, he was already a historic personage. For a young critic to cross him needed remarkable courage.

Richter had, in fact, raised music making in Manchester to a high level and he was an advocate of the music of the two younger composers, Strauss and Elgar, in whom Newman was especially interested. But Newman was in no way prepared to endorse every performance Richter conducted; and when he found fault, he was not a man to mince his words. Tension soon rose between the Hallé and the *Guardian's* new critic, and it reached bursting point when, after a performance of Berlioz's *Romeo and Juliet*, Newman wrote that it was "obvious" that Richter did not know the score. The performance, he said, was "completely bad, in almost every respect . . . merely to say that it was bad, indeed, is to express

oneself quite mildly about some parts of it . . . a great part of it could scarcely have been played in a more apathetic or slovenly way." The next year Newman moved to the *Birmingham Post*.

He remained in Birmingham until 1919. In his *Autobiography* Neville Cardus, who first met Newman in 1917, describes him at that time as "dressed immaculately. In those days Newman had not renounced the world, but was much a man of it; his very walk, debonair and leisurely, told of the connoisseur in delectable experiences—told us as much as his heavy lips, lidded eyes, and the way he flavored every word he uttered . . . When he removed his Homburg hat, revealing raven-black hair, a vision of Disraeli invaded the imagination." It is a picture that stands in striking contrast to the withdrawn, detached scholar I knew in his later years, although even in extreme old age, when he could move only with difficulty, Newman's elegance of poise never left him.

Finally in 1919, at the age of fifty-one, Newman arrived in London to become music critic of the *Observer*. He only remained with it for a year and was then successfully wooed by the rival of the *Observer*, the *Sunday Times*. Here he became, together with James Agate, the drama critic, and Desmond McCarthy, the chief literary reviewer, part of a trio as formidable as any newspaper has assembled in living memory, and one that persisted unchanged for a generation until the deaths of Agate and McCarthy after the Second World War. It was at the *Sunday Times* that the final pattern of Newman's life took shape. He built a house at Tadworth, some twenty-odd miles south of London on the crest of the North Downs, and shortly afterwards married his second wife, to whom all his later books are dedicated. On a Sunday paper he was able to stand a little aside from the rough and tumble of daily journalism, to pick and choose the concerts and operas he attended. It was the period when Newman finally matured into the position of *doyen* of English music critics. His influence was immense, his position unchallenged.

Yet I doubt if this was in fact Newman's greatest time as a critic. The 1914 war had brought to a sudden head a great crisis in the development of music. When the fighting finished, it was discovered that not only had empires fallen. A new and revolutionary generation, headed by Schoenberg, Berg, Stravinsky, and Bartók, was making the pace; and the men of Newman's generation, such as Mahler, Strauss, and Elgar, were either dead or had slackened as creative forces. Newman's fundamentally romantic taste never really understood this new generation. He was too inquiring intellectually to dismiss it out of hand, but it was too late for him to bring to it the aesthetic sympathy that he had for composers of his own time. All this is natural enough. It is given to few men to understand and enjoy the music of generations later than their own. That at the age of fifty-seven Newman was still *Continued on page 173*

Books by Ernest Newman

Currently in Print in American Editions



From the World of Music: Essays from the Sunday "Times." selected by Felix Aprahamian. New York: Coward-McCann, 1957. 190 pp., \$5.00.

The Life of Richard Wagner. New York: Alfred A. Knopf, 1933-46. Vol. I, 576 pp.; Vol. II, 672 pp.; Vol. III, 628 pp.; Vol. IV, 808 pp. \$7.50 each volume, \$25 complete.

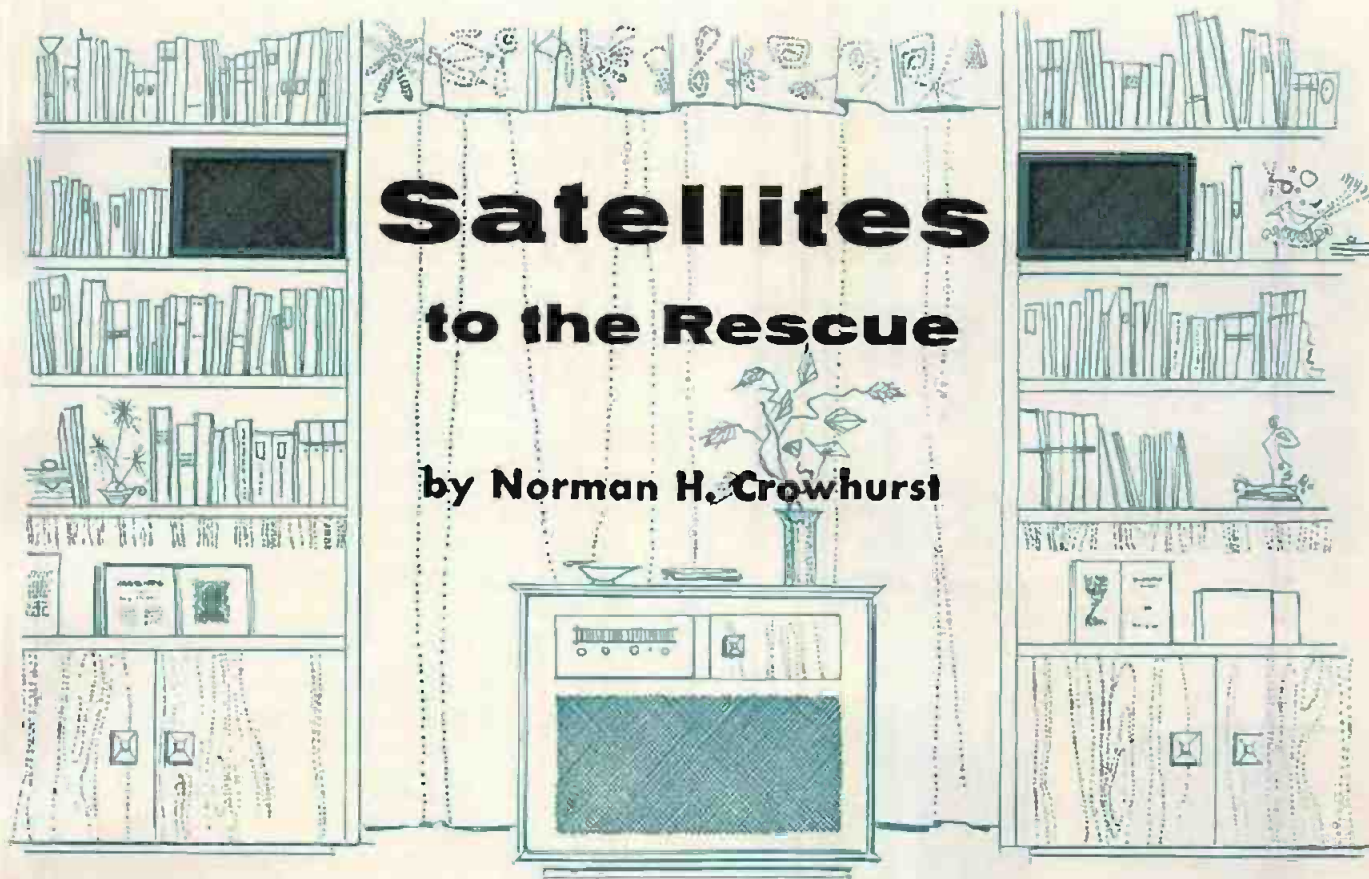
More Essays from the World of Music. New York: Coward-McCann, 1958. 260 pp., \$5.00.

More Stories of Famous Operas. New York: Alfred A. Knopf, 1943. 616 pp., \$7.50.

Seventeen Famous Operas. New York: Alfred A. Knopf, 1955. 720 pp., \$7.50.

The Wagner Operas. New York: Alfred A. Knopf, 1949. 752 pp., \$7.50.

Great Operas. New York: Vintage Books, 1958. Vol. I, 436 pp.; Vol. II, 433 pp.; \$1.25 each. (Paperback reprint from *More Stories of Famous Operas* and *Seventeen Famous Operas*.)



Satellites to the Rescue

by Norman H. Crowhurst

Do you feel infinitely baffled by stereo's requirements? Or variably reluctant to face your wife with the need for twin giant speaker cabinets? Maybe small satellite loudspeakers can solve your problem.

BISHOP WARBURTON'S two-century-old *bon mot*, "Orthodoxy is my doxy; heterodoxy is the other man's doxy," could be perfectly well applied to current attitudes towards stereo.

Traditional practice calls for identical speakers symmetrically placed and working at equal volume. But how many home systems have this ideal placement modified a little, or the balance control a little off center to get the best effect? If there were absolute and fixed rules, any departure from them would result in a deterioration of sound. This we know, on the evidence of our ears, does not happen. Many factors go into making a successful stereo presentation. Although a few rooms may be well served by the traditional setup, many more are best adapted to an unconventional treatment.

Among various new approaches is the so-called satellite method, originally introduced to exemplify the "step up to stereo" idea. Representative are the Electro-Voice Stereon and the University Stereosflex speakers. It was assumed that the prospective purchaser already had a good wide-range high-fidelity speaker system, didn't have the space or inclination to acquire another of the same type, and wanted stereo without throwing

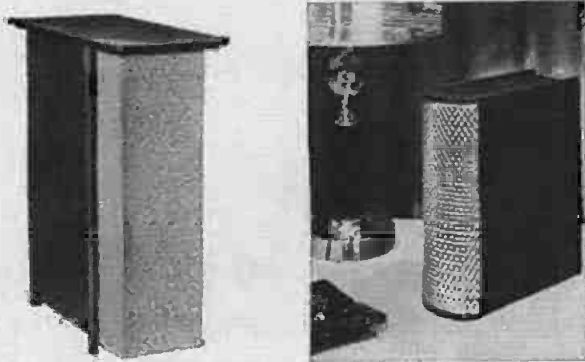
out what he already owned. As he has one unit that gives good bass, the add-one-speaker method blends the bass from both left and right channels to the original unit. Then the new small-sized add-on carries one channel higher up the scale, while the original carries the other. Because this method proved so successful with equipment already in use, the makers also recommend it for new installations, where the listening room may not be large enough for two conventional speakers, as normally placed about seven feet apart.

There are differences between the Electro-Voice and University versions of the add-on. Operationally, the E-V unit comes with the necessary filter to deliver the various frequencies from each channel to the correct speakers. The University system utilizes its own special double voice-coil woofer.

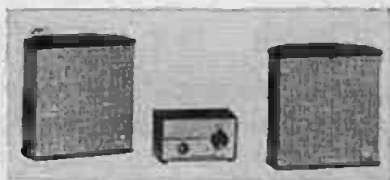
In actual appearance and construction there are minor differences. One shape and style may suit your requirements. Both systems use units with similar radiation patterns that might be described as semidirectional. When proper attention has been paid to careful placement, both units have a tendency to "direct" the sound; consequently, the difference between left and right can



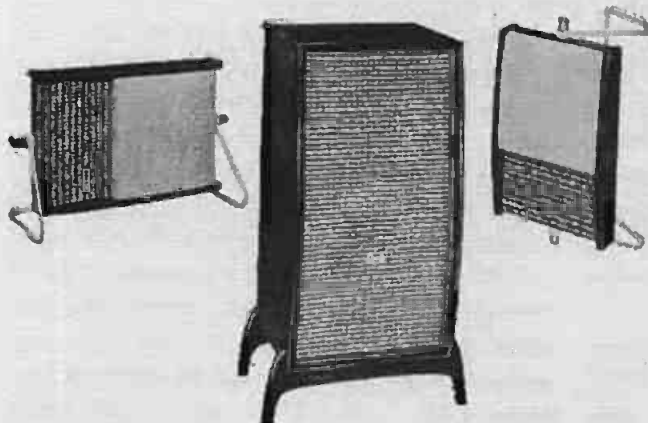
The Electro-Voice Stereon balances a Patrician.



University's Stereoflex and Weathers' Harmony.



The Stereodot includes a variable filter network.



Feature of the Jensen Galaxy: the pin-up speakers.

be clearly distinguished in the listening room itself.

Each of these systems may be considered, for the purpose of distinguishing it from the others we will discuss, as a "one-satellite" system. It is true that anyone is free to use more than one Stereon or Stereoflex, but the principle is that only one be used, combined with a larger speaker. The larger speaker carries the entire frequency range of one channel, plus the bass of the second channel. The satellite carries the remaining (middle and high) frequencies of the second channel.

Other types can be described as basically "two-satellite" systems. Essentially, in these systems the bass emanates from a large speaker system, centrally positioned, while the highs come from the two satellites. But each of these basic "one large and two small" systems functions a little differently from the others.

The one that intrigues me most, because it represents a new technical concept, is that embodying the CBS Isophonic principle. Its fascination for technical experts does not mean that it necessarily provides the best stereo sound of all the satellites, but in several test demonstrations I have heard it do a wonderful job. In this system, frequencies below 250 cycles are fed to the large woofer unit, combined from both left and right. The frequencies above 250 cycles are kept separate to their respective channels, but the loudspeakers radiate in an unconventional way for these frequencies. In effect, they are like small baffle board speakers, with sound emanating freely from both back and front.

Because the units are on a small baffle, such a speaker system would be inadequate in normal monophonic applications. Cancellation would occur, with somewhat restricted—and somewhat erratic—sound resulting. But when the two units are correctly placed and connected in a stereo installation, something quite different happens. They now act like a pair of specially placed dipoles, filling the room with a mixed sound wave comprising both the conventional longitudinally propagated waves and the unconventional transversely propagated ones. The mixture and timing set up an acoustic field, so that wherever you happen to be sitting you have the appropriate illusion of directionality.

Another of the "one large, two small" systems, with the same objective, is the Stephens Stereodot, which appeared about the same time. The Stereodot, however, employs a principle quite different from the CBS Isophonic model. The latter requires precise placement of speakers. The Stephens system is in some respects an inversion of the Klipsch three-channel system. Where Mr. Klipsch uses two large and one small, the Stephens system uses a large center speaker and small ones on the sides. But the Stephens satellites are fed only the higher frequencies of left and right. In this respect, they are like the CBS system. The Stereodots radiate in conventional front-only manner, however.

With the Stereodot system, the center speaker can be in any position where the stereo is to be centered—mid-



Heath's center unit combines an equipment console.

wall or corner. With corner placement of the center unit, the Dots can be placed along adjacent walls. With mid-wall placement, the Dots can be spaced out along the same wall, or in the corners. With the CBS system, the big speaker handles only bass, below 250 cycles. With the Stephens system, the big speaker handles a mixture of left and right at high frequencies, to provide center fill, and consequently must be positioned as the stereo center. Placement of the Stereodots, relative to it, can be flexible. The CBS large speaker does not have to be in the center; in this installation, it is the placement of the Isophonic (satellite) units that is critical.

There are at least two other variations on the two-satellite theme: the Jensen Galaxy and the Weathers Harmony. The Galaxy is like the Stereodot in that the large unit not only carries all the bass, but an artificial "center" at frequencies above crossover. In type and style, however, this center speaker is quite different from the Stephens unit, as are its satellites from the Stereodots. The Stephens system uses any convenient large loudspeaker system for center unit, and provides a level adjustment of the center fill on the filter unit. The Jensen system uses a woofer of the Flexair type, combined with midrange and tweeter units that have been specifically designed for it.

The Stereodot satellites may be considered as pressure units. Placement affects the results they give, but orientation is unimportant and they can be mounted flat against the wall, wherever you want them. The Galaxy satellites are directional, and are provided with directional mounts enabling them to be focused.

The Weathers Harmony uses yet another combination. In this system the large unit—if we can so describe something suitcase size—handles only the bass. In this case bass is below 100 cycles. This unit, called the Hide-away, is designed so that it can be literally stowed away in a small space. The two satellites are not much bigger than an ordinary dictionary, but they radiate from 100 cycles up and do an amazing job.

In using only two channels above crossover, the Weathers system is like the CBS Isophonic, but its satellites, like the Stephens Stereodots, are essentially pressure units. Their smallness is made possible by applying the small bass principle in loudspeaker design at a little

higher frequency than usual and by using a new variation of the variable-mass principle.

One thing is common to all satellite systems we have discussed: one loudspeaker unit handles both stereo channels in the bass. This is probably the most significant reason for regarding satellite systems as fakes. "It may be a good illusion," its adversaries say, "but it can't be the real thing." People who make this objection are simply perpetuating a quite false distinction, because all that any system does is to produce an illusion. The real question is, "Does the illusion work?" To which the answer is: yes, it does.

Listen to any of these satellite systems. Play a record familiar to you, with bass that appears to have a clearly defined location: a tuba, string bass, or whatever you fancy. The sound will definitely seem to come from the appropriate satellite or its vicinity. Only when you put your ear right into it will you be able to tell that the frequencies must really be coming from another source. What more can you want?

The system works because low frequencies have such big wave lengths that very few—in some instances only a fraction of one—will fill a room. This means: a) that the bass is essentially in phase *Continued on page 156*

Satellites on the Scene

CBS Isophonic: Heath Co., Benton Harbor, Mich. Bass-center unit size (includes space for equipment): 30 by 34½ by 15 inches. Satellite size, each: 14¼ by 8 by 6½ inches. Complete kit, including record changer and stereo amplifier, \$179.95.

Galaxy II: Jensen Mfg. Co., 6601 South Laramie Ave., Chicago 38, Ill. Bass-center unit size: 12½ by 24 by 10½ inches. Satellite size, each: 11½ by 7½ by 4½ inches. Complete system, \$169.50; speakers and electrical components in kit form, \$92.50.

Harmony: Weathers Industries, Barrington, N. J. Bass-center unit size: 16½ by 16½ by 5½ inches. Satellite size, each: 11 by 9¼ by 3¾ inches. Complete system, including two satellites, \$119.50.

Stereodot: Stephens Trusonic Inc., 8538 Warner Drive, Culver City, Calif. Size: 9 by 9 by 6 inches. \$169.50 per pair.

Stereoflex: University Loudspeakers Inc., 80 South Kensico Ave., White Plains, N. Y. Sizes: Stereoflex I, 11½ by 12¾ by 10¾ inches; Stereoflex II, 25¾ by 9¾ by 19½ inches. Model I, \$54.50 in mahogany; II, \$110 in mahogany.

Stereon: Electro-Voice, Buchanan, Mich. Size: 25 by 17½ by 7½ inches. Model IA, \$99.50; Model III, \$129.50.

Beauty In Sight As In Sound

It's the old, old story . . . we tell it again, but from a new point of view



Pictures courtesy Harman-Kardon, above; British Industries, below.



It has been reported to us that people who are about to build their own homes sometimes ask if, since stereo requires two of everything, they should build two houses, one for each ear? We suggest that such warped disagreeableness grows out of the strain of building a house, rather than from any requirement of the new art of stereo.

But in case there is a lingering doubt, our pictures should dispel the thought forever. They show two basic



Installation by Henry Pearson, Palm Beach, Florida.

forms of custom installation. At the left are two groupings of attractive cabinets. The two speakers flank the equipment console in each case. Mobility is the keynote; the systems may be moved, modified, changed, at will. On this page are a pair of permanent and semipermanent installations. The one above is completely built in; the other system, though appearing built in, is movable. Speakers are in shelves.



Installation by Audio Exchange, Long Island, N. Y.

HOW TO BUY STEREO CONTROL POWER AMPLIFIERS



The amplifiers shown in the group above have been selected to show the wide variety of sizes, shapes, and complexities available today. The range is from modest simplicity at the left to exceptional flexibility at the right. Prices are equally varied.

by CHARLES FOWLER

NEWEST OF A NEW BREED, the stereo control amplifier is the heart of a stereo system and the most important purchase of all. With it, only two speakers and either a stereo record player or a stereo tuner are needed to complete the system. If proper care is given to selection of the control amplifier—to make certain that it includes all the features necessary to insure adequate flexibility and performance without introducing superfluous gadgets—stereo can be simple, effective, and a worthwhile improvement over monophonic sound.

This article discusses the features to be found on stereo control amplifiers. It explains what they do and when they are desirable. It also lists, as completely as possible, stereo control amplifiers available today, giving models, prices, and principal features.

The stereo control amplifier is really two units in one. It is a combination on a single chassis of a preamplifier-control unit, described in detail in *HIGH FIDELITY*, May 1959, and a stereo power amplifier, reviewed last month. As was pointed out in September, the electronic function of a power amplifier is to increase the relatively low voltages delivered by equipment such as tuners and tape recorders to the high power required for distortionless loudspeaker operation.

Since the electrical output of phonograph cartridges, microphones, and tape recorder playback heads is ex-

tremely low—measured in thousandths of a volt—the electronic function of a preamplifier is, primarily, to whump up the voltage until it is approximately equal to that produced by a tuner; i.e., a volt or so. Good preamplifiers are precision instruments. They must amplify 0.005 volt of music to 1.0 volt of music without picking up, along the way, all sorts of hum, noise, and distortion. Once the voltage gets up to the 1.0-volt level, it is easy to handle and safe to modify with tone controls, filters, and function controls, without too much worry about hum and noise problems.

The very low-level outputs of cartridges, microphones, and tape heads are brought up to the intermediate level of tuners; then modified, controlled, switched, and balanced; then fed into the power amplifiers (two for stereo) and thence along to the speaker systems.

In monophonic systems, the control functions were relatively simple. Stereo has not only doubled the functions, by requiring two sets of tone and volume controls, but has added some switching and controlling functions unique to itself. For example, every single one of the units listed on the following pages has some provision for balancing the volume of the speakers. Some achieve this by having two volume controls, one for each channel, but most have separate volume controls and, in addition, a continuously-variable balance control. And nearly every unit includes some method of reversing channels, so that if the violins come out of the right-hand speaker when they belong, presumably, over on the left, a simple flick of a switch will transpose them.

We show, on this spread, the front view of a stereo

Balance Control

This has no monophonic counterpart; it is needed only for stereo, to balance the loudness of the two speakers. It compensates for differences between channels in speaker, amplifier, or program source volume levels.

Selector Control

The number of positions on this control determines the flexibility of a high-fidelity system. It selects the source of the sound: FM-AM tuner, tape recorder, record player. It is sometimes combined with the function control, which is described below.

Speaker Switch

Some of the more complete control amplifiers enable the speakers to be operated in various combinations, including third-channel speakers and speakers in other parts of the house.



Rumble and Scratch Filters

Because stereo pickups are particularly sensitive to turntable rumble, many control amplifiers incorporate filter switches to attenuate low frequencies sharply. Some manufacturers also add treble or scratch filters.

Function Control

This is another control not found on monophonic systems. It enables the channels of sound to be reversed, left for right. Usually, it also provides for monophonic operation of either or both speakers.

control amplifier. We selected the Bell 6060 for some obvious reasons: first, it incorporates many of the features we wanted to discuss (but not all!); second, it is typical of the finer-quality, completely flexible units available today; third, and most important, it has a highly photogenic front panel with lettering sufficiently large and clear to withstand the hazards of engraving and printing. You may be able to read the escutcheon: we hope so.

It might be well to review briefly the features and functions of a stereo control amplifier which are identical, if doubled in number, to those found on monophonic units. On the front of the Bell unit, for example, there are a baker's dozen of knobs and switches. Of these, only two are specific requirements of stereo: the function and balance controls. The speaker selector switch is

unusual to monophonic equipment but had appeared on some units prior to the popularization of stereo. There are an extra pair of tone controls on the stereo unit, but this is neither altogether necessary nor altogether common in much of today's equipment. One more control (to reverse phase) might not be out of place in many installations.

Volume Control

Every system, monophonic or stereophonic, must have a volume control. Its function is precisely what its name implies: to control the volume of sound. For stereo, there must be two, since there are two volumes of sound to control. Sometimes there are two separate knobs, one for each channel. Sometimes there are two concentric knobs, one immediately on top of the other, and sometimes

Column headings: inputs are counted for Tape head, magnetic Phono, and High level (T, P, H, respectively). A blank under tone controls means they are ganged; C is for concentric; S is for single, bass and treble combined. Filters are Rumble and Scratch.

MANUFACTURER	MODEL	PRICE	POWER per channel	INPUTS T P H	TONE CON- TROLS	FIL- TERS	OUTPUT TAPS	REMARKS
Arkay	CS12	\$36.95*	12	4			4 8 16	\$57.50 wired; no mag ph
	CS28	64.95*	14	1 1 2		R	4 8 16 32	\$99.95 wired
Bell	2212	69.95	7	2			8 16	No mag ph
	2221	99.95	10	1 1 2		RS	4 8 16	
	3030	149.95	15	1 1 2		RS	4 8 16	
	6060	219.95	30	1 1 3	C	RS	4 8 16	Mike input; spkr selector
Bogen	AC220	79.95	10	1 2			4 8 16	No rcdt out
	DB212	119.95	12+	1 1 2		RS	4 8 16	Phase reverse
	DB230A	189.50	30+	1 1 2	C	RS	4 8 16 32	Phase reverse
Channel Master	6600	119.95	16	1 3		R	4 8 16	Phase reverse
DeWald	N1200B	99.95	15	1 1 2	C	R	8 16 32	Phase reverse
	N2200	139.95	25	1 1 2	C	R	4 8 16 32	Phase reverse
EICO	AF4	38.95*	4	4	C		4 8 16 32	\$64.95 wired; no balance; no mag ph; no bass boost; sep. vol
	HF81	69.95*	14	1 1 2	C		4 8 16 32	\$109.95 wired; mike input; sep vol
Fisher	X101A	189.50	20	1 2 4	C	R	4 8 16	
General Electric	MS2000	129.95	14	1 2 2		R	4 8 16	
	G7600	139.95	20+	1 2 2	C	R	4 8 16	
	MS4000	179.95	20	1 2 2		R	4 8 16	
	G7700	189.95	28+	1 2 2	C	RS	4 8 16	
Grommes	20LJ	59.50*	10	1 1 2			4 8 16	\$79.95 wired; no channel reverse
	24PG	109.95	12	1 1 2		R	4 8 16	No balance
	28PG	129.95	14	1 1 2		RS	4 8 16	No channel reverse
	40PG	177.95	20	1 1 2		RS	4 8 16	
Harman-Kardon	A220	79.95	10	1 1			8 16	
	A230	109.95	15	1 2 2	C	R	8 16	3rd channel
	A260	199.95	30	1 1 3	C	RS	4 8 16	3rd channel; tone control default

these are separated by a friction clutch so that, once adjusted, they rotate together. Most often, the volume control on a stereo unit is a single knob acting simultaneously and presumably equally on both channels. Note the "presumably": in equipment of careless construction, the two halves of the volume control may not track properly. Turning down the volume one-fourth may reduce both channels by 25%, but turning it down one-half may drop the volume in one channel by 45% and in the other by 55%. This is imperfect tracking of the two halves of the control. Correct tracking is particularly important in volume adjustment but is also significant in tone control operation.

Tone Controls

Almost every monophonic preamplifier-control unit incorporates two tone controls, one reducing or augmenting the bass and the other functioning similarly on the treble. In units of very modest design, only a single control may be used. On stereo equipment, tone controls are

handled in the same variety of ways as volume controls: they may be separate, concentric (clutched or not), or ganged. There is a conflict of opinion on the best method. If it is assumed that there will be differences in the two channels—for example, differences in loudspeaker response—then it may be possible to compensate for these differences through careful adjustment of the tone controls and they should therefore be separate.

Other authorities assume that adjustment for speaker imbalance will be made once and for all, and some stereo equipment provides tone control adjustment at the rear of the chassis. Once this is done, then the front-panel knobs may be used to adjust for differences between program sources. Those who favor ganged tone controls assert that tone differences from one program source to the other (records versus broadcasts, for example) will affect both channels identically, and therefore having four tone control adjustments instead of two simply makes life needlessly complicated.

In the listings of equipment, the tone control column

MANUFACTURER	MODEL	PRICE	POWER per channel	INPUTS T P H	STONE CON- TROLS	FIL- TERS	OUTPUT TAPS	REMARKS
Heath	SA3	29.95*	3	1			4 8 16	Sep vol; no mag ph; no balance
	SA2	52.95*	14+	1 2	C		4 8 16	Phase reverse
	SA1	79.95*	14+	1 2 3	C		4 8 16	Blend
Knight	KN520	62.50	10.	1 1			8 16	Sep vol; no balance
	KN740	99.50	20	1 1 2		R	4 8 16	Blend
	KN760	149.50	30	1 1 2	C	R S	4 8 16	Blend
	83YX773	44.50*	10	1 2			4 8 16	Sep vol; no balance
	83YX774	79.50*	20	1 1 2	C	R S	4 8 16	3rd channel
Lafayette	LA236	52.50*	18	1 2	C		8 16	\$69.50 wired; sep vol; blend; no balance
	LA235	69.50	17	1 3	C	R	8 16	Sep vol; blend; no balance
	LA250	64.50*	25+	1 1 2	C		4 8 16	\$89.50 wired; sep vol; blend; no balance
Madison Fielding	360	180.00	20	1 1 3	C	R S	4 8 16	Phase reverse
Paco	SA40	79.95*	25.4*	1 2 3	C	R	4-8 16 32	\$129.95 wired; mike Input
Pilot	240	129.50	15+	2 3	C		8 16	Spkr selector
	245A	199.50	20+	1 2 3	C		8 16	Spkr selector; mike Input
Precise	XXIV	99.95	20	1 4	S		8 16	Sep vol; no balance; no rcdr out
Radio Shack	S40	79.50	20	1 1 2	S		4 8 16	
Sargent Rayment	17-17	189.60	20 _p	1 1 3			4 8 16	
Scott	222	139.95	12	1 1 2	S	S	4 8 16	3rd channel
	299	199.95	20	1 2 3	C	R S	4 8 16	Phase reverse
Sherwood	S5000	189.50	20	1 1 3	C	R S	4 8 16	Phase reverse; presence
Stromberg Carlson	ASR433	129.95	12	1 1 2	S		4 8 16	Sep vol; no balance; no channel reverse
	ASR444	169.95	30	1 1 3	S	R	4 8 16	Sep vol; no balance; 3rd channel

Notes

* Kit
+ IHFM standard

assumes that the controls are ganged, working equally on both channels. The letter C indicates concentric controls; these work separately but may, in some cases, be clutched so that once adjusted, they operate simultaneously on treble or on bass. As with monophonic equipment, some of the simplest units employ a single control, combining bass and treble in one control. These are indicated by an S, which stands for single.

Loudness Controls

As far as loudness controls are concerned, stereo follows the monophonic pattern. The need for such a control stems from the idiosyncrasies of human hearing, which, at low-volume levels, is more sensitive to middle frequencies than it is to low and high frequencies. Playing a high-fidelity system at low-volume levels produces an unnatural effect, since the sound seems shallow, all middles and no lows to give sonic body. A loudness control compensates for this defect in hearing by inserting some bass boost and occasionally a little treble boost for better realism. There are myriad varieties of loudness controls, from ones that are continuously variable (the softer the volume, the more the bass boost) over a wide range to others which are simply a two-position slide switch. The same variety occurs on stereo equipment. Such controls are always ganged, and appear so consistently that we didn't waste space tabulating the one or two units in our list which didn't have loudness controls.

Filters

Filters are a little different from tone controls in that they act on the sound spectrum much more abruptly. Rumble filters were fairly common on early monophonic equipment; they cut sharply below 60 cycles or so, to reduce turntable rumble (some of which used to be cut into the records themselves). As turntables and changers improved, there was less need for rumble filters, and they remained on only the more elaborate equipment. However, they were rapidly reincarnated with the birth of stereo: a stereo cartridge is very sensitive to rumble. In the tabulation of equipment, an R in the filter column means that the unit has a rumble filter . . . and many, if not most, do.

At the other end of the frequency spectrum is scratch. Again, scratch filters were common on early monophonic equipment, because of noisy records which plagued the beginnings of the LP era. There are some stereo units that have scratch filters; we indicate those that do with an S in the filter column.

Rumble and scratch filters all operate simultaneously and equally on both channels.

Equalization Controls

Thanks to standardization among record manufacturers, phonograph equalization controls are gradually becoming defunct. In the early LP days, each recording engineer had his own personal opinion about how much bass or

treble should be used for best reproduction. There must have been two dozen such opinions current ten years ago; a good preamp had to be able to compensate for fifty different equalization curves. All stereo records are (presumably) recorded to the same standards; and most monophonic records produced in the last three or four years also follow the standards set by the Record Industry Association of America (RIAA). Therefore one position is generally sufficient; some equipment provides an additional position or two, as a convenience to those with libraries of older records.

Selector Switch

The selector switch performs the same basic functions in stereo as it does in monophonic equipment: it selects the program source. This includes phonograph, tuner, tape, and so on. This is an extremely important control in preamplifier-control units or in control amplifiers such as those discussed in this article. It is the heart of the whole system and the key to the flexibility of the high-fidelity installation. It is important, therefore, to determine in advance what will be the final line-up of equipment and to make certain that the selector switch can handle all of it.

For example, a common conversion from mono to stereo is to continue to use the record changer for monophonic records and to add a turntable with transcription arm for stereo. In such an arrangement, it is desirable to have a selector switch with two phono positions; yet this is relatively rare. And care should be taken not to be misled by the common (and commendable) inclusion on equipment of two (sometimes three) phono inputs. The fact that there are two phono inputs does not necessarily mean that they can be used simultaneously and controlled by the selector switch. The phrase "two phono inputs" may mean that one input is for ceramic cartridge, the other for magnetic cartridges. Or it may mean that one is for low-output magnetic cartridges, the other for high-output magnetics. The phrase does not, however, mean that more than one cartridge can be connected at the same time.

It may be confusing also that many selector switches appear to show several positions for phono. Nearly always, these are different equalization positions. They are usually marked with RIAA, LP, and maybe 78 or something like that. This does not mean two cartridges can be switched from the front panel.

Perhaps we make too much of this, but we have had many letters from readers asking how to connect a monophonic and a stereophonic cartridge so that either may be used at will.

Moderately common on stereo equipment (see the tabulation for exact information) is a tape head position on the selector switch. Equipment with this position has provision for direct connection of tape playback heads, without the need for equalization and preamplification at the tape recorder itself. *Continued on page 170*

When Duse Tapped at Boito's Window

the chronicle of a love affair

Two years ago, while delving after material for his Verdi biography, Orpheus at Eighty, Mr. Sheean came across the story he discloses here. Maybe its events had some effect on musical history, maybe not. Regardless, it is a dreamlike idyl worthy of recountal on the hundredth anniversary of the great actress' birth.

by Vincent Sheean

ARRIGO BOITO, composer of *Mefistofele* and librettist for Verdi's *Otello* and *Falstaff*, had a remarkably varied career: musician-poet, pianist, journalist, politician, he had been a volunteer for Garibaldi in his youth and the main instigator of Verdi's last works. But one chapter of his experience has remained virtually unknown until the past few years. It is the chapter of his relationship with the memorable actress Eleonora Duse, coinciding with the *Otello-Falstaff* period.

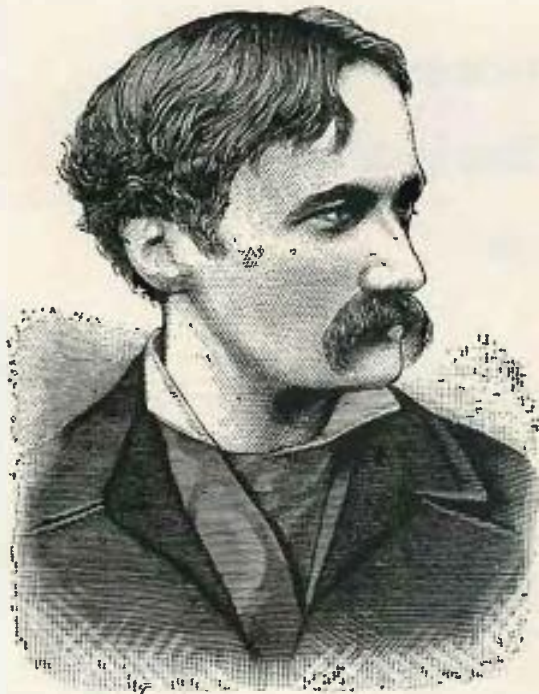
The love of Duse and Boito was hardly even suspected in the Eighties and Nineties of the past century. Duse cared nothing about public opinion, but Boito was a secretive man. We see in him another exemplar of the strange phenomenon encountered chiefly amongst men of letters: a great determination to deceive their contemporaries, but along with it an utter inability to throw away any scrap of paper, precious or insignificant. Thus there were left at Boito's death in 1918 such a mystifying clutter of scribbles, notes, letters, maps, lists, and diagrams, such a welter of faded words, that it took many years for the most devoted of scholars to sort the whole thing out and perceive its meaning.

What came to light out of this vast rubbish heap was not only a good deal of valuable material about Verdi's work and Boito's, but — unsuspected for a half century — the entire love correspondence of Boito and Duse for ten years, 1887-1897: that is, from the first night of *Otello* to the time when they said farewell in Rome. Not all of this has yet been published. The first and most astonishing part came out in 1954, the year of

the Boito centenary, under the care of Pietro Nardi, who has spent decades in the Boito archives. In 1956 it was used again by Olga Signorelli in the best biography of La Duse. Up to now the secret has still been pretty well kept because the scholarly works in which these letters were printed have not reached the general public even in Italy. We still have no means of knowing—and indeed we may never know—if Verdi was aware of the flame which consumed these two extraordinary beings between *Otello* and *Falstaff*. And he would have been downright horrified, in those pre-Freudian days, if anybody had suggested to him that perhaps the loves of Duse and Boito had been caused by *Otello* and had resulted in *Falstaff*.

Yet something of the kind is what our post-Freudian world must inevitably think. We know that these two were brought together on the first night of *Otello*; we know that much of *Falstaff* was written during the period when they were really together. For both of them this was the one true love of a lifetime; and it would be impossible for us to believe that some element of the Duse—"Lenor" as Boito called her—had not animated the libretto of *Falstaff* and entered into it.

Eleonora Duse was just twenty-four, and was on the brink of her great renown, when she first met the forty-one-year-old poet at a supper party given in her honor by the intellectuals of Milan. In 1884 Milan was, as it is now, the arbiter of taste for all Italy in literary and theatrical matters. Duse had been playing at the Carcano Theatre for a short season, alternating two plays which, however famous she afterwards became in them, were new for her at the time. One was *La Dame aux Camélias* and the other was *Cavalleria Rusticana*.



Bettmann Archive

Arrigo Boito—poet, composer, librettist.

(This latter play, from a story by Giovanni Verga, did not become an operatic barnstormer until six years later.) The impression Duse made in her Milan season was so profound that some hardy spirits were already saying she was a greater actress than Sarah Bernhardt.

She was an extraordinary creature and had had an extraordinary life. Her parents were strolling players, Venetians who usually played in tents and seldom had enough to eat. She had been led on to the stage at the age of four by her father, as Cosette in *Les Misérables*, and had never stopped performing from that time. She had had almost no schooling. When it was possible for her mother to get her, briefly, into a village school, she was made to sit in a corner by herself because she was the child of the "comedians." Brought up on a diet of greens gathered from the fields (as she herself related), it was perhaps inevitable that she should be an undernourished, scrawny child. Without culture or any knowledge of the world, she nevertheless longed for it: poetry had been pouring through her since her earliest childhood, because of the plays she played, but for years she never had any clear idea of what the words meant.

When she was fourteen years old, Juliet's age, she played Juliet in the Roman Arena at Verona and (we take her word for it) had a mystical experience. It was of a kind which is far more often talked about by actors of all countries than really known. On this occasion Duse "became" Juliet. In the Roman amphitheater, under the moon, smelling the roses she had instinctively plucked and carried with her on to the stage, she suffered the metamorphosis pretended by all actors and felt by few: she utterly ceased to be Eleonora Duse. It was like a hypnotic trance and went on for a long time, not only during that evening but when she went to bed and when she woke up the next day. It took her hours

to get out of it even then, and when she did she was exhausted.

It was a kind of foreshadowing of her whole life. To the very end—she died in Pittsburgh on Easter Sunday, 1924—Duse seems to have been in an abnormal psychotic condition which produced the highest and truest reality for herself and others when she was on the stage, but not invariably even then. If she was indeed the greatest actress the world has known, as seems likely on the evidence, it was due principally to this psychosis in which she "became" various characters and briefly lived their lives. Her power has been described by Anton Chekhov, Bernard Shaw, and dozens of other unimpeachable authorities as being unlike anything else known to the theatre. She did not paint her face at all (she hated what she called "false teeth"), and her concessions to ordinary theatre conventions were very limited. She dressed as she believed the character she had "become" would dress, and she gave free rein to designers, lighting engineers, and others concerned in a production. That was about all. Otherwise she went on to the stage and lived for awhile in another life (Juliet, *La Dame aux Camélias*, *Cleopatra*) and never fully knew whether there was an audience or not. Unlike most actors, and especially unlike her antithesis Sarah Bernhardt, she could not tell whether the house was full or empty and did not care.

Hermann Bahr, who happened to be in St. Petersburg when she first played Juliet there, has left a memorable description of how this woman (then in her thirties) without a scrap of make-up on her face suddenly became fourteen years old under his eyes when she began to speak.

Chekhov's awe and wonder are recorded in his diary and letters, as well as in some lines of *The Sea-Gull*. His entire style of dramatic composition was deeply influenced by having seen Duse in his youth in Moscow; by nature he also loathed "false teeth," but until he saw Duse he had never believed it possible to write for the theatre in such a spirit. Bernard Shaw, a combative and jocose spirit, was more solemn about Duse than he ever was on any other subject except God and Joan of Arc. Between about 1884 and 1924 a favorite diversion of intellectuals, G. B. S. included, was contrasting the uniqueness of Duse with the familiar glitter of Sarah Bernhardt. That the world could have contained both these artists at the same time is almost as mysterious as the coincidence of Wagner and Verdi. What we must remember best about their parallel careers is that each knew the other to be a woman of genius, no matter what the world might try to throw between them; and Duse always said, after she had triumphed in every other country in Europe and both the Americas, that she would never play in Paris until Bernhardt invited her to do so. Sarah, who was a great woman, too, invited Duse to play *La Dame aux Camélias* (her own most famous part) in her own theatre.

Some of the things we read about Duse as an actress would appear downright impossible if they were not so well attested. One of the oddest is that her audiences, or anyhow the persons in them who left evidence, were under the illusion that she was speaking their language, not her own. That is, Russians heard her in Russian, Frenchmen in French, Englishmen in English, although she never spoke anything but Italian on the stage. This conviction was crystallized by the President of the French Republic (Félix Faure) when she apologized to him for performing *La Dame aux Camélias* in Paris in Italian rather than French. "Ah, Madame," said the President, "were you not speaking French?" She had the Pentecostal gift because of the penetrating beauty of her voice, one must assume, along with an extraordinary clarity of enunciation. Her appeal to peoples who did not know a word of Italian, the Russians and the Americans being most conspicuous, was based upon this strange gift as much as her others. And since it was so strange, it could not happen every single evening: it was a miracle or mystery beyond her own control, and as a result many an audience all over the world was sent home again because Duse could not perform that night. Managers had to accustom themselves to the fact, which also had a physical basis in the artist's fragile health. Duse, in fact, coughed blood sometimes in *La Dame aux Camélias* because the illness of the heroine was her own. (She did not cough blood when she was playing other parts, he it noted: no better proof of her psychosis could be found.)

All this was still to come, but when she and Boito met for supper at the Cova in May 1884, it was already clearly in prospect to those who could recognize genius. The Cova Restaurant in Milan no longer exists, but in the nineteenth century and for part of this one it had a place unique in the life of the city. The ladies of society—all those Milanese countesses who were Verdi's and Boito's friends—had not yet taken to public dining, and their absence was notable; but their husbands, brothers, and other male friends were the pillars of the institution. Women of the theatre dined and supped in public, of course, and most often with men of the aristocracy; but Duse was a special case. It shows the awe in which she was held, even then, that her hosts did not dare invite other women to meet her: they could not ask their own wives and sisters and they dared not ask anybody else. She was, as a result, the only woman guest we find mentioned in accounts of the evening.

It was a brilliant evening with the luxury and pomp, combined with decorum, which characterized such gatherings in the 1880s. Every man of interest amongst the Milanese intellectuals and aristocrats was there. The Mayor of Milan (Count Gaetano Negri) was the host, with Eleonora Duse at his right; on her left was Arrigo Boito. There was a private dining room, of course, with plenty of champagne and an endless supper, and there were the private drawing rooms to go with it. We are

told that Madame Duse did not go home until three in the morning.

She had played Marguerite Gautier that night and came to the party in a dress of soft green velvet, with a train. Perhaps it was a stage dress, for she seldom troubled to dress well off the stage. She moved from group to group in the salons with the simplicity of a great lady, Nardi tells us in his centenary book about Boito: she had a word for everybody; she was lively, intelligent, full of tact and sympathy; and she evidently knew (for she read everything she could) who all the poets and playwrights were. There were many lights and flowers; a small orchestra played good music; after supper the company adjourned to the drawing rooms and there was more talk. Madame Duse's husband, the actor Tebaldo Checchi (whose real name was Marchetti, of a noble family) was not present, although he was playing in her company at the time.

Boito was always successful with ladies. He was a tall, handsome man of wit and manner; his poetry and his literary and musical journalism had been widely appreciated for twenty years; his opera *Mefistofele*, in its revised version, had been going the rounds of all the capitals with great success for almost a decade. In addition to these advantages he was in some mysterious extra way personally celebrated, Continued on page 165



Culver

Eleonora Duse—actress of beauty and genius.



by Roland Gelatt

Music Makers

WANDA LANDOWSKA, who died in mid-August at the age of eighty, had the good fortune to remain active in her profession almost until the very end. Although she gave her last public concert several years ago, she continued to make recordings at her home in Lakeville, Connecticut. The final sessions took place this spring—at which time she did some further work on an (alas) uncompleted recording of Bach's Three-part Inventions. The seven completed Inventions will form part of a Landowska memorial record that RCA Victor is rushing into production. It will contain as well the previously released Two-part Inventions and a spoken commentary prepared by Landowska for a radio broadcast in 1956. Early next year RCA will issue the last of its Landowska tapings: a two-disc album of Haydn keyboard music, played on the harpsichord and the piano.

Landowska was for us a dear friend and—in recent years—a fairly close neighbor. We shall miss, and shall never forget, her engrossing reminiscences, her salty wit, her delight at a good story, her generous hospitality, her loyal friendship, her incomparable music making.

SHE WOULD HAVE LIKED this imaginary report of a work-study engineer on the efficiency of the New York Philharmonic Orchestra: "For considerable periods the four oboe players have nothing to do. Number should be reduced, work spread more evenly over the whole concert, eliminating peaks of activity. All twelve violins play identical notes; this seems unnecessary duplication. The staff in this section should be drastically cut. . . . Too much repetition of some musical passages—scores should be drastically pruned. No useful

purpose in repeating on horns music already played by strings. . . ." Some wag tacked this up on the bulletin board of a New York newspaper office.

AN AUTHORITATIVE REPORT on the state of stereo disc sales came from Capitol's merchandising and sales vice-president, J. K. Maitland, when he made these comments on his company's annual report: "Coincidental to the announcement of highest gross sales in our company's history is the anniversary of our first year in stereo. After only a year in the stereo business, we find that the two-channel product already makes up from one-quarter to one-third of our LP sales, with the industry's average running, as I understand it, somewhere around 25 per cent."

THE BEECHAM-DE LOS ANGELES recording of *Carmen* threatened for a while to become the costliest misfire in the history of the industry. Regular readers of HIGH FIDELITY will know that it was begun in Paris in May 1959 and that, halfway through, it was broken off in a tempest of artistic acrimony. For well over a year the conductor and the *Carmen* nursed their wounds and gave everyone to understand that never, never would they make music together again. Now we hear that reconciliation has been effected and that the *Carmen* recording will be completed, in EMI's Paris studios, this fall. Congratulations and thanks are due Beecham and De los Angeles for submerging personal differences and getting on with the show.

Another reconciliation seems to be in the offing between Maria Callas and

the Teatro alla Scala. This was another "never, never" situation. But now it appears that the soprano will be recording *La Gioconda* in La Scala this fall for EMI-Angel. Admittedly, a recording session is not quite the same as a public performance, but the Callas foot will nonetheless be inside the Scala door. It's strongly rumored too that "La Divina" has not sung her last performance at the Metropolitan Opera.

DARIO AND DORLE SORIA, who created and guided the destinies of Angel Records until its absorption by Capitol two years ago, have been hard at work producing some de luxe albums for RCA Victor. The first releases in the Soria Series make their debut this month. From the advance glimpses we have seen, the cases and booklets for these records will surpass even the sumptuous standards set by Angel. For Beecham's *Messiah* the Sorias went to Albert Skira, publisher of art books, and asked him to produce a book with color plates of great paintings that would dramatize pictorially the verses of Handel's oratorio. Included therein are paintings by many of the great Renaissance artists, from Botticelli to El Greco, as well as a long essay by Beecham, documentary material and illustrations on Handel, and the complete text of the oratorio.

The *Messiah* book (booklet is too diminutive a word) was printed in Switzerland. The books for "Vienna Philharmonic Festival" and "Royal Ballet" were printed in Italy by Amilcare Pizzi, another well-known publisher of art books. Design, editing, and over-all production have been carried on by the Sorias from their New York office. How they managed to do it at a remove

of some three thousand miles has us properly baffled.



AT SOKOLNIKI PARK this past summer some 80,000 Muscovites came daily to witness the American way of life as demonstrated at the American Exhibition there. High-fidelity equipment and records figured, of course, among the items on display. Four functioning high-fidelity systems were in operation, utilizing equipment from many manufacturers. Installation was carried out under the supervision of Donald Davis, vice-president of Klipsch Associates, who very kindly volunteered to take some pictures for us of the exhibits and the viewers thereof. As can be seen from his photos herewith, spectators at high-fidelity shows look pretty much alike the world over.



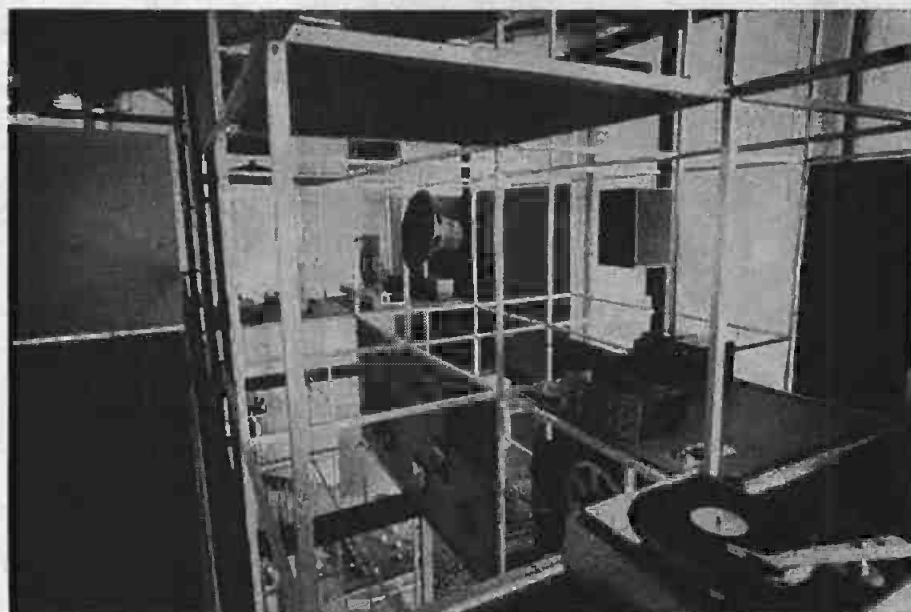
"The greatest enthusiasm was registered by young men . . ."

The Soviet visitors seemed to take kindly to our high-fidelity exhibit. "We heard," reports Mr. Davis, "no remarks to the effect that the Russians make it better, such as could be heard at some other exhibits. However, a good many onlookers found it hard to believe that the equipment on display was made for the average home, and I suspect that some people went away convinced that what they had seen was 'dream equipment' planned for a rosy and distant future. Component high fidelity is non-existent in the Soviet Union."



" . . . some people went away convinced that what they had seen was 'dream equipment' . . ."

The principal system was located in the Glass Pavilion and consisted of an Ampex 352-2 stereophonic tape player, Marantz stereo preamp and 30-watt power amplifiers, and two Klipschorns plus a Klipsch Model H in a wide-stage stereo array. The Russian engineers who heard this system were unreservedly impressed with its low distortion. "The average Russian," says Mr. Davis, "loves to hear music loud, and the engineers tend to withhold judgment on equipment until they hear it operating in excess of 120 db. Several times when the system was left playing for a few minutes without the American guide in attendance, a Russian would crawl out on the framework and turn up the level control to full volume. Incidentally, Russian engineers are very well informed on audio developments outside the U.S.S.R. Many of them are regular readers of HIGH FIDELITY as well as of our technical journals."



" . . . a Russian would crawl out on the framework and turn up the level control . . ."

The greatest enthusiasm was registered by young men—who seemed to like in about equal proportion the sound of the equipment and the sound of the jazz that was played on it (to the exclusion of almost all else).

what competitors say about the DUAL-1006 combination stereo turntable/changer



FAIRCHILD:

So that the outstanding qualities of their new SM-1 stereo cartridge could be demonstrated to critical and discerning high fidelity dealers on a "changer" . . . as well as on their own highly regarded turntable . . . FAIRCHILD sought one free from the limitations and deficiencies customarily associated with automatic players. World-renowned as producers of broadcast and recording equipment, FAIRCHILD engineers put the DUAL through "an extensive laboratory check" before making their selection . . . "with extremely happy results."

PICKERING:

. . . who also makes excellent turntables, has two different styli for use with their popular Model 371 stereo cartridge. Their engineers were amazed at our intention to use their "A" type yellow body special high compliance stylus (intended for the finest professional arms and turntables), rather than the red-bodied "C" type, always supplied in changers. After gruelling torture and life tests, PICKERING engineers were convinced that, although the DUAL changes records too, its performance with the "A" stylus is that of a top quality turntable. "Unqualified approval based upon our own laboratory observations," says their president.

The DUAL-1006 will reliably track at all cartridge manufacturers' minimum recommended stylus pressure, and is in fact capable of tracking pressure of as low as 1 1/2 grams. We suggest you visit your high fidelity dealer for a demonstration, or write us for the full story of this remarkable new combination turntable/changer.

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FAIRCHILD RECORDING EQUIPMENT CORPORATION

July 1, 1959

10-40 45th AVENUE,
LONG ISLAND CITY 1, N. Y.

Mr. Larry Epstein
UNITED AUDIO PRODUCTS, INC.
202-4 East 19 Street
New York 3, N.Y.

Dear Larry:

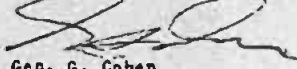
Just a few words to thank you for letting us use a DUAL-1006 for our Chicago Parts Show exhibit.

We used our new FAIRCHILD Model SM-1 stereo cartridge in the DUAL with extremely happy results. Tracking was perfect at a hair over 3 grams. The automatic operation of your unit was consistent and reliable, even at this low stylus pressure. By the way, your built-in gauge and the one we supply with our cartridge rendered almost the same readings, indicating the accuracy of both.

As you know, we put your machine through an extensive laboratory check before deciding to use it to demonstrate our new cartridge. We congratulate you on the excellence of the DUAL-1006; it truly does justice to and amply meets the requirements of top quality stereo cartridges.

Very truly yours,

FAIRCHILD RECORDING EQUIPMENT CORP.



Geo. G. Cohen
Marketing Mgr.
GGC:EC

Pickering and Company, Inc.
ENGINEERS AND MANUFACTURERS

SUNNYVALE BLVD.
PLAINVIEW, L. I., NEW YORK
973-2221 1-4000

July 17, 1959

Mr. Lawrence Epstein
c/o United Audio
202-4 East 19th Street
New York 3, New York

Dear Mr. Epstein:

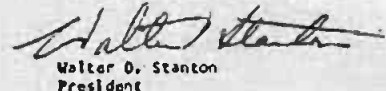
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May I take this opportunity to wish you all possible success, we think you have a beautifully simple and efficient product with which to work.

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Walter D. Stanton
President

WDS/ecj

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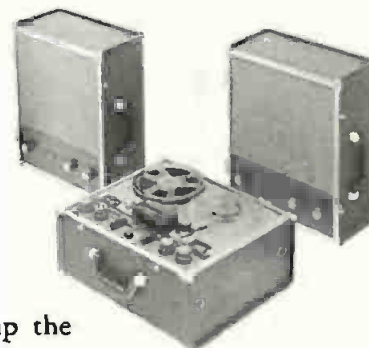
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	(a) 4-Track Stereo Tapes	(b) 2-Track Stereo Tapes	(c) Monaural Tapes, half-track
1200 foot reel	3 3/4 ips - 2 hrs. 8 min. 7 1/2 ips - 1 hr. 4 min.	3 3/4 ips - 1 hr. 4 min. 7 1/2 ips - 32 minutes	3 3/4 ips - 2 hrs. 8 min. 7 1/2 ips - 1 hr. 4 min.
1800 foot reel	3 3/4 ips - 3 hrs. 12 min. 7 1/2 ips - 1 hr. 36 min.	3 3/4 ips - 1 hr. 36 min. 7 1/2 ips - 48 minutes	3 3/4 ips - 3 hrs. 12 min. 7 1/2 ips - 1 hr. 36 min.
2400 foot reel	3 3/4 ips - 4 hrs. 16 min. 7 1/2 ips - 2 hrs. 8 min.	3 3/4 ips - 2 hrs. 8 min. 7 1/2 ips - 1 hr. 4 min.	3 3/4 ips - 4 hrs. 16 min. 7 1/2 ips - 2 hrs. 8 min.

RECORD INPUTS: High impedance line inputs (radio/TV/phono/auxiliary) 0.3V rms for program level; high impedance microphone inputs

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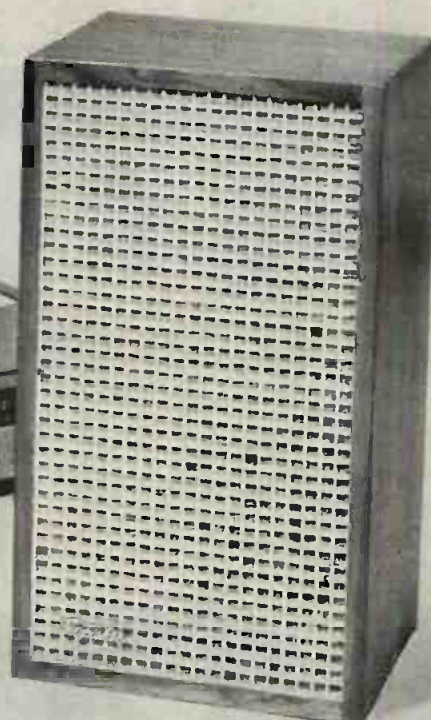
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1954

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1959



Now...newly recorded in stereo by the same
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HANDEL: Messiah—Pierrette Alarie, soprano; Nan Merriman, alto; Leopold Simoneau, tenor; Richard Standen, bass; Vienna Academy Chorus; Vienna State Opera Orchestra; Conducted by Hermann Scherchen (Stereo WST 401)



For complete Westminster Catalog, write Dept. HF10, Westminster, 275 Seventh Avenue, N.Y.C.

reviewed by

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R. D. DARRELL
RAY ERICSON
ALFRED FRANKENSTEIN
JOHN F. INDCOX
ROBERT CHARLES MARSH
CONRAD L. OSBORNE
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Records in Review



by ROBERT CHARLES MARSH

A Master's Mature Vision— Bruno Walter Newly Records the Nine Beethoven Symphonies



TO RECORD a complete edition of the nine Beethoven symphonies for publication as an individual artist's considered statements of these scores has been an honor given to few musicians. It went to Weingartner, to Toscanini, to Scherchen, and to Klemperer (although the last of his series is unreleased). It has gone twice to Bruno Walter, whose second edition, issued this month, has the further distinction of being the first in stereo.

The original Walter recordings of the Nine, largely made in the Forties, were the result of sessions spread over a number of seasons with the New York Philharmonic and (in the *Pastoral*) Philadelphia Orchestras. They started to show their age some years ago, and with the conductor active among us as one of music's remarkable octogenarians, it seemed just to let him do them over again, documenting his performances by the most advanced engineering techniques. The new series was produced in an artistically more satisfying manner than the old. These recordings are not the by-product of concerts,

but come from an orchestra formed strictly for the purpose of making these discs. The sessions were held in Los Angeles, not far from Walter's home, and paced so that he might bring to them his most carefully regarded view of each work as well as his maximum physical strength.

There is another difference here. Performing Beethoven in a hall presents problems of balance that need not exist in a recording session, where careful microphone placement can give necessary support to inner voices. The practice of using up to triple woodwind (that is, at least three pairs of everything), although valid for some concert rooms, is useless here and eliminated. Walter records Beethoven with the clarity and textures possible only when one uses exactly the instrumentation Beethoven specifies.

Many have a faulty impression of the numbers required by Beethoven's scoring. The First calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs and a timpanist—thirteen players. Add to this

sixteen violins, evenly divided between firsts and seconds, six violas, six cellos, and four basses and one has thirty-two strings, totaling an orchestra of forty-five.

Beethoven adds nothing to this in the Second, while the *Eroica* demands only a third horn and additional basses to fill out what has become an independent orchestral line. The Fifth has a piccolo, a trio of trombones, and a contrabassoon, but nothing of this order is called for again until the Ninth.

The special joy of these Walter performances is when this virtuoso ensemble of his starts to sing with the instrumental lines interweaving in a way one can hear only in a group of this size. Combined with Walter's warmth and natural melodic sensitivity, this brings a quality to the first two symphonies, just issued, and the Fourth and *Pastoral* released earlier, that has no real duplication on records.

Success with these more lyric works is to be expected from Walter, who has long made a point of revealing their particular glories.

But most impressive of all in this edition are Walter's fervent statements of the great odd-numbered scores, capped by an astonishingly vigorous Seventh with an extraordinary fresh (and imaginatively unorthodox) slow movement, and ending in the greatest recording of the finale in years. The *Eroica* of the new series is interpretatively akin to Walter's two earlier versions for Columbia (each of them a standard of its day) now resplendent in modern sonics. The Eighth, too, resembles the earlier performance in its robust high spirits and the exquisitely shaped phrases of the two middle movements.

Center of interest, naturally, is the new Walter Ninth, the first three movements the work of his Los Angeles ensemble and the finale made with New York instrumental and vocal forces in Columbia's 30th Street studio. It is a wonderfully little and passionate performance, stressing the heroic character of the music over the introspective and quasi-religious elements dominant in other approaches. Through the first two movements there is a commanding quality of urgency and drive, and although the slow movement contrasts this with some of the most perfect lyricism of the Ninth, it is the Promethean spirit that reappears in the choral finale. Despite the change in locales, the fourth movement is technically up to the first three, although there are a few faulty balances. Walter's solo quartet is a good one, offering little variation in quality, never inadequate—and unfortunately never especially brilliant. The Westminster chorus sings like a first-class professional group, impressive for the blending of sound from the male and female divisions, and disappointing only in the fairly weak registration provided for the thirteen bars of high A in the soprano part starting at bar 715.

The engineering is excellent throughout, placing a natural instrumental sound in an appropriate setting of resonant space and, in stereo, introducing no freakish acoustical effects into the listening room. Without drawing attention to itself, it gives musical substance to the concept of high fidelity.

In short, this is, for the first time, an edition which can be recommended as a whole without serious reservations. There are other performances as distinguished as some of these, but taken as a group this constitutes a noble exposition of Beethoven as seen by one of the greatest of his prophets.

BEETHOVEN: Symphonies (complete)
No. 1, in C, Op. 21; No. 2, in D, Op. 36; No. 3, in E flat, Op. 55 ("Eroica"); No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67; No. 6, in F, Op. 68 ("Pastoral"); No. 7, in A, Op. 92; No. 8, in F, Op. 93; No. 9, in D minor, Op. 125 ("Choral").

Emelia Cudari, soprano; Nell Rankin, mezzo; Albert Da Costa, tenor; William Wilderman, bass; Westminster Symphonic Choir, Warren Martin, cond. (in the Ninth). Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA ML D7L 265. Seven I.P. \$34.98.
- COLUMBIA MS D7S 610. Seven SD. \$41.98.



At left, Jacques Offenbach.
 Below, André Messager.



Pathé's Operettas, Authentically French

by JOHN F. INDCOX

FRENCH OPERETTA, which sprang almost directly from the operas of Adam and Auber and reached its zenith in the sparkling operettas of Offenbach, Planquette, and Lecocq, might easily be considered the theatre's most durable form of light entertainment. Certainly the French would subscribe to this opinion, for they still revel in these charming works. To the great loss of American listeners, however, they have not been easily accessible on records. Now the gap is being filled, thanks to Harry Goldman, who has imported and is distributing a series of fine LPs made in France for Pathé. Of the sixteen French operettas issued, eight had a brief life in the Vox catalogue, some seven or eight years ago—*Phi-Phi*, *La Fille de Madame Angot*, *Véronique*, *Monsieur Beaucaire*, *La belle Hélène*, *Orphée aux Enfers*, *La Vie Parisienne*, and *Les Cloches de Corneville*. All are abridged versions, which sensibly eliminate the *Scènes Parlées*, so often the bane of French operetta. The orchestral direction is in the extremely capable hands of Jules Gressier (eleven records) and Marcel Cariven (five records). Both conductors have been associated with this type of music for some time, and know how to achieve every possible effect in the scores.

The casts vary considerably in composition, with the names of such outstanding artists as Michel Dens, Marthe Angelici, Solange Michel, and Liliane Berton appearing more frequently than others. Mlle. Berton is particularly active, figuring in no less than ten works, though not always in the leading role. There is an extremely high level of vocal excellence in all the performances, and I cannot imagine their being sung with more style, charm, and genuine enthusiasm.

I am particularly happy that none of the ladies lapses into excessive archness, a matter that has ruined several previous recordings.

Since the earliest operetta recorded is Offenbach's *Orphée aux Enfers* of 1858 (Pathé 30143), the latest Louis Poterat's *Chanson grime* of 1946 (Pathé 30147), the records offer an admirable review of the evolution of French operetta. Although Offenbach, with his witty, effervescent, and melodious music, towers over his compatriots, there are giants of lesser stature too: Jean-Robert Planquette and Lecocq, certainly; possibly Marius-Pierre Audran, unfortunately represented here by *La Mascotte* (Pathé 30144), which even he, as do most people, considered inferior to *La Poupée*. Hervé was an extremely successful composer of operettas prior to Offenbach's arrival in Paris, but his entrant here, *Mam'zelle Nitouche* (Pathé 30145) comes from a period much later, when he was considered almost passé. Years later came André Messager, a musician and composer of fastidious taste, whose operettas have hardly dated at all, and Henri Christiné, later still, whose *Phi-Phi* (1918) deserves a very special place in the world of operetta.

In all this music there is an astonishing quality of melody; sometimes it is bubbling, sometimes sentimental, but always it is delightful. Everything seems to fit appropriately into the general scheme of things, and throughout there is "le gout français." I do not mean to suggest that all these scores are jewels. Some certainly shine brighter than others, but all of them I find fascinating.

For those anxious to explore this comparatively unknown musical terrain, I would suggest starting with any of the following:

La Vie Parisienne (Pathé 30139) was the hit of the Paris theatrical season in a new production last winter, and Offenbach's vivacious and spirited music, full of wonderful tunes, is of course familiar to many listeners through the ballet score *Gaîté Parisienne*. It is easier to follow than earlier operettas, which call for a knowledge of mythology for full effect.

La Fille de Madame Angot (Pathé 30132). Lecocq poured a bevy of lovely melodies into this delightful score, many of which were used much later in the ballet score of the same name. A little less frivolous than most French operettas, the music has a seductive charm almost unique in the genre.

Les Cloches de Corneville (Pathé 30130) is easily the most dramatic operetta in the repertoire, which perhaps accounts for its enduring popularity in France—as well as with amateur operetta companies abroad, who invariably present it as "The Chimes of Normandy." Planquette's score holds up well; it has a particularly luring valse, the famous song of the chimes, and well-written "curse" music.

Les Saltimbanques (Pathé 30141) was the only operetta written (as far as I know) by Louis Ganne, a composer more famous for his marches. Ganne produced an utterly captivating, gay, and frolicsome score for this

story about a group of strolling players. And he does not forget his marches; the opening phrases of his valse are very reminiscent of those of his most famous march, *Père de la Victoire*.

Véronique (Pathé 30138) is one of the real gems of the series, thanks to Messager's always elegant and melodious score. This is a charming work which seldom betrays the fact that its music was composed in 1898.

Phi-Phi (Pathé 30133) has music mischievous, intensely Gallic, light as a feather, and Christiné has captured the carefree, post-Armistice feeling of Paris perfectly. The recording features a fascinating performance by Bourvil. It makes no difference that he cannot sing; just listen to him speak.

Monsieur Beaucaire (Pathé 30131) is probably Messager's masterpiece. Its score is a constant delight, with melodies that caress the ear with their charm and delicacy. Curiously enough, this operetta was written for the English stage, and was produced in London in 1919, with Maggie Teyte in the leading role. Paris had to wait for it until 1925.

In addition to the French operettas, Mr. Goldman offers French versions of six operettas from Austria and America. The two Lehár works do not seem to me to have benefited by the migration: *The Merry Widow* (Pathé 30134) has an engaging per-

formance by Jacques Jansen of Danilo, but the rest of the cast seems rather ill at ease; *Land of Smiles* (Pathé 30117) has always seemed to me a vastly overrated score, which only the presence of a Tauber could make acceptable. With no Tauber here to lift it out of its Chinese doldrums, it sounds flat. Oscar Straus's fine score for *Waltz Dream* (*Rêve de Valse*, Pathé 30160), superior by far to his *Chocolate Soldier*, is as sprightly done as one could wish, and is altogether more successful than any of the other non-French items. A potpourri of Johann Strauss music provides the music for *Valses de Vienne* (Pathé 30118). It was produced in Paris in 1933, and revived in 1957. I fail to see why, though on both occasions it was successful. The French versions of Vincent Youmans' *No, No, Nanette* and Friml's *Rose Marie*, coupled on one record (Pathé 30146) have a very distinct appeal. The former in particular is delightfully done, with a flair unusual in the French theatre. All these recordings are marked "*Haute Fidélité*"—a term very elastic, I agree, but not as much so as the French seem to think here. The sound, is, however, acceptable, and in one or two cases, better than that.

FRENCH OPERETTAS

• PATHÉ RECORDINGS. L.P. \$5.95 each.

by CONRAD L. OSBORNE

Paul Robeson Sings, And All Is Dedication to The Message of the Music



IN A SENSE, there is almost no point in reviewing this record at all, since Paul Robeson renders many of the critic's functions futile. The critic must proceed on the assumption that there are some standards by which we can judge an artist, and he likes to suppose that these standards depend upon fairly subtle and complex considerations. These considerations Robeson gently disposes of, leaving the critic—like everyone else—exposed to direct communication. When the expert has had his say, he finds that it was largely irrelevant, and he is confronted by the phenomenon of an artist who, despite his disdain for the conven-

tional props of the "cultured" singer, holds the listener as only a few ever have.

This recital violates every imaginable rule of good programming. It consists largely of spirituals and other folk material, with a couple of art songs, a Bach chorale, a speech from a play, and one operatic excerpt thrown in, not to mention a show tune, a transcription of a symphonic theme, and a militant labor song. The Schubert and Alexandrov songs are presented with a verse in English followed by a verse in the original, as are two of the folk songs and the solo version of *Christ lag in Todesbanden*. The operatic excerpt (from *Boris*

Godunov) consists of a recitation of some lines from the Clock Scene dovetailed to the Prayer from the Death Scene, set down into a comfortable key. All these selections are sung without the slightest regard to what we call "style"; the same gliding legato is applied to Bach and Schubert as to *Balm in Gilead*, and the basso's German betrays no trace of the exaggerated care for vowel colorations and consonant values that is the pride of less gifted Lieder singers.

This is not to say that Robeson's genius consists merely of a splendid vocal muscle, exercised by a primitive artistic intuition, or that his appeal lies in a naïve simplicity.

He is a fully conscious, highly intelligent artist, and so far from being naïve, he is constantly demonstrating extreme musical awareness. He is aware enough to perform the most difficult (and most sophisticated) interpretative trick—the trick of allowing the music to speak for itself. For him, there is no baroque, or classical, or romantic, no folk or art song or even sacred or secular “style.” There is only the message of the music, to be conveyed to the audience without interference or modification. On his previous Vanguard release (VRS 9037), he sings spirituals and other folk material with an unadorned sincerity that puts to shame the calculated feigning of a Belafonte or the tortured frenzy of a Mahalia Jackson. Now he moves through art songs as well, in a fashion that beggars the intellectualized efforts of many serious and cultivated singers.

There is, of course, the voice. Smooth

and rich, incomparably resonant in the low register, it sits on the low D as comfortably as on that an octave higher, always steady and rolling. Its ease in handling lets Robeson play with the music and articulate with complete spontaneity. And just as he attains the utmost directness of interpretative approach, so he accomplishes the supreme vocal feat—that of simply letting the voice ride on a sustained tone. It is here that he surpasses all other basses now before the public, including some hardly half his age.

No purpose is served by a detailed description of the selections on this disc. Of particular interest, however, is the *Volga Boat Song*, so different from the Chaliapin-Christoff version, but equally effective: the deeply felt *Othello* monologue (“Soft you, a word before you go . . .”), a mighty relief from the hoarse rantings of most recent players at the role; and of course the spirituals, perfectly set forth. Robeson even re-

vivifies the bad old Thirties with *Joe Hill*, and pulls quite a sound out of the Carnegie Hall audience in the final *Jacob's Ladder*. Alan Booth's piano accompaniments are fitting, and the recording brings us the voice in excellent perspective.

PAUL ROBESON: “Paul Robeson at Carnegie Hall”

Shakespeare: Monologue from *Othello*. Alexander: *O Thou Silent Night*. Clutsum: *My Curly Headed Baby*. Kern: *Old Man River*. Dvořák-Fisher: *Going Home*. Mussorgsky: Monologue from *Boris Godunov*; *The Orphan*. J. S. Bach: *Christ lag in Todesbanden*. Schubert: *Lullaby*. Robinson: *Joe Hill*. Anonymous: *Every Time I Feel the Spirit*; *Balm in Gilead*; *Volga Boat Song*; *Chinese Children's Song*; *Didn't My Lord Deliver Daniel*; *O No John*; *Jacob's Ladder*.

Paul Robeson, bass; Alan Booth, piano.
• VANGUARD VRS 9051. LP. \$4.98.

Horowitz and Toscanini:

A Triumph Triumphantly Re-created

by RAY ERICSON



RCA Victor

On April 25, 1943, Toscanini led the NBC Symphony in a Tchaikovsky program in Carnegie Hall. Vladimir Horowitz was the soloist. Admission was by the purchase of War Bonds, which were also tender for the auctioned manuscript of Toscanini's orchestration of *The Star-Spangled Banner*. The sum of \$11,000,000 was raised.

The performance of the Tchaikovsky B flat minor Concerto on that occasion must have left among the listeners memories extraordinarily vivid, for three years ago efforts were begun to resurrect a recording of it, even though a version of the same work by the same artists, made under favorable studio conditions, was in the catalogue.

Both Toscanini and Horowitz were enthusiastic about the 1943 performance, after hearing some of the lacquers made of it, but they felt that no recording could be prepared that would be sonically good enough for public release. RCA Victor rounded up between fifty and seventy-five sources—lacquers made by NBC, Victor, Toscanini's son Walter, and listeners to the broadcast. The best of these were transferred to tapes, the most acceptable portions

of which were cut and spliced to produce a tape of the whole performance. This, in turn, the engineers worked on to improve the poor, dated sound. Finally, a test pressing was achieved that won the approval—mildly qualified in Toscanini's case—of the persons involved.

At last available to the public, the result seems worth all the effort expended, for this is Horowitz at his best in some of the most hair-raising piano playing on records. The excitement of his performance was to be expected, in view of its presence in the previously released recording of this concerto, but not in its present context. Here is a much more musical interpretation. Except for a few uneasy moments in the last movement, there never seem to be any passages where Horowitz, however incredibly fast he is playing, is not in complete control of the music. He may ride on top of the notes and rhythms at breakneck speed, but without ever jumping the gun on initial and final accents as he often does. The opening chords are as clangorous as ever, but they are triumphantly, not nervously, paced. The octave runs still erupt like pistol shots—and

there is nothing quite like them in all piano recordings—but there is a superb rhythmic precision, too. The first-movement cadenza, whether steel-hard or tonally melting, has line and organization. Those lovely legatos and staccatos of the slow movement float serenely in time, broken dramatically by a diabolically mischievous scherzo section.

One might say that Toscanini is at his best here, too, only once not holding his own with the soloist in the whiplash tempos. Even though the sound of the orchestra is muffled and dull, it is miraculously listenable; and if much of the surface noise has not been eliminated, still, the Toscanini way, strong and tight, comes through clearly. In the end, though, it is the Horowitz wizardry—and his piano is recorded well out in front—that makes this a uniquely re-created experience.

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

Vladimir Horowitz, piano; NBC Symphony Orchestra. Arturo Toscanini, cond.
• RCA Victor LM 2319. LP. \$4.98.



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MOZART Symphony No. 41 ("Jupiter"); Symphony No. 39. London Symphony, Schmidt-Isserstedt. SR 90184

TCHAIKOVSKY March Slav; Francesca da Rimini; Waltz and Polonaise from "Eugen Onegin." Minneapolis Symphony, Dorati. SR 90201

HANDS ACROSS THE SEA. Eastman Wind Ensemble, Fennell. SR 90207

SESSIONS The Black Maskers; McPHEE Tabuh-Tabuhan. Eastman-Rochester Orchestra, Hanson. SR 90103

DVOŘÁK Slavonic Dances, Opp. 46 and 72; SMETANA Excerpts from "The Bartered Bride." Minneapolis Symphony, Dorati. SR 2-9007

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CLASSICAL

BACH: Concertos for Organ, after Vivaldi: in A minor, S. 593; in C, S. 594; in D minor, S. 596

Robert Noehren, organ.

• • URANIA USD 1018. SD. \$5.95.

The C major Concerto, based on Vivaldi's Op. 7, Bk. II, No. 5, seems to be new to microgroove, and all three transcriptions are now made available in stereo for the first time. Noehren—again at the Beckerath organ in Cleveland, as in his other recent Bach recordings for Urania—chooses convincing tempos. In the first movement of S. 593 the top voice is not always clearly registered, but elsewhere the choice of stops is effective and, in the slow movements of S. 593 and 594, poetic. Noehren enlivens the finale of the latter work by using the unwritten dotted rhythms of baroque practice. It is a work that can stand all the enlivening it gets. The sound is very fine on the first side, somewhat ragged on the second, whether owing to the use of certain stops or to the recording I could not tell. N.B.

BACH: St. Matthew Passion

Irmgard Seefried, soprano; Herta Töpfer, contralto; Ernst Häfliger, tenor; Dietrich Fischer-Dieskau, bass; Keith Engen, bass; Max Pröbstl, bass; Munich Bach Chorus and Orchestra, Karl Richter, cond.

• ARCHIVE ARC 3125/8. Four LP. \$23.92.

• • ARCHIVE ARC 73125/8. Four SD. \$27.92.

There are some very fine things in the present album, the first stereo recording of the *St. Matthew*. Three of the soloists are so good that if the other elements of the performance were on the same level, this would be by far the best version recorded. Häfliger handles the high tessitura of his role effortlessly and without resorting to falsetto. Unlike some other Evangelists on records, he sings the rec-



Seefried: her Bach a joy to hear.

itative with flexible rhythm and changes mood as the scenes in the Gospel change. Seefried is a joy to hear. She uses her pure and steady voice with an assurance that inspires complete confidence. Completing this trio of topnotch artists is Fischer-Dieskau, who sings with beauty and accuracy. He, too, alters his style to fit the feeling to be expressed—for example, adoration in "Gerne will ich mich bequemen" as contrasted with defiance in "Gibt mir meinem Jesum wieder." But the other two important solo parts are unfortunately performed in less praiseworthy fashion. Both of the voices in question are not unpleasant in quality, but both are tremulous; they move from pitch area to pitch area, rather than from pitch center to pitch center.

More serious is the conductor's general lack of drive and intensity. Except towards the very end, there is little indication that a great drama is being enacted, little trace of the warm compassion with which Bach filled the contemplative portions of the work. Too much of the performance, including many of the choral sections, is neutral in tone—careful and often well-balanced note reading.

As for the sound, stereo adds considerably to the effectiveness of the recording, despite some distortion in a few choral passages. In the sections for double chorus, it does not seem that the obvious separation has been made consistently; but it is sometimes hard to tell, because of the complexity of the writing and the close interweaving of the two choirs. There is no question about the advantages of stereo, however, in the opening movement when the second chorus interjects its one-word questions and the boys' choir crowns the whole grand structure with its chorale. Especially striking, too, is the mocking sound of the flutes in the outbursts of the crowd in Part II. Nevertheless, I prefer the monophonic, but in many sections more searching and moving, recording by Scherchen on Westminster. N.B.

BACH: "The Young Bach"

Preludes and Fugues: in G minor, S. 535; in G, S. 550. Fugues: in G, S. 576; in B minor, on a Theme by Corelli, S. 579; in C minor, on a Theme by Legrenzi, S. 574; in G (à la Gigue), S. 577. Fantasia con imitazione in B minor, S. 563; Fantasia in G, S. 571.

Robert Noehren, organ.

• URANIA UR 8020. LP. \$3.98.

• • URANIA USD 1012. SD. \$5.95.

This disc, entitled "The Young Bach," includes four works not otherwise available on records, as far as I can discover—S. 563, 571, 576, and 579. The most interesting of these, to me, are the B minor Fantasia with its solemn, dancelike "Imitatio" and the C major Fantasy. Even though the authenticity of the latter has been questioned, its Adagio strikes me as having the highest expressive content to be found in the "new" pieces. All the works are ably played by Noehren on the fine new Beckerath organ in Trinity Evangelical Lutheran Church in Cleveland. N.B.

BARTOK: Two Rumanian Dances, Op. 8a—See Kodály: Dances from Galantia; Dances from Marosszék.

BAX: The Garden of Fand—See Vaughan Williams: Symphony No. 8, in D minor.

BEETHOVEN: Concerto for Piano and Orchestra, No. 4, in G, Op. 58

†Mozart: *Concerto for Piano and Orchestra, No. 25, in C, K. 503*

Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond.

• EPIC LC 3574. LP. \$4.98.

• • EPIC BC 1025. SD. \$5.98.

This is one of the finest Fourths in the catalogue, demonstrating that Fleisher is among the few contemporary pianists who can approximate the great performance of his teacher, Artur Schnabel. To say only this, however, would fail to do justice to Fleisher's own individual contribution to the performance, which is as important as anything he received from his illustrious master. In the Mozart, the superb work Tovey chose to illustrate the classic concerto form, Fleisher's interpretative ideas lead at times to excess delicacy, but such moments of diminished force are, fortunately, in the minority.

Szell provides in both instances a strong, sensitive, and stylistically impeccable accompaniment. The sound is extremely good, with the stereo recommended. It might also be noted that, compared with competing editions of the Beethoven, this unusually full record is a particularly good buy. R.C.M.

BEETHOVEN: Sonata for Piano, in F minor, Op. 57 ("Appassionata")

†Liszt: *Sonata for Piano, in B minor*

Stanley Hummel, piano.

• ERSTA 1010. LP. \$4.98.

Stanley Hummel's performance of the *Appassionata* is an agreeably arresting one. If he injects his own individuality into the music, it is because he has something personal to say about it. Forceful accents, boldly outlined melodies, rubatos, strong contrasts in loudness and speed, dry or steely tones—all of these devices are used to point up the work's great dramatic tensions and power. Yet Mr. Hummel's approach never seems excessive or idiosyncratic; it is always absorbing and almost always plausible. If these ideas were ever contained in a framework as spacious as its present elements are taut, the performance would be very great indeed.

The pianist brings the same qualities to bear on the Liszt sonata. Here again are fascinating, arguable phrase groupings and stresses and what seems to me a skimming on the grandiose climaxes. But one follows the performance with intense interest, noting details that illuminate fresh facets of this much-played music.

The recording of the piano is sharply

Continued on page 82

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TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23—Eugene Istomin, Piano, The Philadelphia Orch., Eugene Ormandy, Cond.
ML 5399 MS 6079 (stereo)

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BRITTEN: Young Person's Guide, Op. 34 • **PROKOFIEV:** Peter and the Wolf, Op. 67, Cyril Ritchard, Narrator; The Philadelphia Orch., Eugene Ormandy, Cond. MS 6027 (stereo)

TCHAIKOVSKY: 1812 Overture, Op. 49 • **BORODIN:** Potopstian Dances: In the Steppes of Central Asia • **MOUSSORGSKY:** Night on Bald Mountain—The Philadelphia Orch., Eugene Ormandy, Cond.
ML 5392 MS 6073 (stereo)

DEBUSSY: Afternoon of a Faun; La Mer • **RAVEL:** Daphnis and Chloe Suite No. 2—The Philadelphia Orch., Eugene Ormandy, Cond.
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LISZT: Harmonies du soir • **SCHUBERT:** Moment Musical in C Major, Op. 94, No. 1; Impromptu in E-flat Major, Op. 90, No. 2; Impromptu in A-flat Major, Op. 90, No. 4—Sviatoslav Richter, Piano. ML 5396



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realistic, but there is some slight surface noise. R.E.

BEETHOVEN: Symphony No. 4, in B flat, Op. 60

Hamburg State Philharmonic Orchestra, Joseph Keilberth, cond.
• • TELEFUNKEN TCS 18024. SD. \$2.98.

Keilberth's stereo Fourth provides an unusually attractive edition at a bargain price. His is a vigorous performance that yet gives appropriate value to nuances and brings out the essentially lyric nature of the themes. The recording projects the choir of a large orchestra with sonic force. R.C.M.

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

Vienna Philharmonic Orchestra, Pierre Monteux, cond.
• RCA Victor LM 2316. LP. \$4.98.
• • RCA Victor LSC 2316. SD. \$5.98.

Throughout this performance one encounters a stiff, graceless quality, which I hesitate to blame on either Monteux or the Vienna orchestra, but which serves to make their combined efforts considerably less rewarding than such recent editions as the Walter or Klemperer. Combined with subdued registration, in which the winds—although tolerably distinct—are plainly some distance from the microphones, the net effect is of a reading that comes alive for some fine moments (the end of the slow movement, for example), but on the whole is something of a disappointment. R.C.M.

BEETHOVEN: Symphonies (complete)

Emelia Cundari, soprano; Nell Rankin, mezzo; Albert da Costa, tenor; William Wilderman, bass; Westminster Symphonic Choir, Warren Martin, cond. (in No. 9). Columbia Symphony Orchestra, Bruno Walter, cond.
• COLUMBIA ML D7L 265 Seven LP. \$34.98.
• • COLUMBIA MS D7S 610. Seven SD. \$41.98.

For review of this album, see p. 75.

BENJAMIN: Concerto quasi una Fantasia, for Piano and Orchestra; Concertino for Piano and Orchestra

Lamar Crowson, piano; London Symphony Orchestra, Arthur Benjamin, cond.
• • EVEREST SDBR 3020. SD. \$5.95.

Both these works are very superficial, but neither pretends to be anything else, and both are very skillfully put together. The Concertino, written in 1926 and full of the jazz of that era, is especially entertaining. Performances seem to be excellent, and recording leaves nothing to be desired. A.F.

BLITZSTEIN: Regina

Brenda Lewis (s), Helen Strine (s), Elizabeth Carron (s), Carol Brice (c), Loren Driscoll (t), Ernest McChesney (t);



Copland in a mood of lyricism.

George Irving (b), Emile Renan (b), Andrew Frierson (b), Joshua Hecht (bs); Chorus and Orchestra of the New York City Opera Company, Samuel Krachmalnick, cond.

• • COLUMBIA O3S 202. Three SD. \$17.98.

Lillian Hellman's play, *The Little Foxes*, on which Marc Blitzstein based his libretto, is certainly good theatre; and its central character, Regina Giddens, the Southern lady who sacrifices her husband, her daughter, and everyone else to her passion for money, is surely one of the most memorable bitches of the modern stage. Brenda Lewis throws herself into the role for all she is worth, and she is worth a great deal to anybody's company, dramatic or musical. But the score is simply one long, drawn-out cliché. Perhaps the opera was effective in live performance. Hearing it on records is another matter. It creaks with the most obvious of musico-dramatic devices, pours on Southern color (Hollywood style) by the barrel, and kitsch by the truckload. It is poor enough as commercial theatre, but as a production underwritten by two foundations (the Koussevitzky Music Foundation sponsored the recording) it is nothing short of a disaster.

As previously indicated, Miss Lewis dominates the proceedings, but she is ably if not brilliantly seconded by the rest of the cast. The recording, except for some rumble and scratch here and there, is good. A.F.

BLOW: Mark How the Lark and Linnet Sing ("Ode on the Death of Henry Purcell")—See Purcell: Welcome to All the Pleasures.

BRAHMS: Two Rhapsodies, Op. 79; Three Intermezzos, Op. 117; Fantasias, Op. 116

Joerg Demus, piano.
• WESTMINSTER XWN 18802. LP. \$4.98.

This disc contains many indications that Demus understands Brahms and that in ten years from now he will play these piano pieces very well. But right now he

needs much more discipline, as the dropped notes in the triplet figurations of the B minor Rhapsody alone demonstrate. Details elsewhere are also careless. Demus even accents the first note of the E flat Intermezzo, throwing the rhythm entirely off (it should be an unaccented upbeat). The recorded sound suffers from crackling surfaces. H.C.S.

BUTTERWORTH: A Shropshire Lad—See Vaughan Williams: Symphony No. 8, in D minor.

COPLAND: Symphony No. 3

London Symphony Orchestra, Aaron Copland, cond.
• • EVEREST SDBR 3018. SD. \$5.95.

Copland composed his third symphony not long after *Appalachian Spring*, and it strongly resembles that famous work in the luminous quality of its orchestration, the richly melodious flow of its ideas, and the mood of lofty, restrained lyricism that underlies the whole. It differs from *Appalachian Spring* in being a symphony rather than a dance score: i.e., its structure is tighter, its forms have more impact, and its finale is a truly heroic summation in the great line of Beethoven and Brahms. The performance is very beautiful and so is the recording. A.F.

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

Ludwig Hoelscher, cello; Hamburg State Philharmonic Orchestra, Joseph Keilberth, cond.
• • TELEFUNKEN TCS 18022. SD. \$2.98.

The Dvořák Cello Concerto has never been wanting for good monophonic performances; now it looks as if the same optimum conditions are to prevail in stereo. Already Starker and Rostropovich are represented by excellent discs of this work. Hoelscher gives them close competition with his big-toned, noble account. The soloist's only slip from grace comes near the very end of the work, where there are a few bars of faulty intonation. Otherwise, it is a most commendable presentation, well supported by Keilberth and the orchestra, well engineered for stereo, and irresistibly priced. P.A.

DVORAK: Slavonic Dances: Op. 46: Nos. 1, 3, 4, 6, and 8; Op. 72: No. 1, 2, 4, 7, and 8

Bamberg Symphony Orchestra, Joseph Keilberth, cond.
• • TELEFUNKEN TCS 18015. SD. \$2.98.

Ten of the sixteen *Slavonic Dances* are presented in big, broad, exuberant readings by a first-rate conductor and orchestra. There may be more spice and Slavic spirit in the recordings by such men as Talich, Szell, Rodzinski, and Dorati, all available only monophonically; but few of them can match the fidelity of the

Continued on page 84

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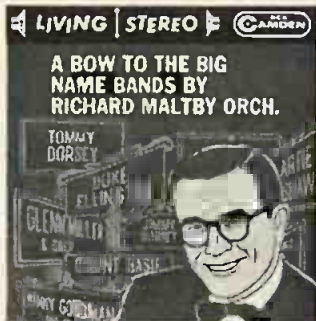
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sound here, splendidly spread in stereo. Furthermore, the disc is a real bargain. P.A.

DVORAK: Symphony No. 5, in E minor, Op. 95 ("From the New World")

Cleveland Orchestra, George Szell, cond.
• Epic LC 3575. LP. \$4.98.
• • Epic BC 1026. SD. \$5.98.

Over the years, both in concert and on records, Szell has shown a particular ability to interpret the music of Dvořák. Whereas this conductor may be considered by some listeners to be a trifle cold and overprecise in his treatment of certain works, his Dvořák interpretations seem to show a real affection for that composer's work. Precision there is aplenty in this *New World*, but it is always coupled with glowing intensity and a fine flexibility of phrasing. Szell handles the familiar Largo with extreme tenderness, while elsewhere he allows every lyrical passage to sing expansively. This forms a striking and effective contrast to the other sections of the music, where the playing has snap and brilliance. Just as clear as the Cleveland Orchestra's playing is the fine reproduction. P.A.

ELWELL: Concert Suite for Violin and Orchestra
Stevens: Sinfonia Breve

Sidney Harth, violin (in the Elwell); Louisville Orchestra, Robert Whitney, cond.
• LOUISVILLE LOU 593. LP. Available on special order only.

Although Herbert Elwell of Cleveland and Halsey Stevens of Los Angeles must stand high on anyone's list of contemporary composers, Elwell has never previously been recorded and Stevens is represented mainly by an earlier Louisville release of a work called *Triskelion*.

Triskelion is one of the most remarkable pieces in the remarkable series commissioned by the Louisville Orchestra, but the *Sinfonia Breve* runs it a close second. It is exactly what its title implies



Gomems Kolischer

Oberlin: Handel beautifully spun out.

—that is to say, a short piece of truly symphonic character. It has the size, thrust, largeness of gesture, and dramatic complexity that one associates with the symphony, but it is all boiled down to essentials in a most admirable style.

The work of Elwell on the other side is much lighter in its implications. As Elwell tells us in his notes, Sidney Harth, concertmaster of the Louisville Orchestra, was once a student of his, and the suite was written with Harth in mind, as a tribute to his ability and in affectionate remembrance. It has a genial, flowing, lyrical quality which is extremely attractive. It also has a tremendous lot for the violin to do, and Harth does it admirably. The recording of the solo violin is wiry; otherwise the engineering is first-class, as is the interpretation. A.F.

FAURE: Quartet for Piano and Strings, No. 1, in C minor, Op. 15—See Martinu: Quartet for Piano and Strings (1942).

FRANCK: Variations symphoniques—See Lalo: Concerto for Piano and Orchestra, in F minor.

GRIEG: Peer Gynt; Suite No. 1—See Tchaikovsky: Swan Lake, Op. 20: Suite.

HANDEL: Arias

Russell Oberlin, countertenor; Baroque Chamber Orchestra, Thomas Dunn, cond.
• DECCA DL 9407. LP. \$4.98.
• • DECCA DL 79407. SD. \$5.98.

Russell Oberlin's exquisite singing in the Leonard Bernstein recording of *Messiah* announced an important addition to the tiny company of modern singers capable of dealing with Handel, and this disc confirms the fact. Of its eight arias, two are from *Messiah* ("But who may abide" and "How beautiful are the feet"), two from *Israel in Egypt* ("This land brought forth frogs" and "Thou shalt bring them in"), two from *Rodelinda* ("Vivi, tiranno!" and "Dove sei"), and one each from *Muzio Scevola* ("Ah dolce nome!") and *Radamisto* ("Ombra cara"). The countertenor voice, to judge by available recordings, does not have a broad range of color, and Oberlin's does not seem well suited to "This land" and "Vivi, tiranno!" heroic arias that require a voice pealing forth like a trumpet. But in the others—all of a lyric nature—Handel's long lines are beautifully spun out in Oberlin's vibrant legato. The soaring phrase near the end of "Dove sei" is especially moving.

The sound is good in both versions, the balances somewhat better in the monophonic edition, it seems to me, than in stereo. The harpsichord, for example, can scarcely be heard in the stereo version of the *Messiah* arias, but is clearly audible in the mono. N.B.

HANDEL: Concerti Grossi, Op. 6: No. 4, in A minor; No. 9, in F; No. 10, in D minor

1 Musicl.
• Epic LC 3581. LP. \$4.98.

A fine sense of style combined with playing that is vital, accurate, flexible, and well balanced—characteristics of the Musici at their best—are all displayed here in a rich and resonant recording. The faster movements are not raced through to show off the group's virtuosity; instead, they are taken at moderate speeds and enlivened by musical phrasing, variety in dynamics, and good tone. And the slow ones are sung from the heart. Aside from the opening of the Overture in No. 10, where it seemed to me that the thirty-second-note figures could be tightened up and made more slashing, this disc strikes me as first-class in every respect. N.B.

HAYDN: Quartets for Strings

Vol. I: in B flat, Op. 71, No. 1; in D, Op. 71, No. 2; in C, Op. 74, No. 1. Vol. II: in E flat, Op. 71, No. 3; in E, Op. 74, No. 2; in G minor, Op. 74, No. 3.

Griller String Quartet.

• VANGUARD VRS 1041/42. LP. \$4.98 each.
• • VANGUARD VSD 2033/34. SD. \$5.98 each.

In the present disgraceful state of the catalogue with respect to the Haydn quartets, any new recordings of these works would be welcome. Mercifully, these sets are good ones and deserve respect on that account, even aside from the fact that five of the six works contained are without competition and thereby automatically entitled to attention. Indeed, the fine Op. 71 series is here recorded complete for the first time, although our delight in having it is no less than the satisfaction of having the miraculous Op. 74, No. 3 available once more—and in such a remarkably fine performance.

The Griller quartet seems to possess to an exceptional degree the ability to sense Haydn's desires and project his writing for strings with the vivacity and wide expressive range he intended. There is not a drab moment in either of these sets, and Vanguard ought to go right ahead and have this group record some more Haydn works. There are a lot ahead of them.

The stereo quality is genuine and pleasing, but in both forms the engineering is up to Vanguard's highest standards. R.C.M.

HAYDN: Symphonies No. 98, in D ("Miracle"); No. 104, in D ("London")

Vienna Philharmonic Orchestra, Karl Münchinger, cond.
• • LONDON CS 6080. SD. \$4.98.

Bernstein and Kempe both have stereo editions of No. 104 in the catalogue, and there is a fine tape version by Woldike, still presumably available. Münchinger scores over these three rivals, however, if we are looking for a best buy. His performances of both works (this is the first stereo edition of No. 98 I've heard) are first-rate and stunningly recorded. (Who

Continued on page 86

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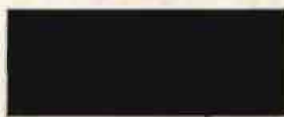
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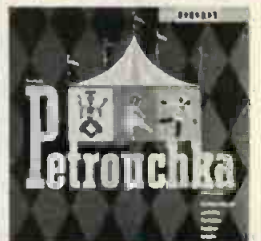
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Vaughan Williams: Job—A Masque for Dancing. Sir Adrian Boult, the London Symphony Orch. LPBR-6019 SDBR-3019*



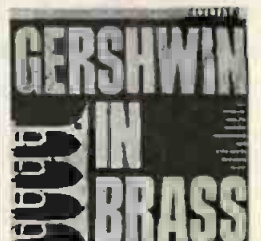
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Shostakovich: Symphony No. 5 in D Major, Op. 47. Leopold Stokowski, the Stadium Symphony of N. Y. LPBR-6010 SDBR-3010*



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said that Haydn doesn't blossom in stereo?) R.C.M.

IRELAND: Concerto for Piano and Orchestra, in E flat—Soc Stravinsky: Capriccio.

KODALY: Dances from Galanta; Dances from Marosszék

†**Bartók: Two Rumanian Dances, Op. 8a**
Philharmonia Hungarica, Antal Dorati, cond.

• • MERCURY SR 90179. SD. \$5.95.

Kodály's *Galanta* and *Marosszék* series add up to an extra large helping of Hungarian dances, but there is nothing cloying about it; thanks to the deftness and refinement of the transcription, the passion

and energy of the performance, and the brilliance of the recording, this disc seems to grow more exciting with each groove. The Bartók dances, originally for piano and recorded here in an orchestration by Leo Weiner, are likewise whipped up to incandescent heat in this remarkable interpretation. A.F.

LALO: Concerto for Piano and Orchestra, in F minor

†**Franck: Variations symphoniques**

Orazio Frugoni, piano; Orchestra of the Vienna Volksoper, Michael Gjelen, cond.

• Vox PL 11220. LP. \$4.98.

• • Vox STPL 11220. SD. \$5.95.

This marks the disc debut of the Lalo Piano Concerto, the only work in this

form by the French composer. It is a pleasantly melodic but very heavy-handed composition that is quite unpianistic. Aside from a few passages with runs, the solo consists mainly of block chords. Both Frugoni and Gjelen, however, might have given a more buoyant delivery of the score, with slightly faster tempos. Even this, though, would not have helped much. It is no accident that Lalo's *Symphonie espagnole* is the only one of his six concertos that has attained any degree of popularity.

Frugoni gives a very stiff, entirely unpoetic account of the Franck, completely without legato, and marred further by inaccurate rhythms in the introduction, and orchestral playing that is just as stiff and not always as cleanly attacked as it could have been.

The piano has a brighter, less wooden, more natural tone quality in stereo, where it is placed quite a bit—but not disconcertingly—to the left. The separation and directionality are excellent. P.A.

LISZT: Les Préludes; Tasso (Lamento e Trionfo)

Philharmonia Orchestra, Constantin Silvestri, cond.

• ANGEL 35636. LP. \$4.98.

• • ANGEL S 35636. SD. \$5.98.

Angel's *enfant-terrible* conductor, who has shocked orthodox ears with the tempo and phrasing idiosyncrasies of his Tchaikovsky, is far less likely to disturb anyone by his better justified eccentricities in Liszt's ultraromantic symphonic poems. Unfortunately, however, even Silvestri's extreme contrasts between languor and bluster aren't enough to restore fresh dramatic excitement to the *Préludes*; and although his sometimes brooding, sometimes pompously jubilant *Tasso* is far more effective, the music itself remains largely of historical interest. In fact the present release is most notable for the Philharmonia's beautifully colored playing, the full richness of which is captured only in the lower-level, superbly broad-spread, and atmospherically authentic stereophonic version. R.D.D.

LISZT: Sonata for Piano, in B minor—

See Beethoven: *Sonata for Piano, No. 23, in F minor, Op. 57* ("Appassionata").

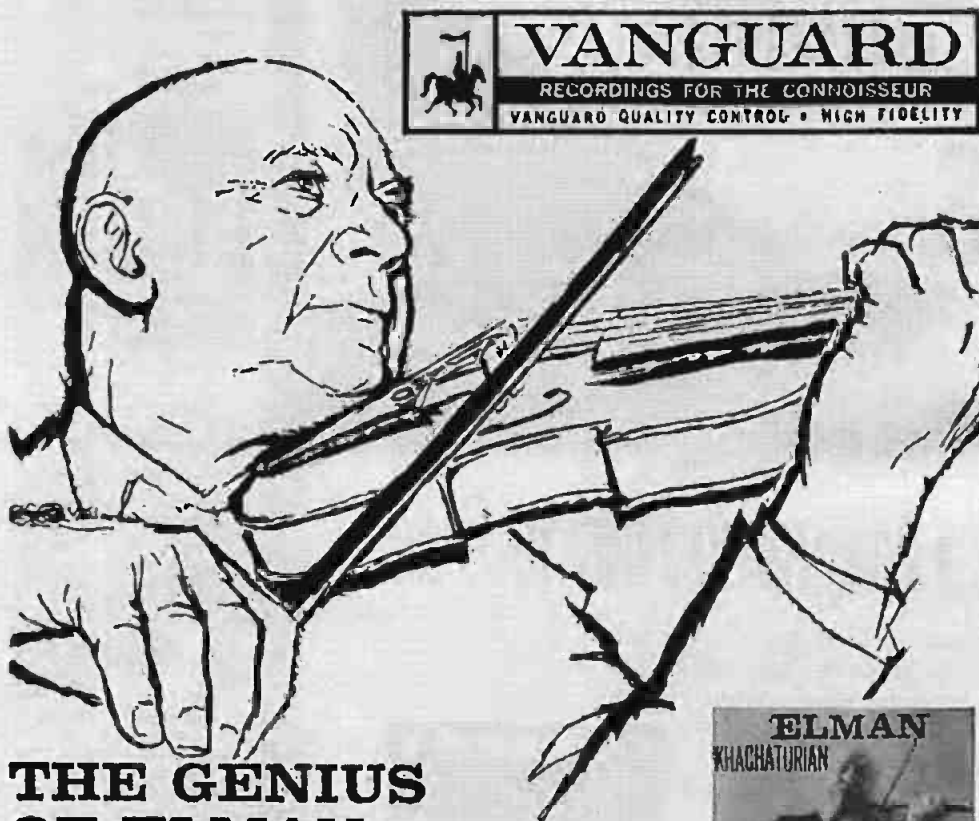
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Edith Farnadi, piano.

• WESTMINSTER XWN 18828. LP. \$4.98.

Even so staunch a Lisztian as I am has to hoggle at these transcriptions. They were exciting in their day; but that day has long since passed, and some of the entries that Farnadi plays can well reduce the listener to giggles or, worse, abject bore-



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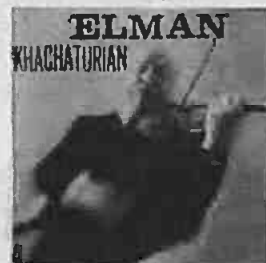
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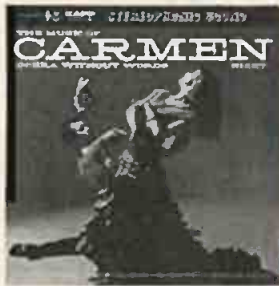
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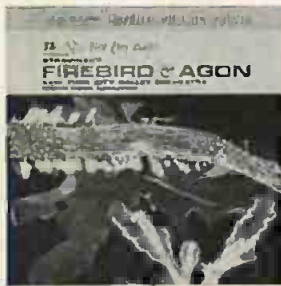
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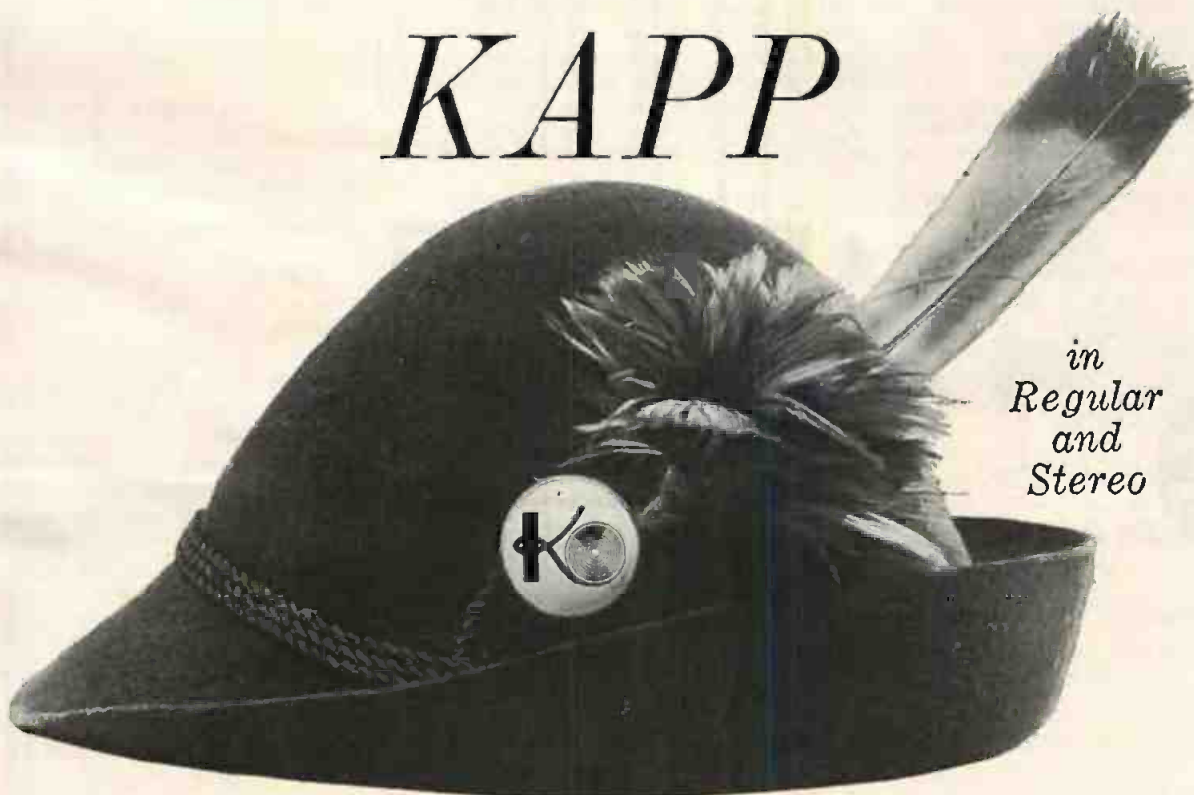


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dom. There is some fun in the *Rigoletto* paraphrase, and the *Spinning Song* has its moments; otherwise, the music is as faded as the smile of an aged demimondaine. Farnadi tackles the music with spirit and imposing technical command, and she generates considerable technical flurry. Little else can be said. The title on the record is "Operatic Hi-Fireworks." Somebody must have spent sleepless nights thinking that one up. H.C.S.

MARTINU: *Quartet for Piano and Strings (1942)*

†Fauré: *Quartet for Piano and Strings, No. 1, in C minor, Op. 15*

Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello; Mieczyslaw Horszowski, piano.

• COLUMBIA ML 5343. LP. \$4.98.

The late Bohuslav Martinu was one of the problem children of modern music. Prolific, experienced, a fine craftsman, widely respected, he nevertheless possessed no style of his own. Utter the name of any other equally celebrated composer of his generation—Copland, Prokofiev, Villa Lobos, Milhaud, Sessions—and a distinct musical personality is conjured up. Utter the name of Martinu, and nothing in particular happens. Nevertheless this piano quartet is a work of high quality—vigorous, rich in sonority and texture, vivid and brilliant in its rhythms. It provides an excellent foil to the sweetness of the Fauré on the other side.

Fauré did have a musical personality of his own, although in the early expression thereof which appears on this record it can easily be confused with that of Chamade. Fortunately, the performers involved know the difference; they give the sweetness of the music its due, but do not wallow in it, and their interpretation as a whole is in the classic spirit for which Fauré perennially stood. The recording is excellent. A.F.

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

†Prokofiev: *Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63*

Jascha Heifetz, violin; Boston Symphony Orchestra, Charles Munch, cond.

• RCA Victor LM 2314. LP. \$4.98.

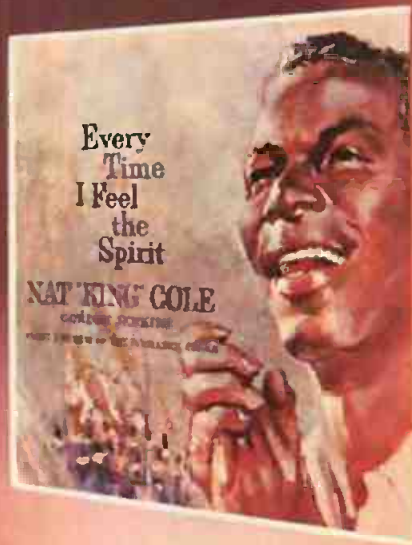
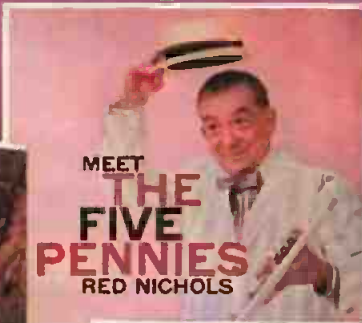
• RCA Victor LSC 2314. SD. \$5.98.

"Heifetz has always been a gold-plated investment for the listener," writes Joseph Wechsberg in the notes accompanying this disc; "no matter what happened to others, he would pay off his regular dividends." This may be a chill way of putting it, for Heifetz is one of the warmest fiddlers the world has ever known. Still, it does describe the reliable perfection of his performances. The present record is documentary evidence.

Ten years ago, Heifetz recorded the Mendelssohn Concerto with Sir Thomas Beecham and the Royal Philharmonic Orchestra. Ten years before that, he made the Prokofiev Second Concerto on 78-

Continued on page 91

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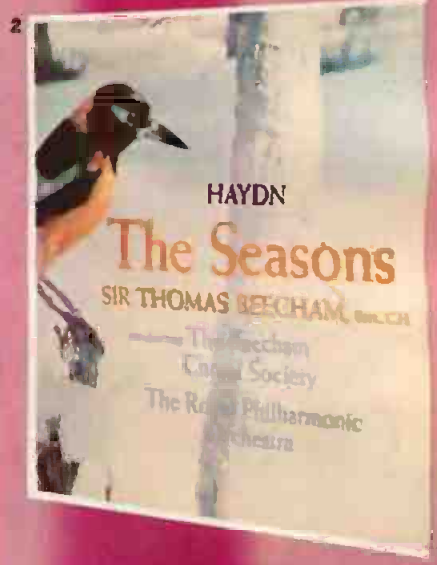
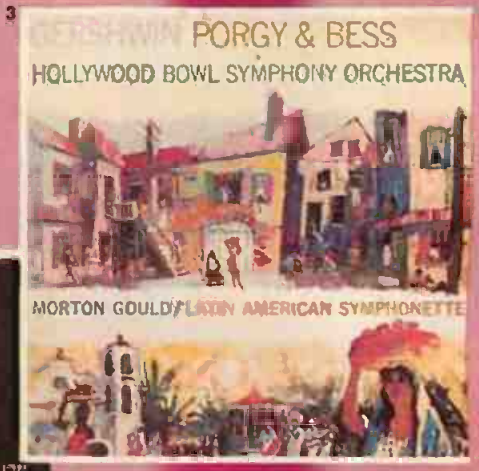
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rpm discs with Serge Koussevitzky and the Boston Symphony. (The latter was later reissued on an LP in RCA Victor's famous LCT series.) Both of these were sterling performances. The many lyrical passages in both concertos proved ideal vehicles for the silken Heifetz tone; and the faster sections of the Mendelssohn fairly danced under his fingers, and bow, while those in the Prokofiev, often hacked out by other violinists, emerged with technical and tonal perfection.

This master fiddler's technique and tone could not be improved, but the technique and tone of sound reproduction have taken vast strides. It was high time, therefore, that Heifetz should recommit these two concertos to discs. After listening to these new records, one can only conclude that Mr. Wechsberg is right; Heifetz is still paying off rich dividends. Some may find portions of his Mendelssohn just a trifle glib, but there is no gainsaying the lustrous beauty of his delivery. As for the Prokofiev, its livelier moments are more spirited, more incisive than ever, while the lyrical passages are a perfect delight. Munch and the Bostonians have provided firm, well-balanced support for both works.

The monophonic recording is eminently clear, with the soloist nicely set off from the orchestra. In the two-channel version, the stereo effects are not very pronounced, though they are adequate. I did, however, occasionally find the solo violin wandering from just left of center over to the right of the aural stage. Victor's new static-free surfaces paid off with absolute quiet. P.A.

MOORE: *The Ballad of Baby Doe*

Beverly Sills (s), Baby Doe; Frances Bible (ms), Augusta Tabor; Beatrice Krebs (c), Mama McCourt; Walter Cassel (b), Horace Tabor; Joshua Hecht (bs), William Jennings Bryan; *et al.* New York City Opera Orchestra and Chorus, Emerson Buckley, cond.

• M-G-M 3 GC-1. Three LP. \$14.94.

The New York City Opera/Ford Foundation project to set American opera on its feet has succeeded so far in introducing two works into the year-round City Center repertory: Carlisle Floyd's *Susannah* and Douglas Moore's *The Ballad of Baby Doe*. Now, thanks to the Koussevitzky Music Foundation, the latter is the first of these to be recorded.

Among the reasons for the popularity of *Baby Doe* must be accounted its very strong plot material. A librettist could hardly ask for a better tale than that of the legendary H. A. W. Tabor, the Vermont stonemason who kicked over the traces and struck it rich in the Colorado silver mines; who abandoned his wife for the beautiful Baby Doe; who with the defeat of the silver standard lost everything—except the loyalty of Baby Doe. (She was, in fact, so loyal that in 1935, thirty-six years after Tabor's death, she was found frozen on the floor of a cabin by the old Matchless Mine, the worthless lode she had sworn to protect.) Set against the background of the West in the booming 80s and 90s, it's an excit-

ing story, tailored to order for the lyric theatre.

Clearly, both the late John Latouche and Moore felt their subject passionately. If Latouche's libretto is not quite a triumph, that is due, I think, to just one or two miscalculations. One involves an inconsistency in the forms of language used. There are many moments when Latouche hits it precisely right: "Came out to the Western land / Through the Kansas territory / Pick and shovel in my hand / In a search for fame and glory." Here are color, elements of poetry, and rhythmic thrust. But Latouche constructed the opera exactly as he would have constructed a Broadway musical—in a book-and-lyrics form, and between the set numbers (none of the scenes is really through-composed) there are passages of prose dialogue that belong in the mouths of actors, not singers. It is to Moore's eternal credit that he was able to lend some musical shape to lines like: "High protective rates are hurting trade overseas. England, France, and Germany, all are erecting retaliation barriers so that they discriminate against American raw products." Even Moore's considerable talents do not see him through this sort of thing consistently, and from time to time the listener feels that the music has been put together line by line, by way of a dogged solution to problems presented by dialogue with no underlying movement of its own. This approach runs through most of the music for *Augusta*, Tabor's first wife. To her falls the greatest share of the prose dialogue (as well as several "confrontation scenes"—the weakest points in the work); and her one monologue, an improbable piece of self-revelation, fails to provide her with a big lyric moment.

These objections notwithstanding, Latouche's writing is on an infinitely higher plane than that of most Broadway lyricists and contemporary librettists. He makes us care about his leading characters, and he provides Moore with plenty of meaty opportunities. The composer responds with a number of exhilarating melodies. To be sure, there are banal moments, as with the silly tune sung by Tabor and Baby at the end of Act I, Scene IV. But the campaign songs, the working songs, and most of the choruses are invigorating; the writing for Baby Doe herself is consistently lovely, and in the final scene, extremely touching. Tabor is well characterized in the music, and his solo at the conclusion of the gambling scene is imposing.

As New York operagoers know, the City Center production of this work is an excellent one, and the present recording serves to demonstrate how really extraordinary a "second-line" company it is. Beverly Sills's work is no less than remarkable. Her voice is full and fresh, extensive in range, and well handled. She articulates clearly and can float a sustained high tone with the best of them. Walter Cassel is one of the better of the current dramatic baritones; and while his voice sounds somewhat leathery in much of this music, that quality is not altogether inappropriate. Miss Bible's solid mezzo voice and conscientious musician-

ship cannot transform Augusta into a very interesting figure, but Joshua Hecht does a stirring job with the speech allotted to William Jennings Bryan. The smaller parts are sharply played, despite some self-conscious delivery of spoken lines and a misplaced New York accent here and there. Emerson Buckley leads a spirited orchestra, and the fact that the City Center string section is undersized is not apparent on records, though nothing can quite disguise occasional inadequacies of the small chorus.

M-G-M's sound is, unfortunately, rather bad. It is harsh nearly all of the time, and it seems that no one ever quite decided on the matter of perspective—the singers come and go as if being dialed in and out, especially on the first two sides. The booklet contains the complete libretto and a good helping of fascinating historical material, including some wonderful old photographs. C.L.O.

MOZART: *Concerto for Piano and Orchestra, No. 25, in C, K. 503*—See Beethoven: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58.*

MOZART: *Concertos for Piano and Orchestra: No. 27, in B flat, K. 595; No. 17, in G, K. 453*

Alfred Brendel, piano; Orchestra of the Vienna Volksoper, Paul Angerer, cond.

• Vox PL 11260. LP. \$4.98.

• • Vox STLP 511260. SD. \$5.98.

The difference in quality of sound between mono and stereo is rather startling here. In the stereo version, the engineers apparently adopted the simple device of recording piano and winds on one track and strings on the other. The result is extraordinarily fine definition of all the instruments and excellent balance except for a too distant flute. This despite considerable reverberation. In the mono version, however, the winds are neither well defined nor properly balanced. They are sometimes veiled by the piano, and the reverberation causes a blur in which many delightful details are lost.

Mr. Brendel gives a rather good account of himself, especially in the B flat concerto, despite the rather languid first movement. His playing is clean but not dry; if his touch seems hard in one or two passages, he is capable of a singing legato and pearly runs. His phrasing is sensitive without being fussy, and he is bold enough to fill in a few blank spots that Mozart most likely intended the player to fill in. Only K. 595 appears on the stereo disc. N.B.

MOZART: *Don Giovanni*

Teresa Stich-Randall (s), Donna Anna; Suzanne Danco (s), Donna Elvira; Anna Moffo (s), Zerlina; Nicolai Gedda (t), Don Ottavio; Antonio Campo (b), Don Giovanni; Marcello Cortis (bs), Leporello; André Vessières (bs), Masetto; Raffaele Arié (bs), Commendatore. Orchestre de la Société des Concerts du Conservatoire de Paris, Hans Rosbaud, cond.

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This is one of the products of the 1956 Festival in Aix-en-Provence. It must have been a fine experience there, for this is much better than the average summer performance by singers foregathering for a brief period from various parts of the world. In less glamorous surroundings, however, and deprived of the visual aspects of the production as well as of the stimulating air of Provence, the performance reveals traits that offset its attractive qualities.

There is not a bad singer in the lot, nor is there one who is consistently distinguished. The two who, it seems to me, come closest to the latter high estate are Antonio Campo (the Don Giovanni) and Suzanne Danco (the Elvira). Campo's voice is firm, well focused, and has a dark color that reminds one of Pinza, although it is not as rich as Pinza's in his prime. He sounds like a lively and aristocratic Don, if lacking the touch of wildness that belongs to this daemonic hero. Danco tosses off the coloratura passages in "Ah fuggi il traditor" with smooth accuracy and handles the very difficult "Mi tradi quell'alma ingrata" with no suggestion of strain. Stich-Randall (Anna) in her first scene with Ottavio does not convey much shock or grief (and she sounds a little hoity now and then), but in the first-act quartet her singing is at once strong and tender. Her "Non mi dir" is beautiful in its purity and easy flow, but she almost spoils it by her non-legato treatment of the long melisma towards its end. Zerlina should have the effect of soothing lotion on a burn, but Anna Moffo's voice seems too thin and edgy for that. Marcello Cortis' "Madamina" is nicely done; though in eschewing all clownishness he goes a little too far and misses some of the comedy in his role. Gelida sings his two arias acceptably and otherwise does what little he can with his colorless part. André Vessières's Masetto is pleasant-voiced but it too needs more character—for example, more sarcasm in "Hò capito."

Rosbaud's command of the score and of his forces seems complete, and certain weaknesses in balance must be attributed to the recording setup rather than to the conductor. I cannot believe, for example, that a director of Rosbaud's attainments would deliberately keep the cello obbligato so low in "Batti, batti" that it becomes a dim blur, or subordinate the woodwinds in "Il mio tesoro" so much that they seem far away. Two famous effects are lost or vitiated in this recording: the entrance of the trombones in the second finale, instead of striking the listener with their awesome power, is hardly noticeable; and the three orchestras in the first finale are almost impossible to distinguish. The sound in general is resonant and faithful to reality, but there is occasional distortion on the first two discs and at the end of the fourth. The booklet gives the libretto in Italian and French.

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Continued on page 96

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sions available, perhaps the most meritorious is the London set, conducted by N.B. Krips.

MOZART: *Quintet for Horn and Strings, in E flat, K. 407; Quartet for Oboe and Strings, in F, K. 370*

John Barrows, horn; Ray Still, oboe; Fine Arts Quartet.

• • CONCERT-DISC CS 204. SD. \$6.95.

Both of the wind players are absolutely first-class, and the interpretation in general is marked by a praiseworthy effort to avoid the routine. This is particularly successful in the Horn Quintet, but in the Oboe Quartet it tends to get a bit out of hand, with accents and crescendos and diminuendos in almost every measure. The string players seem to be excellent musicians, but the tone of the first violin is only for those who like butter-cream icing on their cake. N.B.

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

Bamberg Symphony Orchestra, Joseph Keilberth, cond.

• • TELEFUNKEN TCS 18013. SD. \$2.98.

The Bamberg Symphony has not before this struck me as a major orchestra, but it is certainly made to sound like one here. The strings are warm, and sing or slash with equal verve; the winds are in tune, clearly audible when they should be, and as agile as Mozart requires. The sound in general is clean, resonant, with a wide dynamic range and no noticeable distortion. Stereo is especially effective in clarifying the frequent contrapuntal passages of K. 504, and in the spaciousness it accords such places as the F minor section of the Andante of K. 543, where a full, rich middle joins the strong top and bottom. The finale of K. 504 is a little hurried, and rather coarse-sounding in the tutti, but otherwise there are no defects to speak of in the performance. While I prefer the greater authority and mellowness of Klemperer's recording of these works, or of Böhm's version of K. 543, the present disc is excellent on almost every count, and consequently a real bargain. N.B.

OFFENBACH: *Gaité Parisienne* (arr. Rosenthal)
†Strauss Family: *Le Beau Danube* (arr. Désormière)

Berlin Radio Symphony Orchestra, Paul Strauss, cond.

• DEUTSCHE GRAMMOPHON DGM 12013. LP. \$4.98.
• DEUTSCHE GRAMMOPHON DGS 712013. SD. \$5.98.

Gaité Parisienne and *Le Beau Danube* are two of the most popular works in the repertoire of the Ballet Russe de Monte Carlo. Thanks to the choreography, created for both by Leonide Massine, as

Continued on page 98

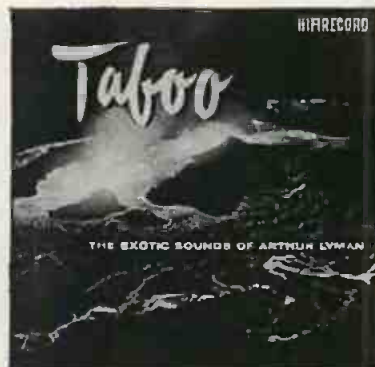
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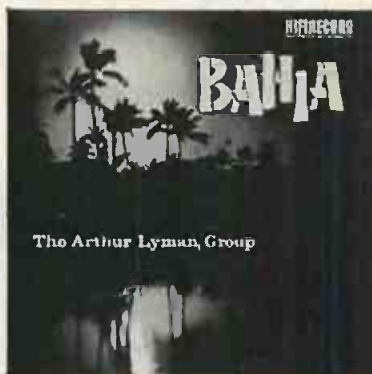
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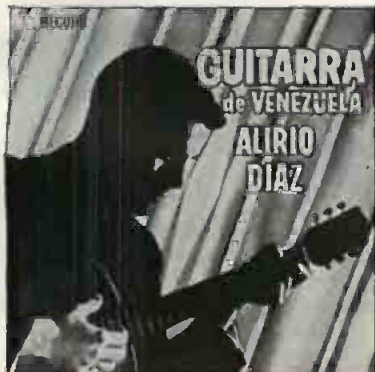
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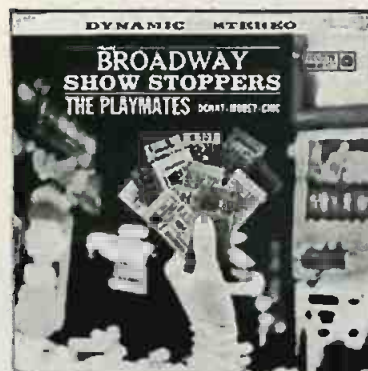
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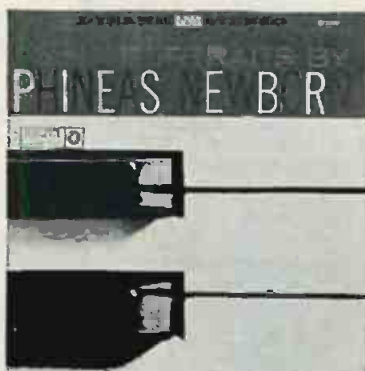
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well as to the lively music, these ballets have an immense appeal both to the eye and the ear. Musically, both of these scores are potpourris: *Gaité Parisienne* is a mélange of Offenbach's operetta music, arranged by Manuel Rosenthal; for *Le Beau Danube*, Roger Désormière drew the score from the waltzes, polkas, galops, and marches of the Strauss family—Johann (Senior and Junior), Josef, and Eduard. Yet another Strauss—Paul, an able and experienced ballet conductor—gives spirited, well-paced readings of both works.

By necessity, *Gaité Parisienne* is slightly abridged here, though this may be the version currently in use by the Ballet Russe. For those who want a complete and slightly more brilliantly recorded version, I recommend the newest Fiedler edition on RCA Victor or Ormandy's on Columbia. The Deutsche Grammophon reproduction is clear and evenly distributed in stereo without being startlingly brilliant. P.A.

PROKOFIEV: Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63
—See Mendelssohn: *Concerto for Violin, in E minor, Op. 64.*

PUCCHINI: Gianni Schicchi

Victoria de los Angeles (s), Lauretta; Lidia Marimpietri (s), Nella; Giuliana Raymond (s), La Cieca; Anna Maria Canali (c), La Veechia; Carlo del Monte (t), Rinuccio; Adelio Zagonara (t), Gherardo; Paolo Caroli (t), Guccio; Tito Gobbi (b), Gianni Schicchi; Fernando Valentini (b), Marco; Virgilio Stoco (b), Pinellino; Paolo Montarsolo (bs), Simone; Saturno Meletti (bs), Betto; Alfredo Mariotti (bs), Spinelloccio and Ser Amantio; Claudio Cornoldi (boy soprano), Gherardino. Orchestra of the Rome Opera House, Gabriele Santini, cond.

- CAPITOL GAR 7179. LP. \$4.98.
- CAPITOL SCAR 7179. SD. \$5.98.

This is a welcome release, inasmuch as the only previous *Gianni Schicchi* of stature is the Cetra recording starring Giuseppe Taddei, now available only on a limited basis. This is also the first *Schicchi* to be produced in stereo, and this gives it a decided edge in the rendition of several passages—e.g., the “*E con le facce rosse*” ensemble following the discovery of the will. Many of the stage effects—thumps, whispers, the crackling of the parchment—are just a bit more vivid in stereo, though I hasten to add that the monophonic version possesses considerable depth and clarity of its own.

I believe that the performance is also somewhat better than Cetra's, though here the superiority of the new release is not clear-cut. From a strictly vocal standpoint, Taddei's rendition of the title role must be accounted better than Gobbi's, but the latter makes up for a lack of tonal warmth and richness with his matured, genuinely funny characterization. His mimicking of Buoso is not merely a long passage in falsetto; Gobbi presents us a thin, toothless, really “old” sound which is far more effective than the stand-

ard buffo noises. De los Angeles' well-focused womanly voice and careful musicianship give Laurotta's music a treatment it all too seldom receives, and Carlo del Monte is a fresh-sounding Rituuccio (though I suspect his voice is on the small side, and he strains it from time to time). The smaller roles are well drawn, but in some cases I would prefer rather more voice and rather less clowning; in this respect, I find the Cetra set more satisfying. A bass named Alfredo Mariotti must be mentioned for his remarkable doubling as Spinelloccio and Amantio di Nicolao—before looking at the cast listing, I had no idea that the same singer was doing both parts. Santini's conducting is vigorous, and he brings precision and unity to the chaotic moments. The booklet contains the libretto in English and Italian, with notes by Edward Greenfield. C.L.O.

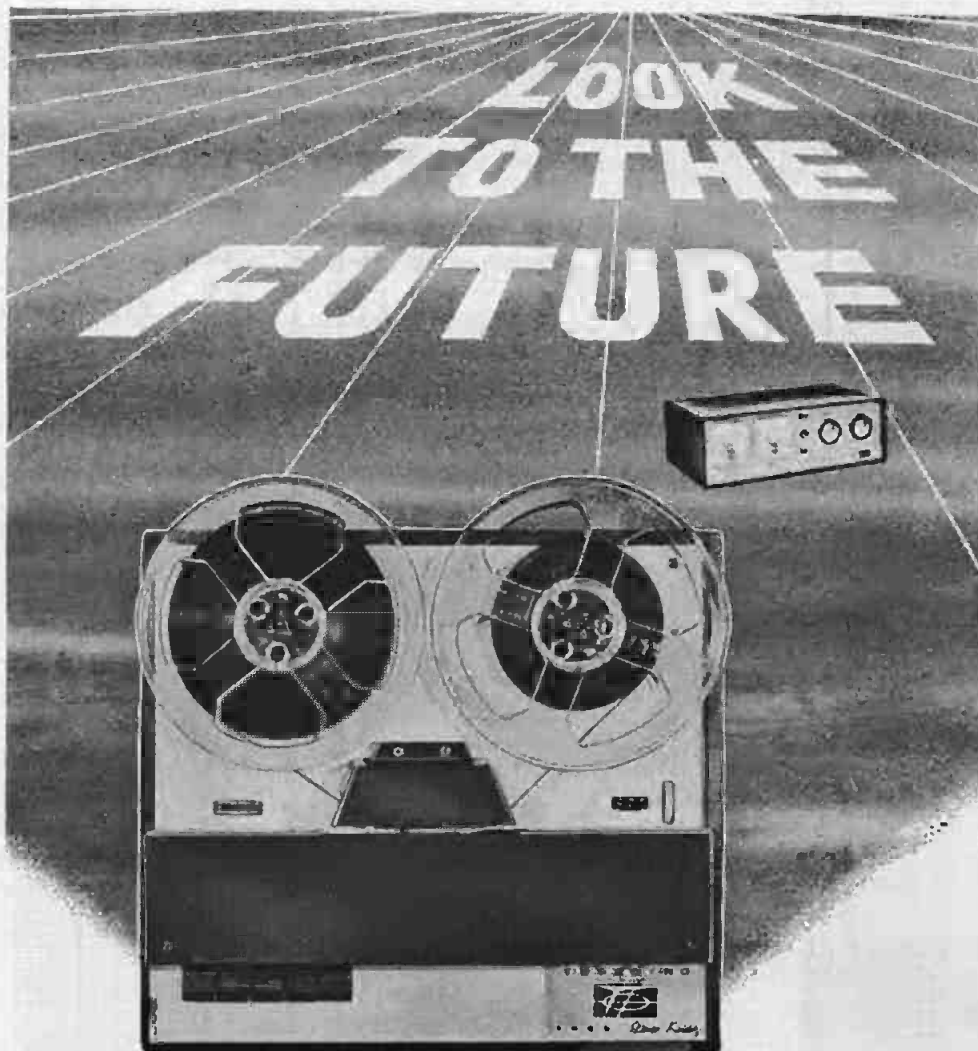
PUCCHINI: *Madama Butterfly*

Martha Angelici (s), *Madama Butterfly*; Jeannine Collard (ms), Suzuki; Albert Lance (t), Pinkerton; Julien Giovanetti (b), Sharpless; *et al.* Chorus and Orchestra of Théâtre National de l'Opéra-Comique; M. Picheran, chorus master; Albert Wolff, cond.
PATHE DTX 225/227. Three LP. \$17.85.

It was with considerable apprehension that I broke open the package of this new import and slapped Side 1 on the turntable. And it is certainly true that this recording presents obstacles to the American listener. *Butterfly* is about as Italian as an opera can get, and here we have it rendered in French by a cast that includes only one singer of international reputation. The enclosed booklet is entirely in French (not a line of the original libretto), the discs are arranged in manual sequence, and—except for the four leading roles—it is impossible to determine which singer fills which part.

But when measured against its competitors (I have not heard the new Tebaldi/Bergonzi version), this release does not stack up badly. The French is not as distracting as one might suppose; and although the entire production is presented in a slightly more restrained fashion than usual, there are those of us who welcome this approach. Angelici is not the most impassioned of Butterflies, but she is a tasteful one in a sound, traditional way, and her full-bodied lyric voice is always ingratiating. Lance is also straightforward; his is a virile, ringing tenor, not sumptuous in quality, but with a good legato line. Since most Pinkertons on current recordings are either elegant and thin-voiced or wide-open and crude, I would as soon listen to M. Lance in French as to his colleagues in the original. Giovanetti seems to be a limited singer, but that can be said of any Sharpless within memory; few roles bring so little reward for so much labor.

Conductor Albert Wolff's well-paced reading, devoid of eccentricity, makes the emotional points without becoming syrupy or frenetic. The sound is clean and full, but I suggest that those who are able to dial out the RIAA characteristic and com-



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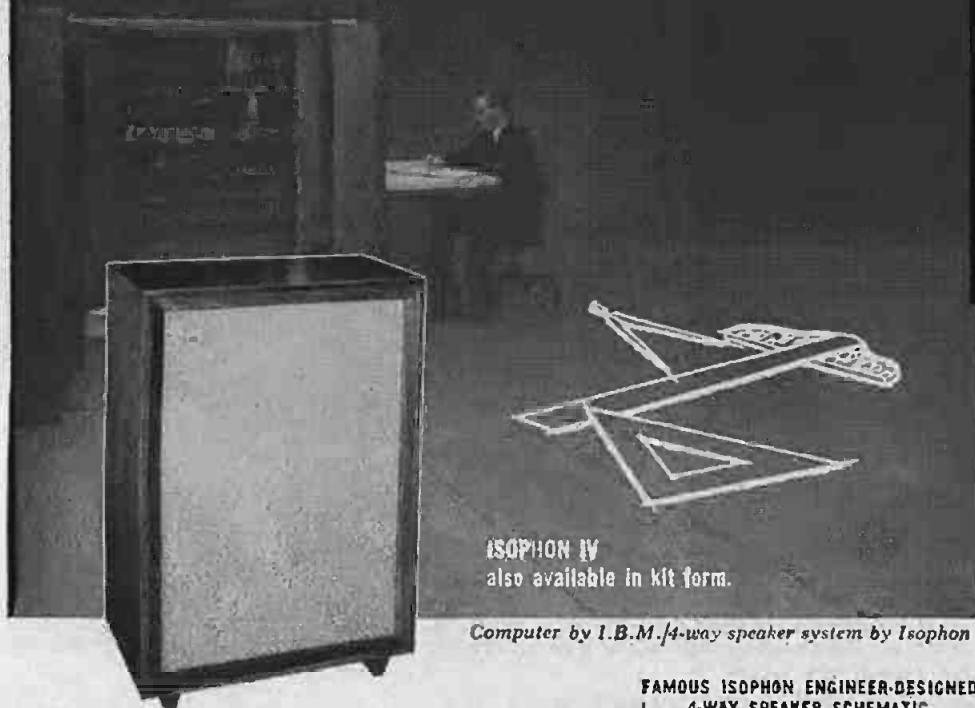
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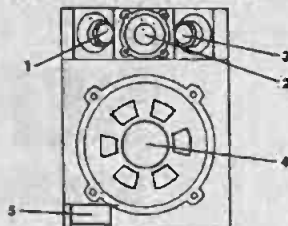
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PURCELL: *Welcome to All the Pleasures* ("Ode on St. Cecilia's Day, 1683")
†**Blow:** *Mark How the Lark and Linnet Sing* ("Ode on the Death of Henry Purcell")

April Cantelo, soprano; Eileen McLoughlin, soprano; Gerald English, tenor; Owen Grundy, baritone; Maurice Bevan, bass; Kalmar Orchestra of London, Alfred Deller, cond. (in the Purcell). Alfred Deller, countertenor; John Whitworth, countertenor; Christopher and Richard Taylor, recorders; Walter Bergmann, harpsichord; Anna Shuttleworth, cello (in the Blow).
• VANGUARD BG 590. LP. \$4.98.
• • VANGUARD BGS 5015. SD. \$5.95.

The Purcell is one of the earliest of his odes written in celebration of St. Cecilia's Day, and is considerably less grand than *Hail, Bright Cecilia*, which dates from nine years later. But although a slighter work, it contains some very expressive music, such as the opening section of the Overture and the tenor solo "Beauty, thou scene of love," with its elaborate improvised harpsichord prelude and poignant ritornel. The lament by Blow for his former pupil, "too soon retir'd/As he too late began," seems a little long, but despite its wan coloring (it is scored for two altos, two recorders, and continuo) it achieves moments of noble pathos, sometimes expressed in elaborate vocal decorations which adorn the melodic line like flowers hung on a marble bust.

The performances sound first-rate, and the recording is clear. There does not seem to be any separation to speak of in the Blow, and even in the Purcell the monophonic version, played through two speakers, sounds practically as good as the stereo. N.B.

RAMEAU: *Platée*

Janine Micheau, Nadine Sautereau, sopranos; Michel Sénéchal, Nicolai Gedda, Jean-Christophe Benoit, tenors; Jacques Jansen, Huc Santana, baritones; Choeurs du Festival d'Aix-en-Provence; Orchestre de la Société des Concerts du Conservatoire de Paris, Hans Rosbaud, cond.
• PATHE DTX 223/4. Two LP. \$11.90.

The stage works of Rameau, of which there are almost thirty, are so meagerly represented on records that it is a pleasure to welcome this fairly complete and well-recorded version of one of them. It is one of his rare comic pieces, though the story is not likely to strike modern listeners as being funny. It concerns *Platée*, an ugly nymph who rules the marshes and who is convinced that no male, whether god or man, can look at her without falling irretrievably in love with her. Jupiter, in order to cure Juno of her chronic jealousy, pretends that he is smitten with *Platée*. He appears to her first in the guise of a donkey, then an owl, and finally in his true form. Their nuptials are interrupted, according to Jupiter's plan,

Continued on page 102



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by Juno, who angrily pulls the bridal veil off Platée and then bursts into laughter when she sees for the first time what her rival looks like. The opera ends with everybody chortling at the poor, foolish nymph.

From the musical point of view there is a good deal of humor in the work. The chorus singing "Quoi, quoi" and sounding like cackling geese, the cuckoo calls accompanying Platée's invocation to the birds, the hee-haws in the orchestra when Jupiter appears as a "quadrupède"—these are some of the most obviously amusing spots. There are others that are more subtle. But what is surprising is the remarkable beauty and the seriousness of much of the music. Thespis' ariette, "Charmant Bacchus," in the Prologue is noble and lovely, Folly's "Aimables jeux" in Act II is quite grave in style. Platée's "Quittez, nymphes" (Act I) has a Handel-like openness and verve, as well as some comical roulades, and the duet for Clarine and a naiad near the end of the same act, "Cesse de tourmenter," is charming, with important oboe and bassoon parts. The numerous dances are delightful; those in Folly's big scene in Act II, especially, are sparkling and varied, with sudden shifts from major to minor and back again.

The performance seems excellent. The whole approach is deadpan—there is no clowning. Rosbaud keeps everything alive. Michel Sénéchal, the Platée (it is one of the jokes in this piece that the nymph is sung by a male voice), sings his role with great skill, attractive quality, and variety of color. Gedda, as Thespis and Mercury, is in good form. The difficult part of Folly is nicely sung by Janine Micheau, who does not, however, have quite the bravura necessary for such an air as "Aux langueurs d'Apollon." Hue Santana does well by the wide-ranging part of Jupiter. There is not a poor performance among any of the solo bit singers. The chorus is rather far back and consequently not clear enough, and in the Prologue its sopranos sound shrill, but it does not have enough to do to constitute a serious drawback. The handsome booklet, which includes the libretto, is in French. N.B.

RAVEL: *Bohéro; La Valse*—See Tchaikovsky: *The Nutcracker, Op. 71: Suite*.

RIMSKY-KORSAKOV: *Capriccio espagnol, Op. 34*—See Tchaikovsky: *Capriccio italien, Op. 45*.

RIMSKY-KORSAKOV: *Scheherazade, Op. 35*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5387. LP. \$4.98.
- • COLUMBIA MS 6069. SD. \$5.98.

Bernstein treats *Scheherazade* as a sensuous experience. The first three movements and the conclusion of the fourth are played in a broad, very expansive style, as the conductor revels in the opulence of the composer's orchestral tapestry. The major portion of the Finale, on the other hand, moves along at a light-

ning clip. The only eccentricity occurs in the second movement, where the trombone solo and its echo in the muted trumpet are stretched way out of shape.

Under the present conductor the Philharmonic sounds far more polished and cohesive than it has in some time, the few rough spots here showing up perhaps mainly in John Corigliano's violin solos, some of which lack the sleekness they should have. For many, this may prove an exciting performance, but I find it concerned rather too much with the trees and not enough with the forest—or perhaps I should say too much with the waves and not enough with the sea. My favorite *Scheherazade*, either in mono-phony or stereo, remains that by Beecham on Angel. Columbia has provided fine transparent reproduction for the monophonic version, enhanced in the stereo edition by considerable directionalism and three-dimensional depth. P.A.

ROSSINI: Overtures

Guillaume Tell; La Scala di seta, Il Signor Bruschino; Il Barbiere di Siviglia; La Cazza ladra; La Cenerentola.

Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2318. LP. \$4.98.
- • RCA VICTOR LSC 2318. SD. \$5.98.

Despite the surprising choice of repertory for a conductor who has recorded only one Rossini overture previously (and that, *Il Signor Bruschino*, a decade ago), I am strongly tempted to rank this program close to if not at the very top of Reiner's discography. Certainly the overtures have never been better recorded, either monophonically or in the even more natural big-hall expansiveness of nonexaggerated stereoism, nor with dynamic ranges that capture as dramatically the notorious Rossinian crescendos and contrasts between very soft and very loud. Yet both the readings and performances themselves are extraordinary too: the former for Reiner's unusually relaxed grace and expressiveness as well as for his customary verve and precision; the latter for the most polished, sweet, and yet zestful playing the Chicagoans have ever achieved on records. Old-time collectors are not likely to abandon their Toscanini and Beecham editions, but even they must acclaim Reiner's disc as the musical peer as well as—by a wide margin—sonic superior of the earlier versions. R.D.D.

SCHUBERT: *Quintet for Piano and Strings in A, Op. 114 ("The Trout")*

Leonard Sorkin, violin; Irving Hmer, viola; George Sopkin, cello; Harold Siegel, double bass; Frank Glazer, piano.

- • CONCERT-DISC CS 206. SD. \$8.95.

Anyone who still doesn't believe that stereo can greatly enhance chamber music recordings should listen to this disc. It is so lifelike that the performers could very well be grouped at the other end of your living room. Each instrument is nicely pinpointed, while the definition

Continued on page 104

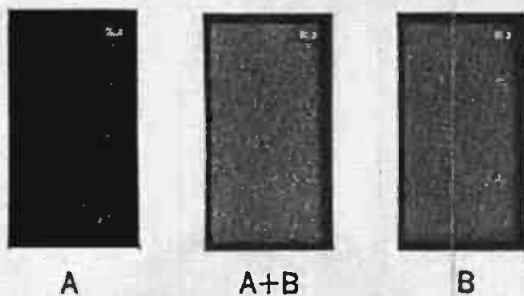
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and presence are well-nigh ideal. From the technical standpoint, so is the performance. But I found the interpretation, though admirably integrated so far as ensemble matters are concerned, somewhat too analytical in its approach. The recent stereo recording by Denis Matthews and members of the Vienna Konzerthaus Quartet on Vanguard, while not as impressive sonically, has more warmth and flexibility of style. P.A.

SCHUBERT: *Symphonies: No. 4, in C minor ("Tragic"); No. 8, in C*

London Symphony Orchestra, Walter Susskind, cond. (in No. 4); Hans Schmidt-Isserstedt, cond. (in No. 6).
• • MERCURY SR 90196. SD. \$5.95.

Here is the first stereo recording of these two early but wonderful Schubert symphonies; and if it were sound alone we were concerned with, this might be a most satisfying disc. The various sections of the orchestra are admirably distributed, and the strings, in particular, have a most realistic quality. But, of course, reproduction isn't everything. Some of the woodwind playing isn't as polished as it might be. And both conductors are inclined to hurry some of the tempos, as in the second movements, marked Andante, which are taken at considerably too fast a pace, with resultant loss of graciousness. In addition, Susskind makes too light of the more dramatic moments in the *Tragic* Symphony.

None of these departures from the

ideal are flagrant crimes, so if you want to enjoy some delightful music in first-rate stereo, you might give this disc a try. But if you are fastidious about your Schubert, better wait until another version comes along. P.A.

SCHUMANN: *Symphony No. 1, in B flat, Op. 38 ("Spring"); Manfred, Op. 115: Overture*

Detroit Symphony Orchestra, Paul Paray, cond.

• • MERCURY SR 90198. SD. \$5.95.

The second stereo edition of the *Spring* Symphony turns out to be much better than the first (Boult's on Westminster). Paray gives a sensible, fairly straightforward reading, yet one that has plenty of Schumannesque glow. Worthy of note is the fact that he plays the second trio of the Scherzo at its proper pace—i.e., at the same tempo as the Scherzo proper—whereas most conductors race through it, thereby spoiling its dignity and relationship to the rest of the movement. His handling of the intensely romantic *Manfred* Overture is less impressive, a rather fast run-through that doesn't take time to sing some of Schumann's most attractive melodies. Mercury's stereo reproduction is excellently distributed, though a little more resonance from Detroit's dry-sounding Ford Auditorium would have been welcome. P.A.

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BRAHMS: *Symphony No. 4 in E Minor, Op. 98; Rhapsody for Contralto, Male Chorus and Orchestra, Op. 53* LC 3563 BC 1019*
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SIBELIUS: *Symphony No. 5, in E flat, Op. 82; Pohjola's Daughter, Op. 49*

BBC Symphony Orchestra, Sir Malcolm Sargent, cond.

• EMI-CAPITOL G 7181. LP. \$4.98.
• • EMI-CAPITOL SG 7181. SD. \$5.98.

As I have remarked in these columns before, Sir Malcolm Sargent has emerged as one of the truly important Sibelius interpreters on records. His latest entry serves to fortify this opinion. There is strength and drama in his interpretation of the Fifth Symphony; and at the same time, there is supreme clarity and transparency that allows all the inner voices to emerge in perfect proportion. The monophonic version ranks with the best Fifties in that category, while the stereo edition, the first in the catalogue, exposes even more freely the symphony's inner workings. Both performance and recording of the symphonic fantasia *Pohjola's Daughter* make it another outstanding job. P.A.

STEVENS: *Sinfonia Breve*—See Elwell: *Concert Suite for Violin and Orchestra*.

STRAUSS FAMILY: *Le Beau Danube* (arr. Désormière)—See Offenbach: *Gaité Parisienne* (arr. Rosenthal).

STRAVINSKY: *Capriccio*
†Ireland: *Concerto for Piano and Orchestra, in E flat*

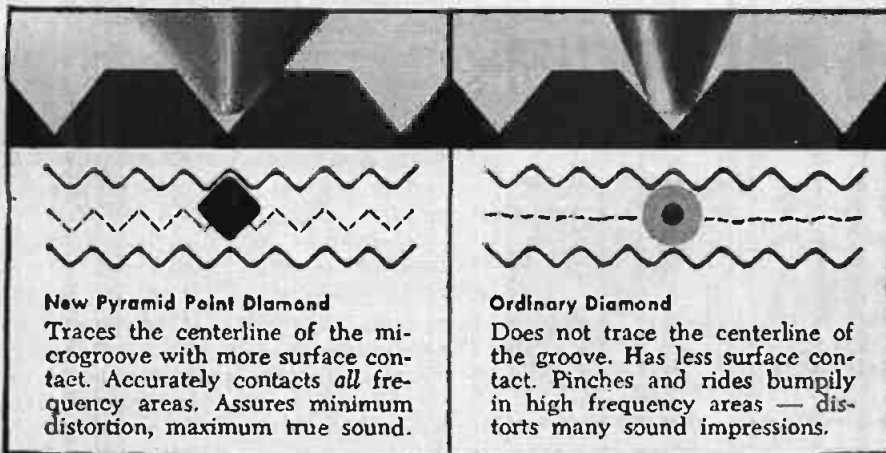
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Colin Horsley, piano; Royal Philharmonic Orchestra, Basil Cameron, cond.
 • EMI-CAPITOL G 7183. LP. \$4.98.
 • • EMI-CAPITOL SG 7183. SD. \$5.98.

This is a queer coupling, but it may help to explain why Stravinsky is Stravinsky—while the English composer, John Ireland, despite many years' experience and a long list of works, is still little known.

The Stravinsky is completely consistent. Every part of the *Capriccio* belongs with every other part, and the whole adds up to a musical needle-shower of the most tonic and exhilarating kind. This is particularly true when the work is superbly played and recorded, as it is here. Ireland's concerto, on the other hand, cannot make up its mind whether to be a

vigorous, rhythmically active piece in the modern style or a lush, romantic affair in the tradition of Rachmaninoff. It succeeds in being neither. A.F.

TCHAIKOVSKY: *Capriccio italien, Op. 45*

†Rimsky-Korsakov: *Capriccio espagnol, Op. 34*

RCA Victor Symphony Orchestra, Kiril Kondrashin, cond.

• RCA VICTOR LM 2323. LP. \$4.98.

• • RCA VICTOR LSC 2323. SD. \$5.98.

Both in performance and engineering, the stereo version of this recording is a real dazzler. To some extent the engineering is the more spectacular element. The *Capriccio italien* opens with a fanfare so

real that it makes the notes hanging in the air seem almost tangible. Throughout, the rest of the orchestral sounds make themselves similarly felt, and you can virtually pinpoint a whole spectrum of tone colors from one speaker to another. The entire ensemble may be going full blast, yet you can pick out the triangle, tambourine, and other percussive instruments really asserting themselves off in one corner. Yet for all the distinctness of timbres, the cumulative effect is one of unity—and overwhelming it is.

The recording would not seem so remarkable, of course, if Mr. Kondrashin did not give the performances so much vitality, breadth, and splendor. Without overstepping the bounds of good taste, he allows the music full rein, making the most of every possible emotional and aural effect. It is a whole-souled presentation, which brings conviction to scores that, by their nature, also profit from the larger-than-life engineering. The only possible flaw is an occasional lack of polish and homogeneity in the orchestra's playing.

The monophonic version conveys the brilliance of Mr. Kondrashin's treatment, but it sounds pallid next to its stereo counterpart. R.E.

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

Vladimir Horowitz, piano; NBC Symphony Orchestra, Arturo Toscanini, cond.
 • RCA VICTOR LM 2319. LP. \$4.98.

For review of this recording, see p. 78.

TCHAIKOVSKY: *The Nutcracker, Op. 71: Orchestral Suite*

†Ravel: *Bolero; La Valse*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• ERIC LC 3585. LP. \$4.98.

The latest recording—how many are there in store?—of the *Nutcracker Suite* offers competition to its predecessors through the fact that the late Eduard van Beinum plays the score straight, without a hint of affectation. You will find neither coyness nor cuteness here: Tchaikovsky is treated to an absolutely dead-pan reading, impersonal and tasteful. What is implicit in the notes is made explicit on the disc—neither more nor less. And the sound is sunny.

The *Bolero* also is delivered without noticeable quirks of personality, and certainly the work balks at any but a down-to-earth re-creation. If fifteen different conductors faithfully play what Ravel has written, they are bound to emerge with identical results, provided the orchestra is up to Ravel's demands. In this respect, Mr. Van Beinum's interpretation is quite on a par with every other first-rate *Bolero* recording, even if it surpasses none of them. *La Valse*, on the other hand, is rather without those glosses of refinement and moments of velvet languor that make for its goose-flesh aspect. But it is, all the same, a satisfactory performance, superb

Continued on page 110

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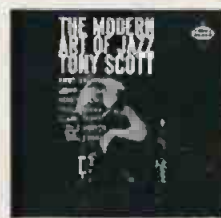


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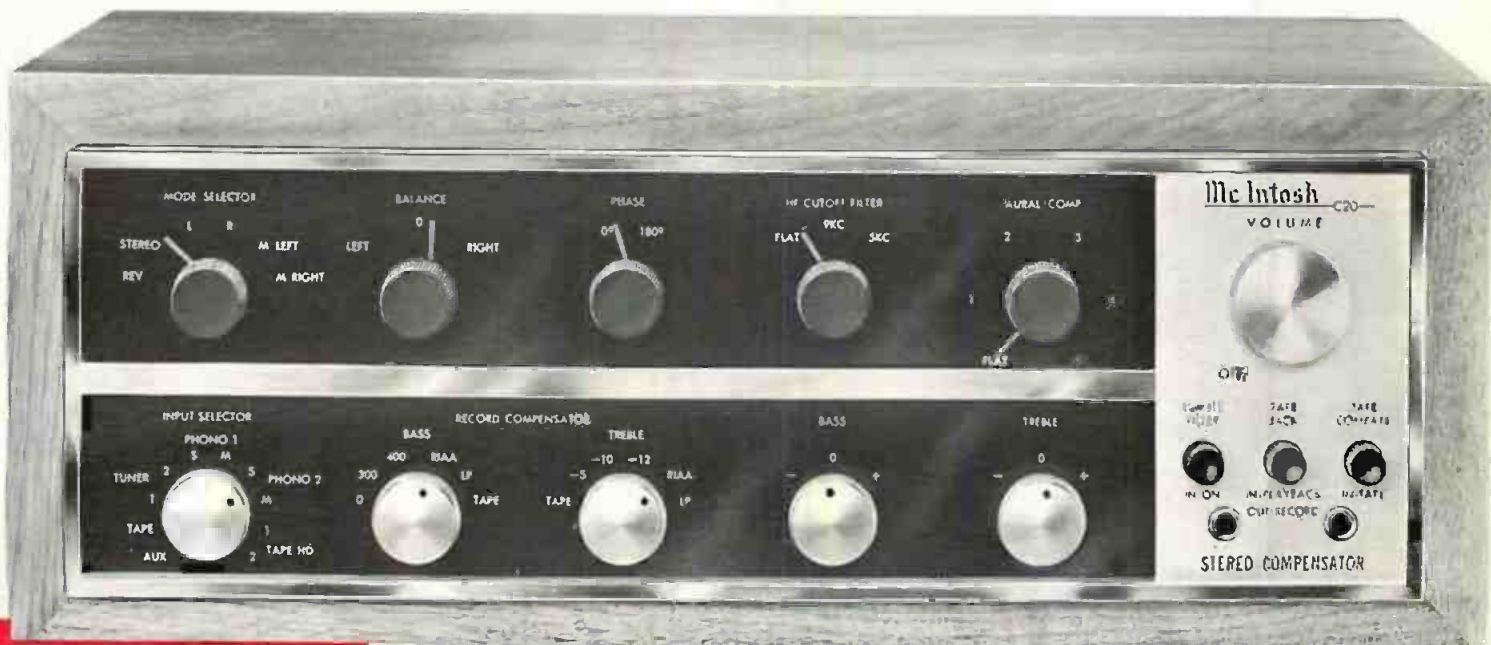
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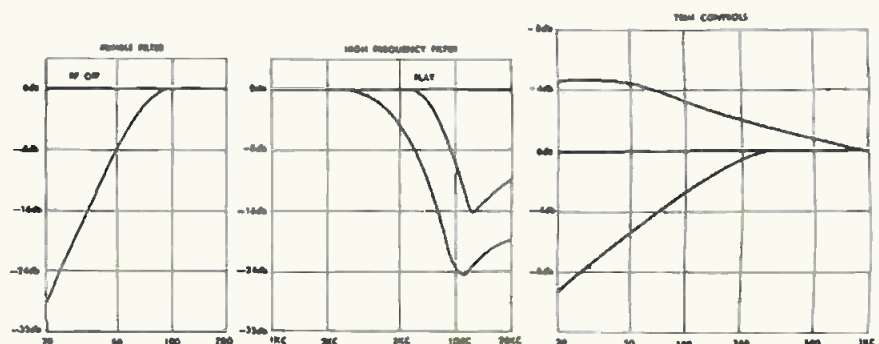
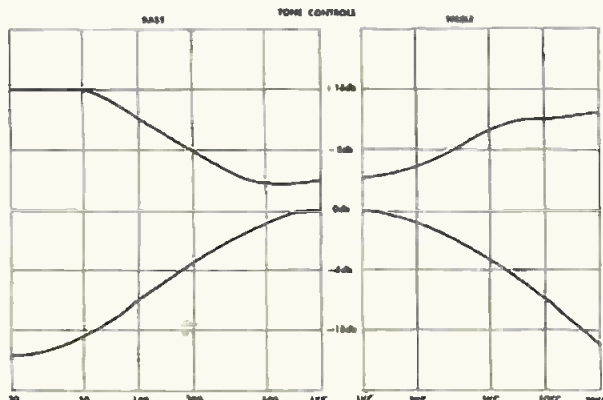
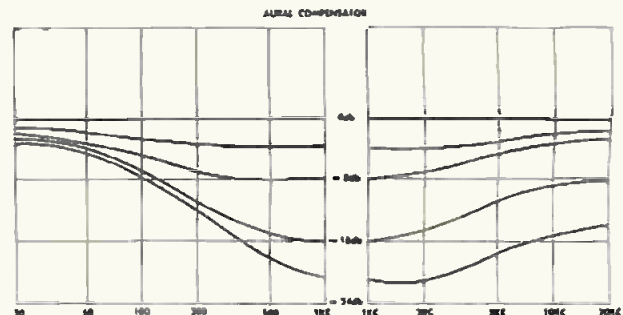
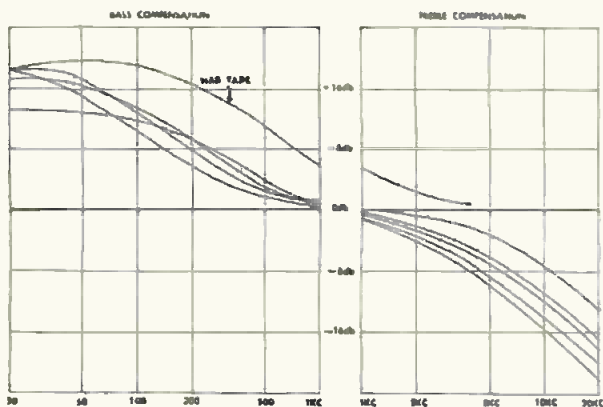
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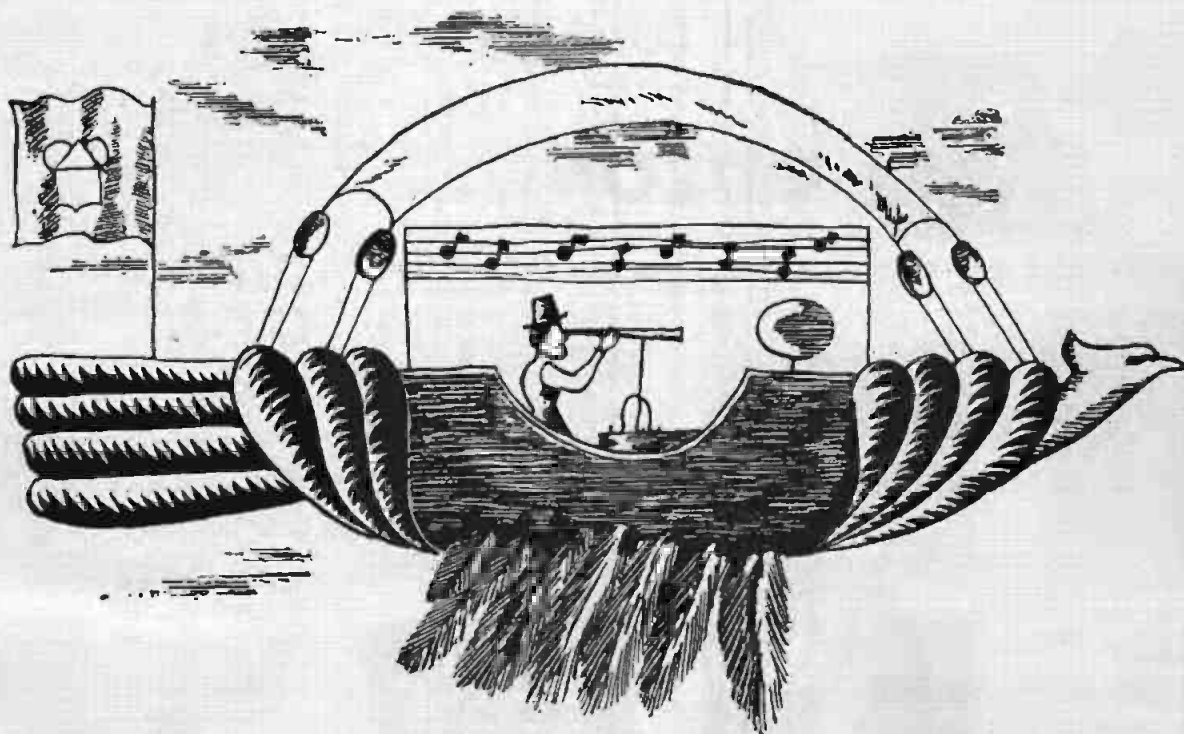
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TO VIENNA

... or, if you miss the November issue of
High Fidelity, don't say we never warned you!



The moment you open next month's issue of this magazine for music listeners (and lovers), you're going to discover that the editors have been waltzed away to musical Vienna, and that they are about to kidnap you. Worse, we mean better still, you're going to find yourself a willing victim, for here are just a few of the features you'll be seeing and reading:

The Ancient and Honorable Philharmoniker ... The story of a group unique in music making, the Vienna Philharmonic. Now over 117 years old, it is a symphony orchestra that doubles as an opera orchestra, the most virtuosic in the world. And did you realize that it is a self-owned coöperative, which hires and fires its own conductors, and takes no man's orders? Written by John Conly, chairman of HIGH FIDELITY's Editorial Board.

Wurst and Beethoven: an un-Baedeker-like guide to Vienna. H. C. Robbins Landon, who knows this wonderland as well as you know your own home town, takes you for your morning coffee to the little cafe in Hietzing where once Johann Strauss played

... to the lovely villa where Wagner began *Die Meistersinger* ... to the Theater an der Wien, where Beethoven's *Eroica* was first publicly performed ... you listen to music with your eyes.

Flittermice and Merry Widows: Austria's Liveliest Exports ... Joseph Wechsberg, famed *New Yorker* contributor, presents with wit and grace the lilting refrain of *Die Fledermaus*, *The Merry Widow*, *The Chocolate Soldier*, *Countess Maritza* and ...

so much more ... on Vienna as a center for making recordings, on "How to Buy AM-FM Stereo Tuners," plus HIGH FIDELITY's regular monthly features ... reviews of new records and tapes, equipment reports, news from abroad, etc.

We won't say that the November issue alone is worth the full price of a year's subscription to HIGH FIDELITY ... but we'll bet you'll be tempted to say so, after you read it. Just to save us both any possible embarrassment, send us \$6.00 for the next 12 issues. Be sure to request November as your starting month. We hope we made our point—"Don't say we never warned you!"

of sonority, and wildly exciting during episodes of climax and general heartiness.
JAY S. HARRISON

TCHAIKOVSKY: Serenade for Strings; The Nutcracker, Op. 71: Suite

Belgian National Radio Symphony Orchestra, Franz André, cond.
• TELEFUNKEN TC 8001. LP. \$1.98.

There is more liveliness than subtlety and grace in these interpretations, but since the playing and sound are first-rate, the disc should prove a bargain for the casual listener. The engineering is virtually free from distortion, with a little wiriness in the string tone, a very occasional graininess in fortissimos, and almost non-

existent surface noise. No notes, but a protective inner envelope.
R.E.

**TCHAIKOVSKY: Swan Lake, Op. 20: Suite
{Grieg: Peer Gynt: Suite No. 1**

London Philharmonic Orchestra, Kenneth Alwyn, cond.
• RICHMOND S 29057. SD. \$2.98.

Musically clean, emotionally restrained, neatly executed performances are available on this disc in the low-priced series made available by London. The stereo sound provides considerable depth with clear separation of instrumental choirs and soloists, and the surfaces are almost uniformly quiet. The orchestra sounds somewhat tubby and coarse at full

strength, however, and boosting the treble, which is necessary, adds shrillness.
R.E.

VAUGHAN WILLIAMS: Job ("A Masque for Dancing")

London Philharmonic Orchestra, Sir Adrian Boult, cond.
• EVEREST SDBR 3019. SD. \$5.98.

Vaughan Williams' great ballet provides, to paraphrase a famous remark of Schoenberg, a round-trip ticket through the English master's style. The eight scenes of the scenario make for an episodic rather than a symphonic type of structure; some of the episodes are in Vaughan Williams' mystical, ruminative vein, some are in his most innocent folk-tune manner, and some in the violent, ironic style which most of us associate with the Fourth Symphony. Over all is a naive saintliness reflecting the pictures by Blake on which the ballet is based. The performance by Sir Adrian, to whom the score is dedicated, is completely authoritative. The recording is excellent in sound but inconsistent in volume level. The fortissimos pop out of the total sound texture in a rather unfortunate way.
A.F.

VAUGHAN WILLIAMS: Symphony No. 8, in D minor

{Butterworth: A Shropshire Lad
{Bax: The Garden of Fand
Hallé Orchestra, Sir John Barbiroli, cond.
• MERCURY SR 90115. SD. \$5.95.

Stereo does well by Vaughan Williams' Eighth Symphony, and especially well by its last movement. Here, as the composer himself put it, he adds all the spels and phones to the orchestra, and with this battery of tuned percussion he composes a finale wherein all the bell towers of England seem to be chiming hallelujah at once. The effect, in the spread and depth of stereo, is magnificent. The rest of the symphony is very beautiful, too, but it is the finale that moves one to take notice of this stereophonic conversion of a disc previously reviewed in its monophonic form.

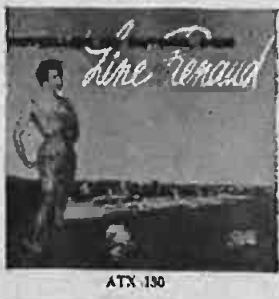
The other two pieces on the disc are in that quiet, lyric-impressionistic English style of which the chief master was Frederick Delius. George Butterworth, who was killed in the first World War just as his career was starting, is here revealed as a most persuasive member of the school. The Bax is pleasant, too, but neither Bax nor Butterworth is a match for Vaughan Williams.
A.F.

WAGNER: Tristan und Isolde: Prelude and Finale, Lohengrin: Prelude to Act I, Parsifal: Prelude to Act I; Good Friday Spell

Vienna Philharmonic Orchestra, Rudolf Kempe, cond.
• EMI-CAPITOL G 7180 LP. \$4.98.
• EMI-CAPITOL SG 7180. SD. \$5.98.

All the music on this record is in slow tempo, yet there is certainly nothing monotonous about it. Kempe, an expert

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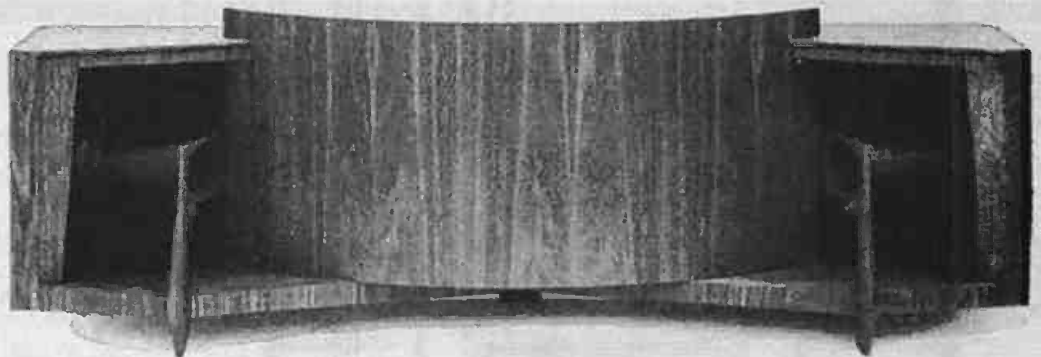
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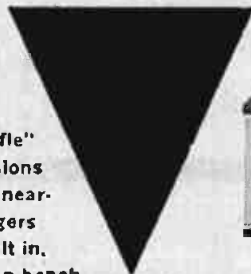
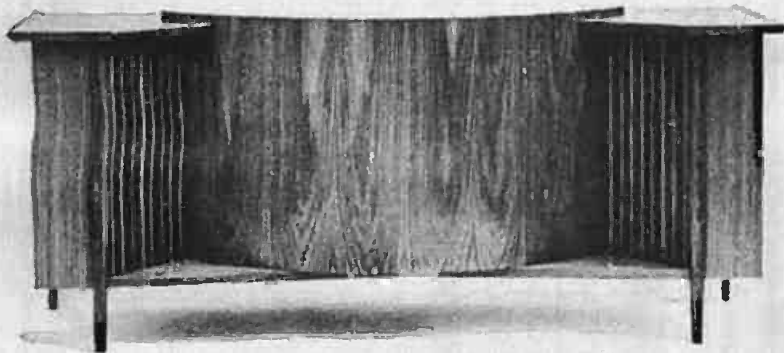
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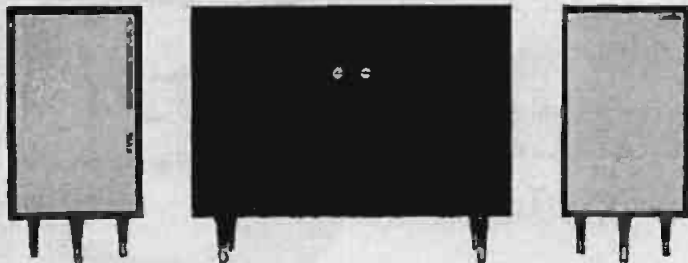
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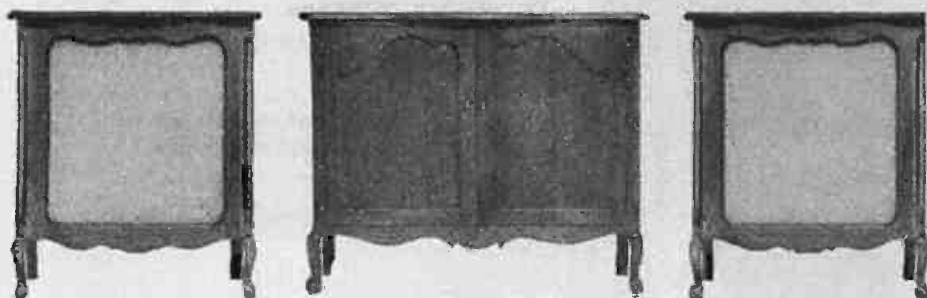
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Wagnerite, breathes nobility into each of these beautifully poised, elegant readings, and provides some blood-tingling climaxes in the *Tristan* excerpts. The single-channel recording is first-rate, but it is the stereo version, with its expanded sonics, that really exploits to the fullest extent the lustrous sheen of the Vienna Philharmonic's strings. P.A.

RECITALS AND MISCELLANY

BELGIAN NATIONAL RADIO SYMPHONY ORCHESTRA: *French Overtures*

Hérold: *Zampa*. Adam: *Si j'étais roi*.
Auber: *Masaniello*; *Fra Diavolo*. Berlioz:
Le Carnaval romain, Op. 9. Thomas:
Mignon.

Belgian National Radio Symphony Orchestra, Franz André, cond.

• • TELEFUNKEN TCS 18016. SD. \$2.98.

M. André seems to be on home ground here, and he brings a delightful crispness and genuine *élan* to these French overtures. The orchestra plays with the brightness one associates with French ensembles, and the stereo sound is both full and brilliant. This is a low-priced disc that can be recommended without reservation. R.E.

DON COSSACK CHOIR: "*Russian Fair*"

Don Cossack Choir, Serge Jaroff, cond.

• DECCA DL 10016. LP. \$4.98.

• DECCA 710016. SD. \$5.98.

This latest in the popular Don Cossacks' many discs should please their countless admirers, for it could not be more characteristic. Its ten numbers, adapted from folk material, have points of general interest—the curious street cries incorporated in *At a Russian Fair*; *The Birch Tree*, its tune made familiar by Tchaikovsky in his Fourth Symphony; two simple and simply arranged Ukrainian Christmas carols, *Glory to Him* and *Christmas Night*. If the elaborate arrangements are effective in terms of the Don Cossacks' style, they usually swamp the music in all kinds of exaggerated sounds, however—high, low, wailing, strumming, yodeling, etc.

Both LP and stereo versions are well engineered. The stereo edition sets soloists sharply apart from the chorus and from each other and through its lifelike sound makes all the Cossacks' vocal stunts more assertive than ever. R.E.

FRENCH OPERETTAS

For a review of Pathé's LP recordings of French operettas, recently released in this country, see p. 76.

ERICH LEINSDORF: "*Ballet Highlights from the Opera*"

Ponchielli: *La Gioconda*: *Dance of the Hours*. Rossini: *Guillaume Tell*: *Passo a*



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Concert Arts Symphony Orchestra, Erich Leinsdorf, cond.

- CAPITOL P 8488. LP. \$4.98.
- • CAPITOL SP 8488. SD. \$5.98.

A somewhat more substantial and diversified anthology than many of its kind, Leinsdorf's reveals far more scoring details in these familiar operatic ballets than one ever hears from live orchestras, but his consistently high-powered performances lose most of the delicate zest of the *Passo a sei* and the tenderness of the *Venusberg* music's quieter passages. Elsewhere his readings are excessively contrasted and emotional, and the rather close miking exaggerates the brilliant high-frequency intensity and low-frequency power of his fine orchestra's playing—although the spectrum balance is somewhat better in the more atmospheric stereo edition than it is in monophony.

R.D.D.

GRACE MOORE: "The Art of Grace Moore"

Paladilhe: *Psyché*. Hahn: *Si mes vers avaient des ailes*. Paulin: *Que deviennent les roses*. Tchaikovsky: *Toi seule*. Duparc: *Phidylé*. Massenet: *Hérodiade: Il est doux, il est bon*. Kreisler: *The Old Refrain*. Berlin: *Always*. Leigh-Millöcker: *Du Barry: The Du Barry; I Give My*

Heart. Pestalozza: *Ciribiribin*. Kern: *Show Boat: You Are Love*.

Grace Moore, soprano; Orchestra, Wilfred Pelletier, Maximilian Pilzer, and Nathaniel Shilkret, conds.

- RCA CAMDEN CAL 519. LP. \$1.98.

At risk of being carved up by some still-militant Grace Moore fan, I must say that I have always found this singer's reputation a bit overblown. Perhaps if I had actually seen her perform, my estimate would be different. As it is, she strikes me as an attractive artist with a bright, pretty voice, considerable temperament in some kinds of music, a good grasp of French styling (which, however, she tended to exaggerate), and a persistent habit of singing off pitch: in sum, a thoroughly adequate, not at all extraordinary singer.

This program makes for some pleasant listening and an occasional chuckle. Miss Moore was apparently determined to make the world swallow second-rate French songs, and she very nearly succeeds in Paladilhe's *Psyché* and Paulin's *Que deviennent les roses*. The saccharine orchestral arrangements are of no assistance, particularly in the Duparc. The *Hérodiade* aria which completes the side is well sung. Side 2 has a nostalgic air about it, and the young-sounding singing on the two *Du Barry* selections represents Miss Moore in her best vocal estate. The humming of several bars of Irving Berlin's *Always* is one of the worst ideas any arranger ever had, and the

awful little *Ciribiribin* is not made more palatable by unidiomatic Italian. The entertaining notes discuss everything but the singing. C.L.O.

MORMON TABERNACLE CHOIR: "The Lord's Prayer"

Mormon Tabernacle Choir, Richard P. Condie, cond.; Alexander Schreiner, Frank W. Asper, organ; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5386. LP. \$4.98.
- • COLUMBIA MS 6068. SD. \$5.98.

The choice of music in this second collaboration of the Mormon Tabernacle Choir and the Philadelphia Orchestra is not as discriminating as the first, but it should appeal to the devotee who enjoys listening regularly to the choir's radio broadcasts. The range here is from a sentimental Gospel hymn tune, *O, My Father*, given considerable dignity in Crawford Gates's arrangement, to Handel and Brahms excerpts. All of the music profits from the superb choral and orchestral forces, but the outstanding performances come in Brahms's "Blessed are they that mourn" where the shining voices of the women and the sturdy male section sound particularly massive and beautiful; in Handel's "For unto us a Child is born" with its miraculously graceful and clean floriture; and in the Holst Psalm, which calls forth a wonderful wall of choral sound in its stunning climax. Leroy Robertson's setting of *The Lord's*

SZELL

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KREISLER AND PAGANINI—Arthur Grumiaux LC 3592

BRAHMS: Sym. No. 1 in C Minor—Concertgebouw, Van Beinum
LC 3603 BC 1035*

GRIEG: Peer Gynt Suite/Mendelssohn: A Midsummer Night's Dream
—Antal Dorati, Vienna Symphony Orch. LC 3606 BC 1036*

BACH: Brandenburg Concertos (COMPLETE)—Netherlands Chamber
Orch., Goldberg SC 6032

BACH: Brandenburg Concertos Vol. 1 Nos. 1-3 LC 3604

BACH: Brandenburg Concertos Vol. 2 Nos. 4-6 LC 3605



Prayer is conservative and handsome, but his full-blown arrangement of *Come, Come Ye Saints* leaves by the wayside the appeal of this loveliest of Mormon hymns.

Everything is sung in English; while the diction is excellent, the words are not always clear, and texts are not given. Otherwise, the notes are informative. Columbia's sound is outstanding in both versions, with stereo providing the full acoustical dimensions so necessary to large-scale choral works. R.E.

PAUL ROBESON: "Paul Robeson at Carnegie Hall"

Paul Robeson, bass; Alan Booth, piano.
• VANGUARD VRS 9051. LP. \$4.98.

For review of this recording, see p. 77.

ARTUR RODZINSKI: Russian Overtures

Tchaikovsky: *Romeo and Juliet*. Rimsky-Korsakov: *Russian Easter Overture*, Op. 36. Clinka: *Ruslan and Ludmilla*. Musorgsky: *Khovanshchina* Prelude.

Royal Philharmonic Orchestra, Artur Rodzinski, cond.

• EMI-CAPITOL G 7182. LP. \$4.98.
• • EMI-CAPITOL SC 7182. SD. \$5.98.

With the appearance of this record the discography closes on one of the most consistently successful recording artists of his generation. It is a fitting close, although not without ironic overtones. Rodzinski frequently complained that he did

not want to become associated in the public mind with Slavic music. Educated in Vienna, his own self-identification was with the musical traditions of Central Europe. Yet the truth is that few conductors understood the Slavic composers better than Rodzinski, a fact that this final product from his hand only serves to reaffirm.

Rodzinski's reading of *Romeo and Juliet*, first recorded with the Cleveland Orchestra about twenty years ago, shares with the old Toscanini edition (and one or two others) a nobility and passion that suggest a preface to Shakespeare rather than background music to a soap opera. The same refinement of conception returns in Rodzinski's lovely tone painting in the evocative introduction to *Khovanshchina*, his judicious pacing of the Clinka.

Most of all, Rodzinski has the insight to present a *Russian Easter* that is not just a showpiece for a virtuoso orchestra but in its choice of tempos, its phrasing, and the general atmosphere it creates gives one the feeling of a high ceremonial in the ritual splendor of the Russian Orthodox Church. This is the point of the work as the composer saw it, and in grasping that essential quality and building the details of the performance around it, Rodzinski's superiority as a musician is made clear for the final time.

The recording is excellent in both forms, with clarity stressed over resonance, and the resultant sound-masses clean and agreeable even in a relatively small room. R.C.M.

CONCHITA SUPERVIA: "Conchita Supervia Sings Carmen"

Bizet: *Carmen: Habanera; Seguidilla; Les tringles des sistre tintaient; Je vais danser en votre honneur; Non, tu ne m'aimes pas; Trio des Curtes; C'est toi? . . . C'est moi!*

Conchita Supervia, mezzo; M. Micheletti, tenor; et al. Orchestra, Gustave Cleéz, cond.

• ODEON XCC 121. LP. \$4.98.

It is good to see this release, as these selections—originally recorded on 78s—have been absent from the catalogue since the withdrawal of Decca's LP several years ago. For some listeners, the unusual vibrato and sharp quality of Supervia's voice will make for unpleasant listening, and there is no doubt that rounder, more even vocalism would improve her work in some passages—the *Habanera*, for example. Yet she well deserves her reputation as an outstanding *Carmen*. Her conceptions are always interesting without being stretched for originality's sake, and she makes many telling interpretative points. Micheletti is an excellent José, and the duo passages afford us the best idea of Supervia's dramatic instincts. The chorus is badly missed in the final scene. The sound is clean, though necessarily not the present-day ultimate (nor that of 78-era electrical engineering either, for that matter). No liner notes: just the music. C.L.O.

Reviews continued on page 117

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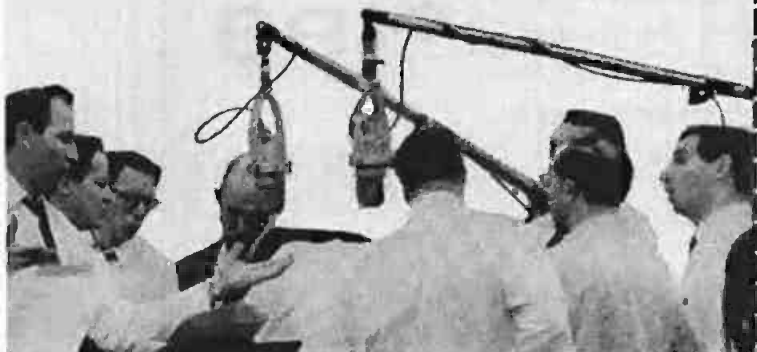
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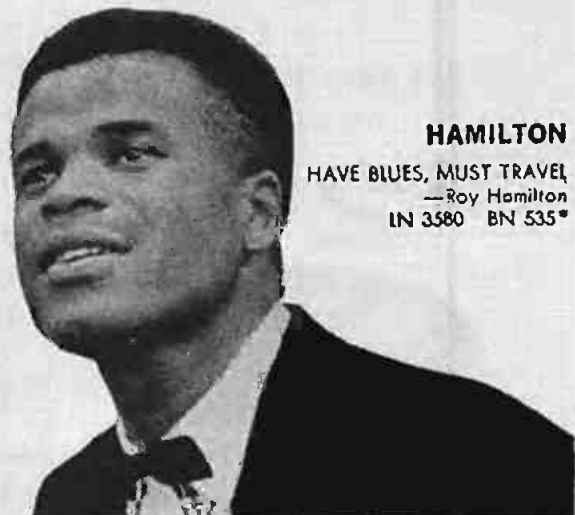
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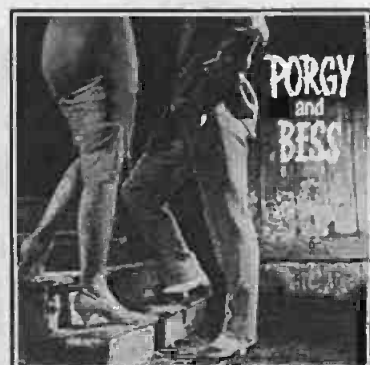
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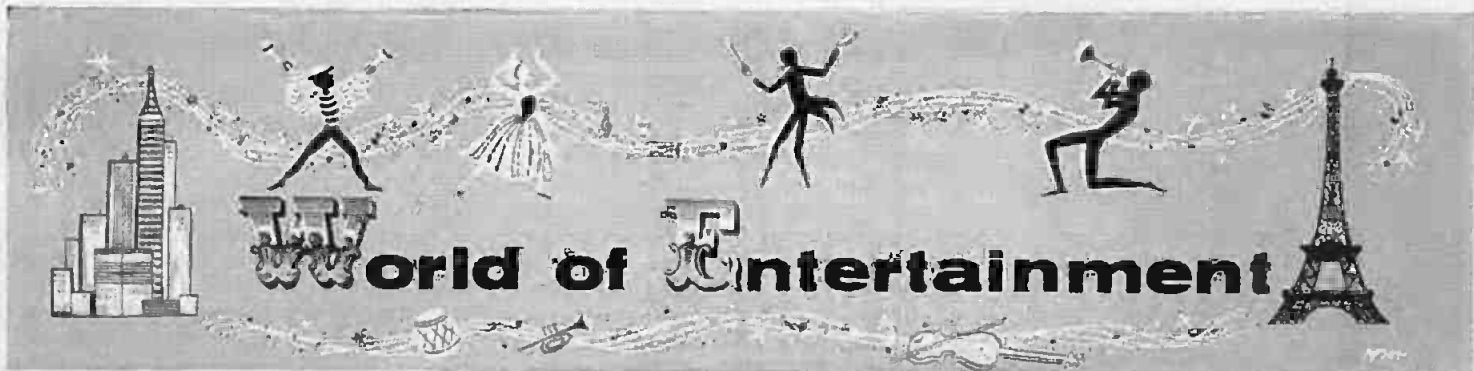
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Here at Home

"Speak Low: The Great Music of Kurt Weill." Warner Brothers Orchestra, Maurice Levine, cond. Warner Bros. WS 1313, \$4.98 (SD).

It was Weill's misfortune, in the fourteen years during which he wrote for the American theatre, that much of his music found its way into shows that were either only moderately successful or out-and-out flops. The one exception was his score for the Gertrude Lawrence vehicle, *Lady in the Dark*. Weill's most ambitious American score, *Street Scene*, though a *succès d'estime*, was commercially unsuccessful, and *One Touch of Venus* suffered a similar fate. *Love Life* had one of Weill's most beguiling scores, but even this failed to bring cash to the box office. Walter Huston's singing of Weill's great *September Song* helped make this show a moderate success, but does anyone remember the 1945 fiasco, *The Firebrand of Florence*? How very welcome then is Warner Brothers' rescue of so many fine Weill songs from almost certain oblivion.

This record is doubly welcome, too, for the stunning arrangements by David Terry. To be sure they are fuller-blown than the composer's own, for Weill practiced a strict economy of means in achieving his effects. Mr. Terry likes things to be a little lush, more opulent. Since the results are always extremely agreeable, who would quibble? And as for the sound, it's easily the most impressive stereo heard on the Warner Brothers label since this company entered the business—well balanced, evenly spread between speakers, and glorious in its tonal quality. The liner notes by Lotte Lenya, on Weill's own thoughts about his music, are unusually interesting. Now will some company please oblige us with a recording of Weill's endearing little folk opera *Down in the Valley*, too long absent from the catalogue?

"An Evening with Lerner and Loewe." Robert Merrill, Jan Peerce, Jane Powell, Phil Harris. RCA Victor Symphony Orchestra and Chorale, Johnny Green, cond. RCA Victor LSP 8005, \$9.98 (Two SD).

The combination of Metropolitan Opera stars and Hollywood luminaries does not always spell success for a recording of this kind of music. In the present album, it does. The performers are in fine fettle, and the selections from Lerner and

Loewe's scores for *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, and the film *Gigi* provide some of the most delightful music written for the theatre.

Jane Powell, traveling in pretty fast company, gives a surprisingly good account of herself. Her voice seems to have lost the brittle white quality typical of many Hollywood screen singers, and there is real charm and humor in her work, particularly in *I Remember It Well* and in the Julie Andrews numbers from *My Fair Lady*. Merrill's resonant baritone, when given full play, is ideal for *They Call the Wind Maria* and the rousing numbers in the finale of *Paint Your Wagon*. And because he can also use his voice discreetly, the title song from *Gigi* becomes unusually attractive (it has always sounded to me like a rewrite of *Ramona*). It's a pleasure, too, to rediscover how beautifully Jan Peerce handles light music. His version of *On the Street Where You Live* is ravishing, and just as lovely in a different way is his tender version of *Another Autumn*, a contemplative little song from *Paint Your Wagon* which he turns into a second *September Song*. The one exception to the general excellence is Phil Harris' singing of the Chevalier songs from *Gigi* and the Holloway songs from *My Fair Lady*, material for which this fine artist is just not suited.

Although the orchestra, under Johnny Green, appears to be an extremely large one, it does not overpower the vocalists at any time, and the balance between the two forces seems quite equitable. And the stereo sound is spectacular, both as to directionality and depth, with only an occasional hint of hollowness.



Channing: entertainment guaranteed.

"A Tribute to Al Jolson." Maurice Chevalier; Orchestra, Ray Ellis, cond. M-G-M SE 3773, \$4.98 (SD).

The incomparable Chevalier sails into a dozen old Jolson songs with all the dash and enthusiasm of a bouncing boulevardier of twenty. His voice sounds rested and youthful, his spirits are high, and it is almost impossible to realize that the singer is now a septuagenarian. Naturally, Chevalier makes no attempt to imitate the Jolson style. He sings these songs as he feels them—with a vocal wink here, a sly touch of diablerie there. When it comes to a tear jerker like *Sonny Boy*, he is, of course, in alien territory. The French entertainer's brand of pathos is a far cry from the maudlin, and in his restrained and affecting version of *Sonny Boy* it's the heart, not the tear ducts, that he touches. With excellent orchestral support and stereo sound that is altogether satisfactory, this is one of Chevalier's best recordings in English.

"Jane in Spain." Jane Morgan; Orchestra, Frank Hunter, cond. Kapp KL 1129, \$3.98 (LP); KS 3014, \$4.98 (SD).

This is such a splendid collection of South American songs, so seductively sung by Jane Morgan, that one can't really quarrel with the geographically incorrect, if euphonious, title of the record. With her creamy-toned voice, her suavity and basically Continental style, this singer has no need to fall back on vocal tricks. It also turns out in these urbane and polished performances that the talented Miss Morgan is bilingual. So whether you know Augustin Lara's *Noche de Ronda* as *Be Mine Tonight*, or Maria Grever's *Te Quiero Dijiste* as *Magic Is the Moonlight* makes little difference. Miss Morgan sings both, and most of the other songs, in Spanish and English. The varied exotic Frank Hunter arrangements, discreetly played behind the Morgan vocals, are particularly well projected by Kapp's broad stereo sound.

"Carol Channing." Vanguard VRS 9056, \$4.98 (LP).

If you've been wondering what ever happened to Carol Channing, the little girl from Little Rock who set Broadway on its ear in *Gentlemen Prefer Blondes*, here's the answer. She's been traipsing all over the country, convulsing café audiences with a very funny, fast-moving one-woman show. From various performances en route, Vanguard has assembled a recording of what is probably the complete act. Miss Channing, like most per-



The cantor, or *hazan*, is an institution almost as old as the synagogue itself. For centuries he has been singing the Hebrew liturgy, maintaining an unbroken tradition, yet embellishing it with improvisation and innovation. If the music sung in the Temple at Jerusalem is lost, its ardor, at least, has been transmitted by thousands of *hazanim* both medieval and modern, some famous, some unremembered.

Pierre Pinchik, whose voice is heard on this record, is a cantor in this now-disappearing tradition of the cantor-composer. His songs communicate not only the traditional style of the Hebrew chant, but a mysticism that is distinctively his own. Cantorial declamation at its best is a blend of several qualities—ecstasy, pathos, fervor, spirituality. To these elements Pinchik, the possessor of a naturally sweet tenor voice, joins a sense of intuitive perception of Divine truth, a Chassidic feeling of revelation.

The recordings represent Pinchik's art at its summit—an art which may perhaps be savored at its fullest in *Rozo D'Shabbos*—"Mystery of the Sabbath"—a lyrical expression of religious ecstasy, sung in the ancient Aramaic tongue. In long-playing form these recorded performances, combining originality of composition and richness of expression, preserve Pinchik's unique achievement, and convey it to a new generation.

HERBERT KUPFERBERG
Record Editor, N. Y. Herald Tribune

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sonality performers on the café circuit, uses the standard setup of something old, something new. Under the former heading come three songs from *Gentlemen Prefer Blondes*, as well as that little gem of parody, *Doin' the Old Yahoo Step* from her first Broadway revue, *Leni an Ear*. Her new material is consistently good, funniest perhaps in *The Cecilia Sisson Story* and *Somewhere There's a Little Bluebird*. Equally entertaining but more penetrating are her take-offs of Bankhead, Tucker, and Dietrich. And there's a wonderful tale, told in that strange gravelly voice, of Miss Channing's difficulties with her coiffure. Surprisingly good sound, considering these are all on-the-spot recordings.

"Side by Side." Pat and Shirley Boone; Orchestra. Mort Lindsey, cond. Dot DLP 25199, \$4.98 (SD).

"Wholesome" is the word for this record, in which Shirley Boone joins her famous husband in a session of close harmony. The distaff side of the team turns out to be quite an accomplished vocalist, with a rather husky delivery that nicely complements the sturdy baritone of her spouse. What is particularly appealing about this record is the honest approach of the artists and the complete sincerity of their singing. I would have welcomed one or two more numbers in the up-tempo style of *Side by Side* to balance the preponderance of dreamy songs in the vein of *Now Is the Hour* and *Vaya Con Dios*, well sung as the latter are. But this is a most agreeable disc of its kind, and Dot's stereo sound is fine, placing the singers in dead center, with the Lindsey orchestra nicely positioned around them.

"Hum and Strum Along with Chet Atkins." RCA Victor LPM 2025, \$3.98 (LP); RCA Victor LSP 2025, \$4.98 (SD).

Chet Atkins' contribution to the cause of musical "Togetherness" is easily the best of the new crop of sing-along records. His program of twelve old favorites includes such unusual items as *Birmingham Jail* and *John Henry*, neither of which is likely to be found on other similar discs. The arrangements are in excellent taste, and the songs well sung by a group large enough to give adequate support to, but not overpower, anyone anxious to join in. Atkins has broadened the field of this community sing project by printing, above the lyrics, the proper chords for both guitar and ukelele; and should your fingering be a little rusty, he has thoughtfully provided diagrams for the chording of each instrument. Should you still falter, he is always in the background playing masterful guitar. With everyone well provided for, how can you resist getting into the act? The new Victor packaging, a handsome double-fold album housing the record on one side and a 12" by 12" booklet of lyrics on the other, is unusually attractive. The sound on the stereo version quite outshines that on the mono, even though the latter is completely satisfactory.

"This Here Andy Griffith." Andy Griffith; Orchestras, Billy May and Dick Rey-

nolds, conds. Capitol T 1215, \$3.98 (LP).

A very droll fellow, this Andy Griffith, especially when he can sink his teeth into the right material. A few years ago, he dissected the plot of *Carmen*, with results that would have astonished both Merimée and Meilhac. On this record, he produces an equally hilarious explanation of *Hamlet*. If you've found the complications of Shakespeare's plot bewildering, I can assure you Griffith hasn't clarified them at all. If anything, they're more intricate than ever. Still in the role of monologist, Griffith also pays a tribute (though it's questionable if that's the right word) to his home state of North Carolina—an extremely funny harangue, which residents of the Tarheel State should particularly relish. On a lower level of humor are two sets of poems, intoned with a certain air of embarrassment; and it can't be said that Griffith offers any competition to Elvis Presley when he turns to singing. But *Hamlet* alone is worth the price of the record.

"It's the Talk of the Town." Ray Conniff Singers. Columbia CL 1334, \$3.98 (LP).

Freed from the frustrations of being merely a wordless chorus, the Ray Conniff Singers prove themselves here considerably more volatile, more expressive, and more communicative than on earlier discs. The general mood of this program of a dozen fairly well-remembered songs is one of relaxation, but things are enlivened by jump numbers like *Buttons and Bows* or *Deep in the Heart of Texas*. I was particularly attracted to the now seldom heard Delettre song *Hands Across the Table* and to *You're an Old Smoothie*, which Ethel Merman sang in *Take a Chance*. The usual solid Conniff arrangements in fine sound enhance the singers' admirable handling of the lyrics.

"Heavenly Echoes of 'My Fair Lady'." George Feyer, piano; rhythm accompaniment. Vox STVX 425340, \$4.98 (SD).

Do all good composers go to heaven and under the benevolent eye of St. Peter rewrite the score of *My Fair Lady*? George Feyer seems to think so, and on one side of this record gives us his idea of what they might produce. This is not exactly a novelty (remember Alec Templeton?), but the results can be amusing and good fun. They certainly are when Feyer turns *Show Me* into a waltz by Chopin, transforms *On the Street Where You Live* into a Rachmaninoff Prelude, treats *The Rain in Spain* à la Mozart, and plays *I've Crowned Accustomed to Her Face* in a misty Debussyian manner. The remainder of Feyer's creations seem less successful, and unfortunately the aural pleasure of this side of the disc is considerably vitiated by the dead sound of a very poor piano. (The recording was made in the lounge of a New York hotel.) The overside contains ten numbers from the score of the long-running musical, played in Feyer's usual impeccable style. Here the piano sound is lustrous, but with the piano in the right speaker and the rhythm

accompaniment in the left, the dispersion is too wide for optimum stereo effect.

"Heartaches in Hi-Fi." Ted Weems and His Orchestra. Wynne WLPS 700, \$4.98 (SD).

This is the third (maybe fourth) time round for the Ted Weems trade-mark, *Heartaches*, and in his shuffle rhythm arrangement it still sounds fine. The new Weems band, relying heavily on brass and a strong rhythm section, gets a big sound into songs like *I've Told Every Little Star* and *On the Alamo*; a smaller—but just as pleasant—one into ballads like *These Foolish Things* or *To Each His Own*, on which Ted Stanford turns in some very acceptable vocals. The stereo sound would have been much improved by a less wide channel separation; but if you don't strongly object to having all the brass on the left, all the rhythm section on the right, and precious little in between, you'll find this pleasant listening.

"Where There's a Man." Abbe Lane; Sid Ramin and His Orchestra. RCA Victor LPM 1899, \$3.98 (LP); RCA Victor LSP 1899, \$4.98 (SD).

Provocative seems to be the word most often used to describe the work of Abbe Lane. This useful, but rather ambiguous adjective implies that she is a singer who with a minimum of voice can achieve a maximum of suggestion. I think it perfectly describes her style of handling these dozen songs, concerned—not unexpectedly—with men. Whether you become as interested in the subject as she seems to be, will depend on how you react to her treatment of the material—and probably on your sex. I confess to being immune. In fact, I became far more intrigued by Sid Ramin's colorful arrangements, which in the stereo version have a prominence that would make them difficult to ignore.

"Do You Remember?" Fred Waring and the Pennsylvanians. Capitol T 1208, \$3.98 (LP); Capitol ST 1208, \$4.98 (SD).

"Do you remember?" asks Waring, and chances are you will, since practically everything in the program is an old and established favorite. Whether you can accept the semireligious treatment the Maestro and his Glee Club impose on some of these songs, is something else again. Of course there is nothing wrong with the procedure when it is applied to songs like *Dream*, *Remember*, or *When You're a Long, Long Way from Home*. However, it ill becomes the old jazz favorite *Ja-Da*, or that old ragtime frolic *For Me and My Gal*; the former is treated as if it were the Schubert Serenade, and the latter emerges as a dreary dirge. Perhaps one of these days, Waring will offer us a little more variety, or better yet, give us a record done in the old style of the Pennsylvanians. That would be worth waiting for. The mono version does not, of course, offer the same splendid illusion of a well-dispersed choral group that one hears on the stereo version, but I prefer its slightly warmer sound.

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Foreign Flavor

"The Music and Sounds of Vienna—City of My Dreams." Karl Grell and His Orchestra. Columbia WL 156, \$4.98 (LP).

Conductor-arranger Karl Grell, a native Viennese, has here woven a glittering tapestry of waltzes, marches, drinking songs, and just plain songs. Varying his focus from soft and dreamy (as in *Du Alter Stefansturm*) to sharp and noisy (*Wien bleibt Wien*), throwing in crowd noises and sound effects for spice, Grell creates a musical image of Vienna that is at once gay and bittersweet. In imitating concert orchestras, military bands, and night-club combos, his musicians display dazzling virtuosity—and all in brilliant recorded sound.

"Shadows in the Casbah." Artie Barsamian and His Orchestra. Kapp KL 1160, \$3.98 (LP); KS 3043, \$4.98 (SD).

To judge from the wide spectrum of his Arabic repertory, Artie Barsamian's Casbah stretches from Tangiers to Afghanistan. However, Barsamian and his men—New Englanders all, but of Middle Eastern descent—succeed handsomely in adapting this music to Western tastes. This they do by polishing the harsher sonorities and by shortening each selection to minimize the rhythmic iteration so monotonous to non-Arab ears. The crisply separated stereo version supplies a sweep and color not found in the mono.

"Webley Edwards Presents Island Paradise." Capitol TAO 1229, \$4.98 (LP); STAO 1229, \$5.98 (SD).

"Aloha from Hawaii." Diamond Head Beachcombers. RCA Victor LPM 2059, \$3.98 (LP); LSP 2059, \$4.98 (SD).

"Music of the Islands." Mauna Loa Islanders. RCA Victor LPM 2061, \$3.98 (LP); LSP 2061, \$4.98 (SD).

"Sunday in Hawaii." Rev. Abraham Kahikina Akaka with the Kawaiabao Church Choir. Kapp KL 1157, \$3.98 (LP).

Record companies continue to salute and resalute Hawaiian statehood. Leading this month's tidal wave is Capitol's *Island Paradise*, fashioned by Hawaii's own Webley Edwards. This luxury package features a four-color insert, map of the islands, essays on Hawaii's people and geography, and extensive annotation of the music. The record itself is a series of arresting sonic and musical vignettes, revolving about a bumper crop of authentic Hawaiian soloists and choirs. Breadth of imagination, plus a generous dollop of sentimentality, makes this both a fine quasi-documentary and good entertainment. Stereo is the natural vehicle for pageantry of this kind, and Capitol has provided wide-range, ultranatural reproduction, with the monophonic version an outstanding also-ran.

RCA's double entry, *Aloha from Hawaii and Music of the Islands*, is graced by breath-taking sound in both one- and two-channel editions. Musically, the Diamond Head Beachcombers and the Mauna Loa Islanders strikingly resemble each other. Both pop combos, they play stand-

ard fare—*Aloha Oe, Across the Sea*, etc.—exceedingly well. But the orientation here is Stateside, the performances scaled to the cocktail bar rather than the beach.

If for no other reason, *Sunday in Hawaii* would be unique in the flood of Hawaiian releases for not including *Sweet Leilani*. Kapp here presents a service from the 150-year old Kawaiabao Church, conducted in Hawaiian and English by Rev. Mr. Akaka. The minister's prayer on the subject of Hawaiian statehood affords a moving glimpse into the humility and greatness of our newest compatriots.

"Polka and Waltz Time in Bohemia." Ernst Mosch and His Bohemian Band. Telefunken TP 2511, \$1.98 (LP).

The illustrious Telefunken label and a \$1.98 price tag spell a real bargain. Ernst Mosch and his Bohemians tootle through a delightful potpourri of unhackneyed music, and the judicious admixture of waltzes and polkas avoids the monotony afflicting albums devoted solely to one or the other. Slightly pinched highs mar the otherwise satisfactory reproduction.

"Fiesta Mexicana." Various orchestras. Capitol T 10181, \$3.98 (LP).

The swinging *Jesusita en Chihuahua* played by the Mariachi Mexico gets Capitol's fiesta off to a zestful start. In all, five of Mexico's top assemblages join in the vocal and instrumental fun. The resultant peak across the border is all sun-shot gaiety—and the gaiety is contagious. Clean, bright sound.

"Mistinguett au Casino de Paris." Odéon OS 1108, \$4.98 (10-in. LP).

Thin and faintly muffled on the ear comes this echo of post-World War I Paris. Already aging, the fabulous Mistinguett reigned over cabaret life. A mere glimpse of her extraordinary legs sent audiences reeling, and her newest lover was a debonair young entertainer named Maurice Chevalier. Mistinguett's *gamine* voice, shaped by the working-class quarters of Paris and the cries of its streets, was at once harsh and heart-breakingly sweet—a voice that moved a generation of French writers to descriptive rhapsodies. This re-pressing of 78s of the Twenties is a tribute to that voice: it comes to us through the imperfect filter of vintage engineering, but Mistinguett's animal magnetism glows in every battered groove. Listen, for example, to her electrifying *Cu c'est Paris*. Amateurs of French vocalise will find this a stirring and important disc.

"Carnevale Carosone." Renato Carosone and His Musica d'Italia. Capitol T 10204, \$3.98 (LP).

Italian singing star Renato Carosone is a droll fellow indeed—a kind of musical Fernandel. His rapid-fire delivery shaded by a puckish naiveté projects a driving, witty style that almost transcends language barriers. This is fortunate since Capitol gives neither texts nor summaries of the songs. Carosone tries his hand at Italianizing *Mama Guitar* and *Stingaree Square Dance* with surprising success. The latter emerges with the delicious Italian title *Danza degli Scorpioni*.

"Chile Con Cugie." Xavier Cugat and His Orchestra. RCA Victor LPM 1987, \$3.98 (LP); LSP 1987, \$4.98 (SD).

A tasteful selection of Mexican tunes tastefully played. Scorning the *frenesi* that sometimes distorts his arrangements, Cugat lets melodies speak for themselves; his beat is suave but specific. Result: one of the old master's finest releases of recent memory. While the monophonic sound is excellent, this flashy program is a stereo natural. RCA's engineers spread the big band across your wall in all its color and sweep.

"Bit of Sweden." Busk-Margit Jonsson; Gunnar Hahn, piano. Capitol T 10208, \$3.98 (LP).

These Swedish traditional songs are musically fresh and unfamiliar, yet their themes are reassuringly universal—youth, love, and love lost. Amid the wealth of melodic riches, *Jag Vet En Dejlig Rosa* (*I Know a Rose So Comely*), dating from the year 1600, particularly stands out for its calm loveliness. Miss Jonsson's soprano, clear and sweet, conveys all the ballads' nuances. Capitol has framed this truly rewarding off-the-beaten-track release in exemplary sound.

"Martha Schlamme Sings Jewish Folk Songs, Vol. II." Martha Schlamme, soprano; Orchestra, Robert deCormier, cond. Vanguard VRS 9049, \$4.98 (LP); VRS 2032, \$5.95 (SD).

Miss Schlamme's limpid soprano and her deep emotional commitment to her songs make each of her records a vivid listening experience. This, her second volume of Yiddish songs for Vanguard, is no exception. Her artful mélange of the familiar and the rare—the haunting lullaby *Rozhinkes Mit Mandlen* (which, incidentally, you are not likely to hear better sung) with *Zog Maran, Unser Rebena*, for instance—is nobly supported by orchestral accompaniments that accentuate the songs' shifting moods. Technically, the stereo version is all that one could desire; but then so is the monophonic. The choice is yours and you can't go wrong.

"Everybody Likes To Cha-Cha-Cha." Rene Bloch and His Latin Band. HiFi-Record R 819, \$4.95 (LP).

The beat's the thing in cha-cha-cha, and Bloch keeps his front and center at all times. In fact, the engineers have nuked the rhythm section so closely at the expense of the other instrumentalists that the rest of the band is all but obliterated. Bloch falls into the common cha-cha-cha vulgarity of imposing this rhythmic strait-jacket upon any likely looking tune in sight, nowhere more futile than in his treatment of "I'm Forever Blowing Bubbles." While cudgeling the melody to death, his men burst into song, matching lyrics to beat by chopping the words into syllabic chaos.

"Sondi." Sondia Sodsai; Orchestra, Hal Johnson, cond. Liberty LST 7110, \$4.98 (SD).

Miss Sondia Sodsai's vocal efforts are as transparent as a de-papered shoji. Exces-



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sive cuteness throbs from every groove as the breathless Siamese thrush pants her way through a program of Oriental favorites in translations that—taking only the Chinese *Rose, Rose, I Love You* and the Japanese *China Night*—are execrable. Hal Johnson's orchestra completes the shambles by giving the accompaniments the Fu Manchu treatment all the way. As they say in China, *boo hao*—meaning thumbs down, sharply!

O. B. BRUMMELL

hi-fi music

"Music from a Surplus Store." Jack Fascinato Ensemble. Capitol ST 1225, \$4.98 (SD).

No "new-sound" fancier should take a chance on missing the present novelty program. The odd sounds themselves (elicited from such unlikely sources as helical springs, oil cans, GI floor brushes, furniture casters, metal wastebaskets, and electric motors with variable speed controls) are for once put to really musical as well as humorous uses in Jack Fascinato's and Ken Snyder's notably inventive and catchy little genre pieces, topped perhaps by *Makin' Tracks*, *China-town Bricklayer*, *Pixie Pypes Parade*, and *Oily Boyd*, but all zestful and ingenious. These miracle men even succeed in writing a delightful miniature tone poem, *An Old Saw*, for the instrument I had always deemed least capable of any musical potentialities—the so-called "musical" saw! Add the purest of unexaggerated stereoism, consistent tastefulness, even liner notes which are informative as well as uncommonly witty—and one has a genuine "sleeper" in this delectable little masterpiece of both musical and sonic humor.

"Doubling in Brass." Morton Gould and His Symphonic Band. RCA Victor LM 2308, \$4.98 (LP); LSC 2308, \$5.98 (SD).

A sequel to Gould's sensational "Brass and Percussion" LP and stereo tape of 1957, this serves mainly to demonstrate how impressively the latest engineering advances can overshadow even the most remarkable triumphs of only a couple of years ago. The musical contents here are not much more consequential than before: six Sousa marches; Gould's arrangements of, or variations on, *Dixie*, *American Patrol*, *Yankee Doodle*, and *Jericho*; and his more serious, if scarcely distinguished, *St. Lawrence Suite*, commissioned for last summer's dedication of the new Seaway. Yet the playing throughout, while often brash and over-vehement, is strikingly brilliant, and the big, open recording superlatively so. Impressive enough in monophony, the spectrum extremes are better balanced in stereo—which of course also does better justice to the antiphonal and movement effects in most of Gould's own works, particularly those in his multiple march-

past-hands setting of *American Patrol*. And the SD version has the further advantage of RCA's new antistatic surfaces.

"American Marches." Musikkorps des Wachbataillons, Major Deisenroth, cond. Vox STVX 425930, \$4.98 (SD). Unlike most European bands, Major Deisenroth's West German ensemble (recently heard in one of the most characteristically Teutonic of all recorded military-band programs, Vox STVX 425850) has a real flair for Yankee jauntiness. There is of course a slight foreign accent in the present set of nine Sousa marches, but they do have authentic zip and lilt, and almost none of the expected bombast. Again the playing itself is remarkably full-blooded, featuring a notably strong tuba section and glittering but nonspotlighted glockenspiel, and the rather distantly miked recording is a model of unexaggerated yet broad-spread and open-air stereoism.

"Tempo Español." Capitol Symphony Orchestra, Carmen Dragon, cond. Capitol P 8487, \$4.98 (LP); SP 8487, \$5.98 (SD).

Another of Carmen Dragon's Iberian and Latin-American programs, the present Capitol release combines Falla's Spanish Dance No. 1, the Castillane from Massenet's *Cid*, and Intermezzo from Bizet's *Carmen* with a batch of the conductor's own elaborate transcriptions (*Lady of Spain*, *Jalousie*, *Valencia*, *La Comparsita*, and—most interesting of them all—the exuberant Mexican *Jesuita en Chihuahua*). Though the performances are again somewhat slapdash and Hollywood-rich, they're indefatigably vivacious, and the ultrabright recording makes the most of their kaleidoscopic coloring. The somewhat higher-level LP tends to harden and intensify the tonal qualities, whereas the SD, for all its widespread and dynamic range, preserves much more naturally both the big-hall acoustics and the full-blooded orchestral sonorities.

"The Merry Widow Waltz and Other Music of Lehár and Strauss." Vienna State Opera Orchestra, Anton Paulik, cond. Vanguard SRV 111, \$1.98 (LP); SRV 111-SD, \$2.98 (SD).

Again from Vanguard an enticing bargain offer, in which Paulik's well-known Viennese-dance flair is demonstrated most effectively in several Strauss polkas. The LP recording is clean and bright, but tends to make the orchestra sound rather more salomish and bodiless than it does in the more atmospheric, if hardly outstanding, stereo edition.

"Slaughter on Tenth Avenue." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2294, \$4.98 (LP); LSC 2294, \$5.98 (SD).

"Song of India." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2320, \$4.98 (LP); LSC 2320, \$5.98 (SD).

The Bostonians have never sounded better nor more impressively converted one's living room into a summer evening in

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Symphony Hall than they do here, especially in the "Song of India" program, devoted to such favorite Pops encores as the title piece, Anderson's *Typewriter* and *Syncopated Clock*, the Strauss *Thunder and Lightning* and *Bahn frei* polkas, the Lullaby from *Gayne*, etc., plus Richard Hayman's long and rowdy *Dancing through the Years* medley, in which Fiedler reveals himself as no mean rock 'n' roller. The other program is a contemporary ballet special, including not only the title piece and familiar dances from *Interplay*, *Fancy Free*, *The Three-Cornered Hat*, *Age of Gold*, *Rodeo*, and *Gayne*, but also the more novel bustling finale, *Malambra*, from Ginastera's *Estancias*. The performances are mostly energetic and loud, the recordings sensational even in monophony and completely overpowering in the broadest and deepest—to say nothing of destatized—stereo. Hang on to your hat when you open up your volume control!

"Viennese Waltzes in Stereo." Franck Pourcel and His Orchestra. Capitol ST 10214, \$4.98 (SD).

Skeptical as I ordinarily am of Strauss waltzes arranged "for dancing" and played by non-Austrian orchestras, the present French conductor comes close to convincing me that these eight favorites, plus Ivanovici's *Danube Waves* and Lehar's *Gold and Silver*, are almost more captivating here than in all but the very finest complete symphonic performances. For one thing, Pourcel conducts them with taste, restraint, and an infectious Gallic (if not necessarily Viennese) lilt; for another, his comparatively small orchestra, starring as "romantic" a cello section and French-horn soloist as I've ever heard, plays with gracious sweetness; and for the clincher, the extremely pure, beautifully spread and balanced stereo recording wraps one so seductively in the music itself that listeners will be irresistibly whirled out of their chairs.

"New Sounds at the Roosevelt." Larry Elgart and His Orchestra. RCA Victor LPM 2045, \$3.98 (LP); LSP 2045, \$4.98 (SD).

The pervading staccato jauntiness of Elgart's band, with its bouncy brasses sharing honors with the leader's own alto and soprano sax solos, may not be exceptionally "new" sonically, but it certainly is a far cry from the honeyed sweetness which once used to drip from the Hotel Roosevelt Ballroom. The distinctively cool and brisk style is considerably more successful in such pieces as *Walkin'*, *Let My People Swing*, *If Love Is Good to Me*, and *Lagonda* than it is in the comparatively few slower ballads included here, but the entire program is strongly and cleanly recorded, almost as effectively in LP as in the only slightly more open stereo version.

"Reflections." Roger Wagner Chorale and Capitol Symphony Orchestra. Capitol P 8491, \$4.98 (LP); SP 8491, \$5.98 (SD).

The selections here are exclusively heart throbbers (Brahms's *Lullaby*, Grieg's *Ich liebe dich*, Tchaikovsky's *None But the*

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Lonely Heart, Dvořák's *Songs My Mother Taught Me*, and the like), but Wagner never permits his singers' rich sentiment to degenerate into outright sentimentality. And even the most hackneyed of these airs is given genuine distinction by the loveliness of the vocal sonorities themselves—which are further enhanced by fairly distant miking and the most luminous of unexaggerated stereoism. The slightly higher-level monophonic recording is nearly as sweet and clean, but it lacks the exquisite transparency and airiness of the SD version.

"Fiesta in Hi-Fi." Eastman-Rochester Symphony Orchestra, Howard Hanson, cond. Mercury SR 90134, \$5.95 (SD). The original LP version of this program was so effectively recorded that even stereo can make it little more impressive, except perhaps in the somewhat Respighian climaxes of Ron Nelson's high-powered *Swanee River Holiday*. It goes without saying that the present disc is outstanding for its wide dynamic range, ultra-clarity, and smooth blending of well-differentiated channels. The music itself strikes me as forced and episodic, but the recording has distinct sonic virtues.

"Gershwin in Brass." Brass Ensemble, Jack Saunders, cond. Everest LPBR 5047, \$3.98 (LP); SDBR 1047, \$5.95 (SD).

Charles Margulis, Bobby Byrne, and Saunders have here collaborated in scoring thirteen Gershwin favorites for a some-eighteen-man brass ensemble, plus a five-man rhythm section. At their worst (as in *Someone To Watch Over Me*) these arrangements misuse some virtuoso semijazz playing; at their best (as in *I Got Plenty of Nothin'* with its amusing tuba solo, and *I Got Rhythm* with its chromatic timpani) they bring considerable piquancy to the familiar tunes. Sonically, however, most of these closely miked performances are excessively raucous even in the somewhat cleaner LP version; while even with drastic treble reduction they are intolerably sharp and overbright in the stereo disc.

"Strings Aflame." Esquivel and His Orchestra RCA Victor LPM 1988, \$3.98 (LP); LSP 1988, \$4.98 (SD).

In the vigorous opening *Guadalajara*, with its distant scratching introduction and later superbly liquid marimba, I began to think that Esquivel had curbed his predilections for overelaborate arrangements and eccentric instrumental timbres; but the following eleven pieces (including a fantastically grandiose disarrangement of Mozart's *Turkish March*) speedily disillusioned me. Yet extravagantly fancy as these scores are (starring a twenty-eight man string section as well as the conductor's own piano and harpsichord, plus a "zu-zu-ing" vocal chorus, the ugliest of electronic organs, and apparently unlimited percussion), it must be admitted that the recorded sound itself is consistently dazzling even in monophony—which, however, captures less of the timbre detail as well as none

of the cross-channel and directional effects that are so startling in stereo.

"The Sound of Speed." Orchestra dei Concerti di Roma, Paul Baron, cond. Dot DLP 25153, \$4.98 (SD).

Bob Thompson's notion of writing a batch of light genre pieces around various natural-sound recordings (trains, planes, subways, missile take-offs, and the like) might not have been a bad one, but in fact only his helicopter evocation, *Early-Bird Whirly Bird*, has even a touch of originality. The rest of his dozen salon novelties miss nary a cliché—and sound even more ineffectual as a result of their quasisymphonic inflations and the exaggeratedly top-sharp, dry, and closely miked stereo recording.

"Bach on the Biggest." Robert Elmore, organ, Mercury SR 90127, \$5.95 (SD). If your aural ambition is to bring the world's largest pipe organ, along with the cavernous reverberation of the Atlantic City Convention Hall, right into your living room, you'll find this belated stereo reissue of one of the most fantastic recordings ever made even broader and deeper than the original LP. But although stereo does slightly better in clarifying the tonal lines from their acoustic hangovers and echoes, it reveals still more cruelly both the ponderousness of Elmore's performances and the monumental unsuitability of these gross sonorities for Bach's (or anyone else's) music.

"A Study in Stereo Sound." Counterpoint CPST 2505, \$2.98 (SD).

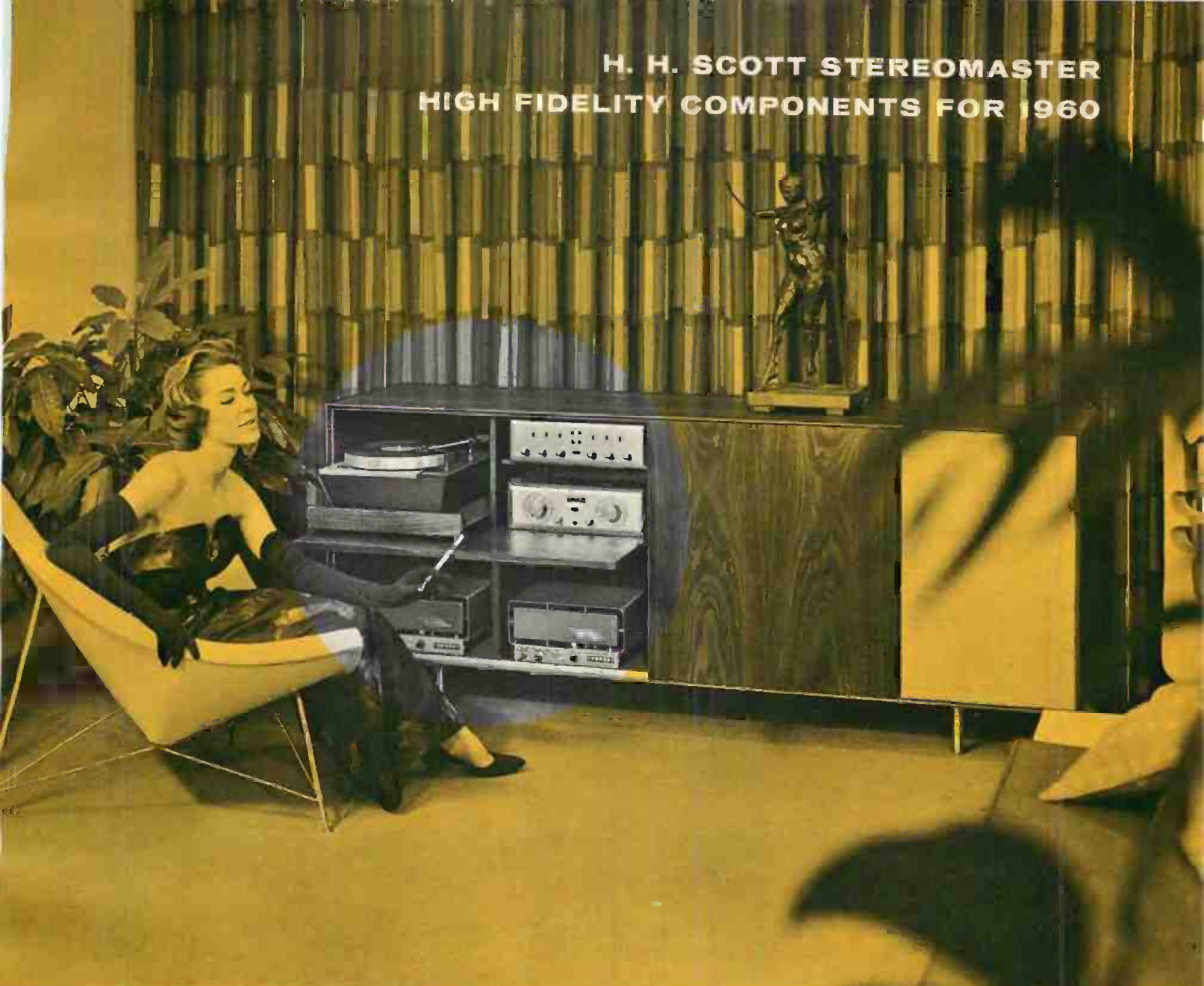
If I'm not mistaken, this demo-sampler reaches me very belatedly, since it was released, or at least announced, around a year ago. In any case, its excessively channel-separated recording seems more characteristic of the early stereo disc era than of today. Apart from the howling-alley sound effects which introduce each side and the final Allegro movement from a Vivaldi cello concerto by Parisot and the Baltimore Symphony, the selections are all jazz, folk, and pops pieces (complete in themselves and free from narration) by such Counterpoint stars as Juanita Hall and Pee Wee Russell (sounding better than ever here), Escudero, *et al.*

"Liberty Presents a Production in Stereo . . . the Visual Sound." Liberty LST 100, \$2.98 (SD).

It's quite possible that this demo-sampler may effectively sell stereo to a hitherto uninitiated or unconvinced mass public, but for more experienced listeners the cross-channel sound effects (not excluding the inevitable table-tennis game) and dialogues are old stuff—made none the fresher by narrator Jimmy Wallington's slick salesmanship nor by the inconsequential all-pops and pseudexotic sampler selections. And surely it is only on restricted-range home reproducing systems that the boosted highs in most of these recordings will not sound ear-splittingly shrill.

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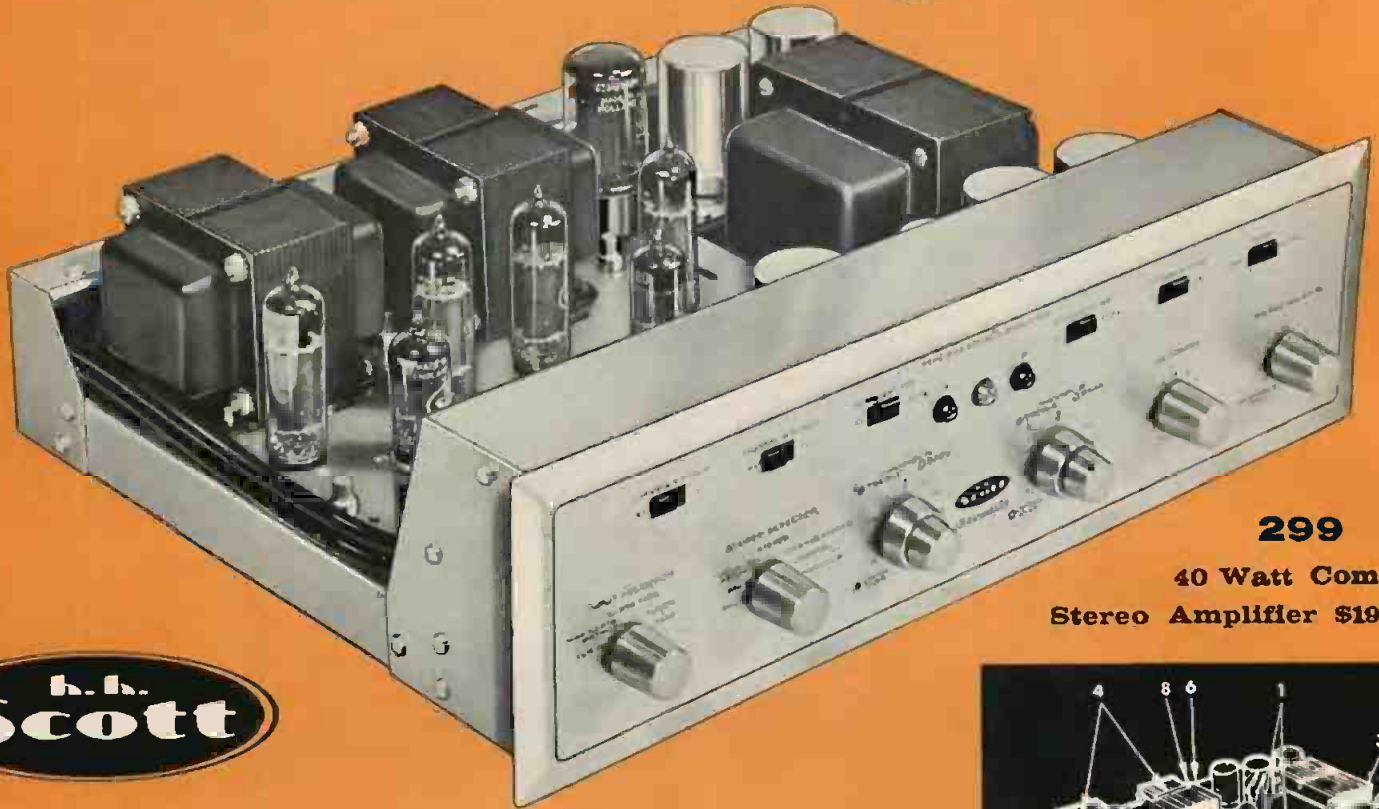


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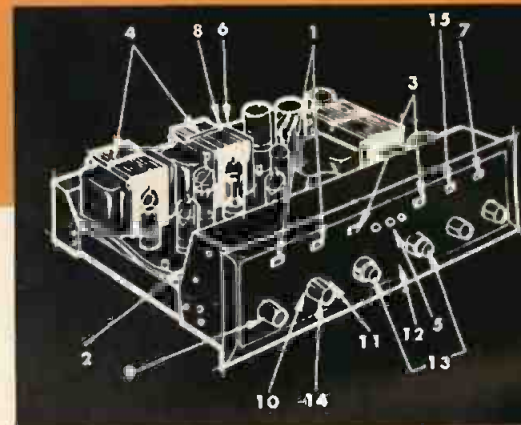
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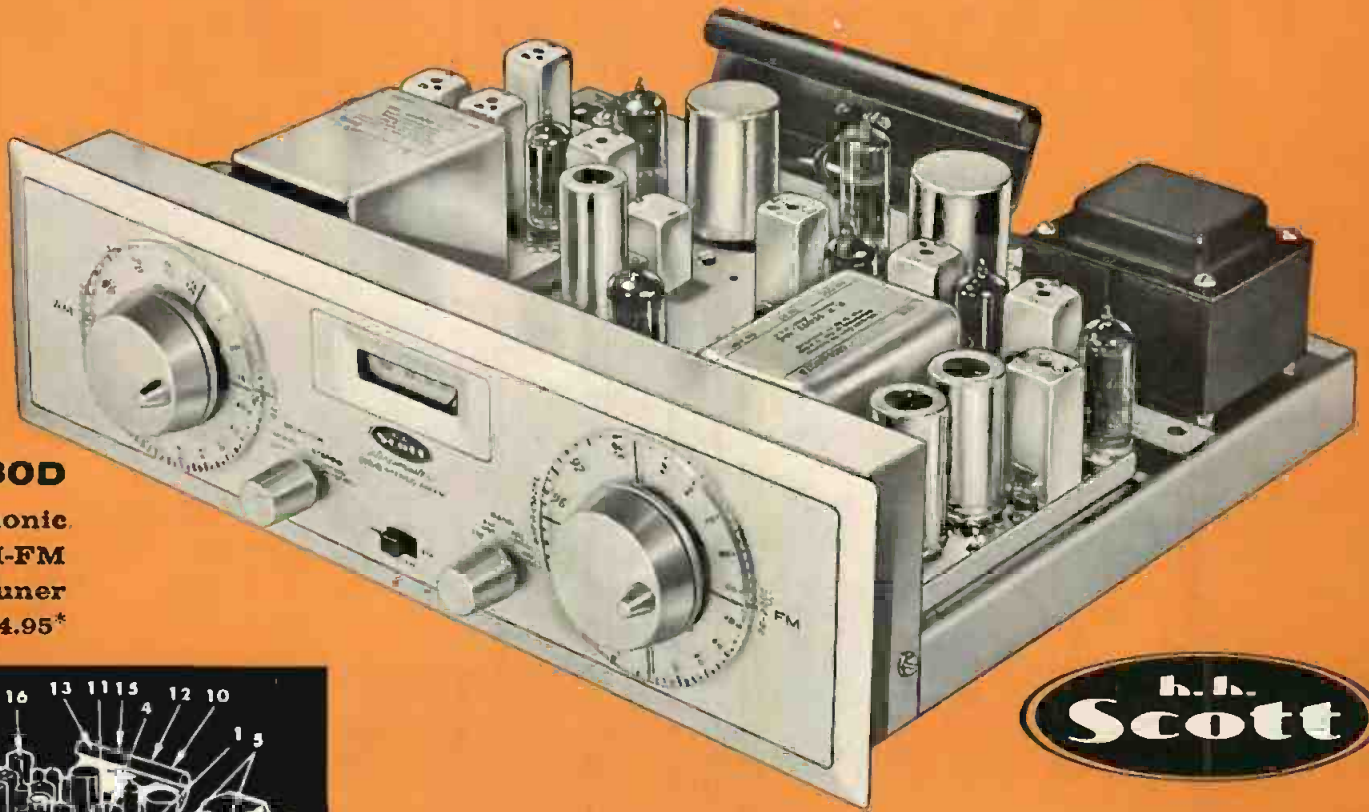
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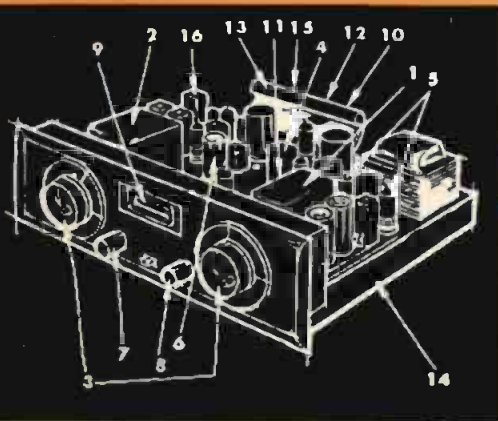
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Danny Barker: "The Fabulous Banjo of Danny Barker." Period SPL 1205, \$4.98 (LP).

Danny Barker's banjo is scarcely "fabulous" in the normal sense, but he makes more than good use of his instrument. This is no set of whanging plink-plunk but a good cross section of informal Twenties jazz. There is no attempt to prove anything, although Barker shows that there are a lot of different ways of using his six-string banjo—with pick or with fingers, chording, single-string solos. Pianist Don Frye, who has been filling the intermissions at Jimmy Ryan's for the last ten years, has an opportunity rarely offered to him on records to show what a swinging pianist he can be when he has a rhythm section with him. Joe Muranyi's clarinet is rather thin-toned and uncertain but it does not get in the way of an easygoing group of performances.

Bob Crosby and His Bobcats: "Porgy and Bess." Dot 3193, \$3.98 (LP); Dot 25193, \$4.98 (SD).

Bob Crosby's studio group plays the Gershwin tunes with an appealingly bright and lusty attack, but this approach can hardly be what Gershwin had in mind for these pieces in the context of *Porgy and Bess* as a whole. Simply as a collection of jazz performances, however, this is a sparkling and sometimes provocative set played by an unidentified band which includes a superb muted trumpet, a vigorously singing trombone, and a robust tenor saxophone obviously played by Eddie Miller. Since the Bobcats are usually identified with two-beat, it should be pointed out that they steer clear of Dixie tempo here. They just swing.

Wilbur de Paris: "Something Old, New, Gay, Blue." Atlantic 1300, \$4.98 (LP). If it were not for the brilliant clarinet work of Omer Simeon and the pungency of Sidney de Paris' trumpet when he is fooling around with a plunger mute, this record by Wilbur de Paris' band might almost be passed off as the work of one of the clumsier revivalist bands. The rhythm section is static; there is a distressing tendency towards coyness in the arrangements; Wilbert Kirk's harmonica lacks jazz qualities; and, although Wilbur backs up Simeon and brother Sidney ably on trombone, he is a windy and empty soloist. Fortunately, Simeon apparently can't help playing well no matter what is going on around him. Sidney de Paris, one of the master mute manipulators, deserves more opportunity to cut loose than he gets here.

Dukes of Dixieland: "Up the Mississippi." Audio Fidelity 1892, \$5.95 (LP); Audio Fidelity 5892, \$6.95 (SD).

"You have to hear it to believe it," Audio Fidelity has been advising us on the previous eight Dukes of Dixieland discs, referring to the sound recording. This time the slogan can be applied to the

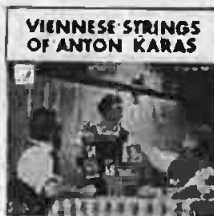
Dukes themselves—you have to hear it to believe that the unpretentious workman-like performances on this disc are by the normally drab Dukes. The ensembles have more cohesion, less-bumbling antics than before; and although Frank Assunto's trumpet is still uncertain, he shows frequent signs of both life and control. It is still a groping group, however—the one consistent and invigorating voice is the rolling, warm clarinet of Jack Maheu who has since been replaced.

Duke Ellington and His Orchestra: "At the Bal Masque." Columbia CL 1282, \$3.98 (LP).

Any Ellington enthusiast might be expected to recoil at the sight of the billing and program on this disc. It is, we are told, by "Duke Ellington, his piano and his orchestra" and the selections we are promised include *The Donkey Serenade*, *Who's Afraid of the Big Bad Wolf?*, *Laugh Clown Laugh*, *Gypsy Love Song*, *Alice Blue Gown*, *Indian Love Call*, *Poor Butterfly*. But as any Ellington enthusiast knows, it's Duke's grooves that count, not his liners. The liner is accurate enough, but the important thing is that all these war horse tunes have been subjected to the Ellington alchemy—moods are retained, but the creative level and direction are far from the usual. Here we have evidence that the current Ellington band may be fully as capable of interesting group inventions as Duke's great band of the Thirties and early Forties was. Here is Clark Terry tripping lightly on trumpet and flugelhorn through *Big Bad Wolf* and *Lady in Red*, Quentin Jackson turning *Donkey Serenade* into a delicately expressive piece for trombone with plunger mute, Johnny Hodges doing things to *Gypsy Love Song* and *Alice Blue Gown* that give him permanent possession of them, Harry Carney playing a burly *Laugh Clown Laugh* over Duke's barroom chords. This disc was recorded at a dance in Miami Beach and offers irrefutable evidence that the Ellington band should play fewer concerts and more dances. And record them.

Freddie Gambrell: "Mikado." World Pacific 1262, \$4.98 (LP).

Those who record jazz versions of Gilbert and Sullivan seem to be afflicted with a compulsion to antagonize anyone who has the temerity to like G. & S. before the needle even hits the first groove. The liner notes for Warner Brothers' recent *Gilbert and Sullivan Revisited* emphasized that the producer of this disc did not like the music "in its original form." The liner notes on Gambrell's disc assume that there is "much that seems 'trite' to us about Gilbert and Sullivan's music." Gambrell's attack on *The Mikado* is not as malignant as that of the Warner Brothers disc—in fact, Paul Horn's flute statements of the themes are often apt and charming. But once the melodies have been set forth in relatively straight fashion, they are, as usual, tossed aside, thus making the G. & S. hook pointless. The jazz work of both Gambrell and Horn is generally pleasant and lightly swinging even though Gambrell resorts to an in-



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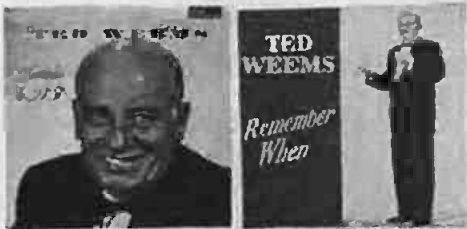


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.....

congruous assortment of quotes (from any source except Sullivan, needless to say).

Herb Geller and His All Stars: "Gypsy." Atco 33109, \$3.98 (LP).

Geller is an alto saxophonist who can usually be counted on for strongly swinging, well-constructed performances without too many glances at Charlie Parker. However, the uninspiring score of *Gypsy* puts his vigor and vitality under wraps, and the group he leads, which includes Thad Jones, Hank Jones, Scott LaFaro, and Elvin Jones, turns out a set of routine, sleepwalking efforts. A husky-voiced, unformed singer named Barbara Long is heard on four songs.

Stan Getz: "Award Winner." Verve 8296, \$4.98 (LP).

The inclination to swing strikes Getz strongly all through this disc. His tone is suave, his ideas are to the point, the tempos range from light and easy to light and bright, his accompaniment (Lou Levy, Leroy Vinnegar, Stan Levey) is invigorating. Getz is one of the few musicians who can make the long solo seem feasible. On these selections, he wears so well that the long solo even seems like a good idea.

Dizzy Gillespie and Charlie Parker: "Diz 'n' Bird in Concert." Roost 2234, \$3.98 (LP).

Excerpts from two concerts make up this disc. Parker and Gillespie appear together on only one side, shallowly recorded, poorly balanced, and with a lumbering, static rhythm section. Despite all this, Parker's solos come through cleanly. He is in excellent form—the fantastic virtuosity he shows on *Dizzy Atmosphere* must be the despair of all his imitators. For his solos alone, the existence of this disc is justified—but not for much else. The second side is Gillespie without Parker, concentrating on comedy routines.

Woody Herman Sextet: "At the Roundtable." Roulette 25067, \$3.98 (LP).

This Herman sextet mixes some odd ingredients: Herman's warm, blues-tinged clarinet (occasionally his suave alto saxophone), Charlie Byrd's precisely plucked guitar, and Nat Adderley's rough, bruising cornet. Eddie Costa is also discreetly present, playing vibes most of the time rather than his more stimulating piano. In view of this personnel, there is a disappointing amount of deadwood on the disc although there are moments of exceptionally good, neatly knit, and airy small group jazz (*Moten Swing, Early Autumn, and Princess "M,"* all bunched together in the middle of one side). Adderley is not a very suitable horn for the group, Byrd plays a relatively unobtrusive role, and Costa is all but buried. But Herman is more at home in these surroundings than he is with the searing big bands he has been leading for the past fifteen years.

Lightnin' Hopkins. Folkways FS 3822, \$5.95 (LP).

This is a remarkable record. It is made

up of a group of artfully expressed blues in the relatively primitive vocal style that draws on Blind Lemon Jefferson and such lesser-known men as Robert Johnson. Hopkins, who accompanies himself superbly on unamplified guitar, has a mobile voice, and an expressiveness that places him in the top rank of country blues men. He was beginning to build an enthusiastic blues audience in the late Forties and early Fifties until he succumbed to the potential gold in rock 'n' roll. He didn't get the gold, lost the audience he once had, and disappeared from recording sight. Samuel B. Charters, the intrepid researcher-with-tape-machine, found Hopkins in Houston after a five-year search and recorded him on the spot in his honest blues vein. His reward—and ours—is one of the finest blues records ever made.

Ahmad Jamal Trio: "A Portfolio of Ahmad Jamal." Argo 2638, \$7.98 (Two LP).

This double serving of performances by Jamal's trio (recorded in a night club with minimum audience interference) serves to emphasize both the strong and weak points of the group. Certainly the strongest point is the presence of bassist Israel Crosby, who not only swings the group at all times but, when he moves up front to carry the lead, holds the trio together even when Jamal, on piano, drifts into repetitious clichés or wanders off among disjointed quotes. Now that he has found his formula, Jamal's playing seems to be growing increasingly bland as though the adventurousness, which once gave it piquancy, were a thing of the past. He usually plays with an easy, melodic bounce, but the creativity that made his earlier work interesting is largely gone or, at least, set aside. If it were not for Crosby, who dominates these discs, this would be little more than a cocktail group.

Jo Jones Trio: "Jo Jones Plus Two." Vanguard VRS 8525, \$4.98 (LP); VSD 2031, \$5.95 (SD).

On this disc Jones drums with the agility and the zestful skill expected of him; but, since this is a well-balanced trio, it is the pianist, Ray Bryant, who draws most of the attention. And Bryant is certainly worthy of attention; he has recently developed into one of the most polished jazz pianists playing today. This set gives a good display of his range, from a slow after-hours blues to a thoroughly modern up-tempo scamper with stops in between for some Hines-like strutting, a ballad which shows what Bryant has absorbed from Teddy Wilson, and his own Latin-American-based *Cubano Chant*. Jones is strongly present, giving Bryant close and effective support and only once indulging in lengthy solo shenanigans.

Lee Konitz Quartet: "Tranquility." Verve 8281, \$4.98 (LP).

The feeling of uncertainty that has often plagued Lee Konitz's efforts to play with an utterly cool, limpid tone is happily absent from this set. Accompanied by an

old colleague of his Lennie Tristano sextet days, guitarist Billy Bauer (plus Henry Grimes, bass, and Dave Bailey, drums), Konitz's work on alto saxophone on this disc has body and direction as well as the singing clarity towards which he seems to aim. In fact, he is very often much closer to the Lester Young strain than he normally is, and the sound fits him well. Bauer's recorded appearances in the past decade have been few and erratic. Reunited with Konitz, he shows the appealing sensitivity, drive, and control that once were his hallmarks. The members of this Konitz quartet respond readily to each other and have produced a relaxed, unusually pleasant set of performances.

Lambert, Hendricks, and Ross: "The Swingers." World Pacific WP 1264, \$4.98 (LP).

Moving out of the library of Count Basie arrangements on which they have built their reputation, the unusual vocal trio of Dave Lambert, Jon Hendricks, and Annie Ross show on this disc that they are not a one-shot novelty. There is further evidence of Hendricks' remarkable ability to write lyrics for instrumental jazz standards (*Little Niles*, *Airegin*, *Four*, and *Now's the Time* are included in this batch) and of the trio's talent for creating apt vocal interpretations of the instrumental pieces. But there is also a greater variety of styles than they have shown before, ranging from the gentle and lyrical *Little Niles* to the hard swinging *Airegin*. There are solo pieces for each member of the trio and, breaking the steady continuity of vocal sound, some swinging tenor saxophone interludes by Zoot Sims. The three singers function best as a group (although Hendricks has a rough but mellow way as a ballad soloist), and by the time this recording was made they had polished their technique to a fare-thee-well. They are, as the title asserts, swingers, and Sims does his full share to keep things swinging.

Michel LeGrand: "LeGrand Jazz." Columbia CL 1250, \$3.98 (LP); Columbia CS 8079, \$4.98 (SD).

The attempt of the arranger-conductor, Michel LeGrand, to rewrite eleven established jazz pieces to suit what he views as the requirements of three different large ensembles—one featuring Miles Davis on trumpet, a second centered on tenor saxophonist Ben Webster and four trombones, the third on a four-man trumpet section—is an illuminating example of the futility of trying to twist things out of context. Since LeGrand's jazz inclinations are modern and the men he uses are, with the exception of Webster, all unqualified modernists, it is not surprising to find that such spawns of modern jazz as *Night in Tunisia*, *Round Midnight*, and *Django* come off fairly well. But LeGrand's treatment of an earlier classic, *Wild Man Blues*, obliterates all the notable qualities of the original piece, leaving only a squashy blob of indefinite sounds. Similarly *The Fitterbug Waltz* and *In a Mist* are effectively destroyed. Webster does his best to convey the feel-

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ing of Django Reinhardt's lovely *Nuages* but he has to contend with leaden backing, a handicap he also faces on *Blue and Sentimental*, on which he carries breathy blowing to a ridiculous extreme. This is not just a disappointing disc. To anyone who brings jazz listening experience to these tunes, it is a thoroughly irritating one. The stereo setup is the all too common separate monophonic channels for brass and reeds with a tinkly cymbal in the center.

George Lewis: "On Stage, Vol. 1 and Vol. 2." Verve 8303/04, \$4.98 each (LP).

Volume One is a reissue of a 12-inch LP once available on the Cavalier label, a vital and rhythmic set which gets away from the standard Lewis recording repertory in a valid way. Volume Two gets away from the standard repertory in a decidedly tiresome way, tackling a series of weary war horses in non-Lewis areas such as *Sweet Sue*, *Yes Sir! That's My Baby*, *Shine*, *Dinah*, etc. The usually spirited ensembles are depressingly ragged, but the solos occasionally recompense for this. Lewis remains sublimely Lewis, rolling up and down his melancholy scales. Trombonist Bob Thomas has moments of delightfully Jimmy Archey-like attack. Thomas Jefferson, who has played effective trumpet on other occasions, is unexciting here, although his singing brings as dead a dog as *Sugar Blues* suddenly alive. All in all, however, the band plays this set as though it were driven, nervous, and desperate.

Richard Maltby and His Orchestra: "A Bow to the Big Name Bands." RCA Camden CAL 526, \$1.98 (LP); CAS 526, \$2.98 (SD).

One more revival of the classics of the Swing Era (*One O'Clock Jump*, *In the Mood*, *Don't Be That Way*, etc.). But instead of trying to copy the original arrangements as is usually done in these ventures into nostalgia, Maltby has contrived lightly swinging arrangements which approach the feeling of the originals, while his men sprinkle them with pleasant and personal solos. The Maltby band appears to have a character of its own (a rarity these days); it has a fresh, relaxed sound and mixes smooth, smooth ensemble playing with easy solos and stomping small-group passages woven in concerto grosso fashion.

Phil Moore: "Moore's Tour." M-G-M 3752, \$3.98 (LP).

Much of this collection of Phil Moore compositions played by Johnny Dankworth's English orchestra—a series of musical portraits and novelties—has nothing to do with jazz. But there are two selections, showcases for Dankworth solos, that are rich in jazz colors. One is a lazy blues in which Dankworth, normally an alto saxophonist, plays a warm, expressive clarinet; the other features his alto. They are not quite enough to outweigh the bland qualities of most of the rest of the disc, but there is still so little of Dankworth's work available over here (even

though he is one of the best reedmen playing today) that such bits and pieces acquire added value.

Kid Ory: "The Kid from New Orleans." Verve 1018, \$4.98 (LP).

Kid Ory at seventy-two has produced a record which can serve as a lasting memorial to his prowess as a jazz musician. This disc shows the Ory style, both in his solo work and as integrated with a group, at its peak. The septet he leads (Darnell Howard, clarinet; Marty Marsala, trumpet; Cedric Haywood, piano; Frank Haggerty, guitar; Charles Oden, bass; Earl Watkins, Jr., drums; plus Ory's Creole trombone) plays jazz that is both urgent and gentle, melodic and prodigiously rhythmic. Ory has a seemingly infallible feeling for a tempo that lags just far enough behind normal to induce complete relaxation (it's instructive to hear how he slows down Haywood's piano introduction to *Old Grey Bonnet* just a hair to shift the approach from the expected to the entrancingly unusual). As a soloist Ory has usually appeared to be capable in an elementary huff-and-puff fashion. But here he shows what miracles can be wrought with this very elementary attack, how much variety and significance can be found within a seemingly limited area. Not only has Ory never been heard in better form on records, but Howard adds superb clarinet playing all through the set, Marsala prods and punches with a terrier tenacity that suggests the best of Muggsy Spanier, and Haywood throws in several deceptively casual piano solos. This disc belongs in any jazz collection—and should be a focal point in a collection of traditional jazz.

The Pepper-Knepper Quintet. Metrojazz E 1004, \$3.98 (LP); S 1004, \$4.98 (SD).

Jimmy Knepper, who is often a delightfully inventive trombonist, trudges through most of this disc splitting long routine solos with baritone saxophonist Pepper Adams. Two Ellington ballads serve as a change of pace and both inspire Knepper to play with some of the soaring intensity of which he is capable. One of these ballads, *I Didn't Know about You*, features Adams. It illustrates why baritone saxophonists should be very careful about attempting Ellington pieces; they invite comparisons with the Duke's Harry Carney. In this case, Adams is knocked off his musical feet after only a few measures.

Herb Pilhofer: "Music with the Modern Touch." Audiophile AP 61, \$5.95 (LP). After Pilhofer's first promising record on the Zephyr label, this disc is a distinct disappointment. It is split between a trio (Pilhofer, piano; Dale Olinger, guitar; Stuart Anderson, bass) and a nonet which involves French horn, bass clarinet, flute, and celeste along with more standard jazz instruments. The saving grace of both groups is Olinger, a flowing, non-flamboyant guitarist who swings with apparent ease and without resort to either the frantic or the coolly glib. There is a self-conscious, stuffy atmosphere about

the nonet selections, but the trio manages to be light and airy, thanks largely to Olinger. Pilhofer is too much involved in showing off his European background to contribute much in a jazz sense.

Sonny Stitt: "Plays Jimmy Giuffre Arrangements." Verve 8309, \$4.98 (LP). There seems to have been a useful idea lurking somewhere in the background of this disc—to remove the fluent Sonny Stitt from the relentless rut of blowing his alto saxophone with only the support of a pick-up rhythm section, to give him a setting in which he could play in more relaxed fashion and with a less hurried exploration of ideas. To this end he has been surrounded by a seven-piece group and provided with arrangements by Jimmy Giuffre. That this was an excellent idea is demonstrated on *Singin' in the Rain*, which weaves Stitt into the body of the arrangement and still offers him opportunities to show off his virtuosity, a setup which gives the virtuosic moments more body than they would have had in a routine blowing context. Unfortunately, this is the only selection on which the idea has been given a good working over; the rest of the disc is taken up either with arrangements which are no particular help to Stitt or with ad lib blowing. But it serves as evidence that an unusually interesting disc could be built around this performer.

Sam "The Man" Taylor: "Jazz for Commuters." Metrojazz 1008, \$3.98 (LP). Taylor's steady immersion in rock 'n' roll has done him no good as a jazz saxophonist. One side of this disc is devoted to pieces which have titles invoking names of places familiar to New York commuters. They result in some swinging ensembles and occasional good solos by trumpeter Charlie Shavers and pianist Lee Anderson. Taylor's inescapable vulgarity is somewhat checked on these selections but it manages to demolish what interest there might be in *Salute to the Saxes* (pieces associated with Lester Young, Coleman Hawkins, Ben Webster, Georgie Auld, Illinois Jacquet) which make up the second side.

Jimmy Witherspoon: "Singin' the Blues." World Pacific WP 1267, \$4.98 (LP). The full potentials of Jimmy Witherspoon's talents as a blues singer, only hinted at in his two previous LPs, are finally brought out on this disc. The material is appropriate—strong, basic blues with sufficient character to individualize most of them—and the accompaniment is especially good, with outstanding contributions by trumpeter Harry Edison (playing with a satisfying avoidance of the repeated beeps which he has used as the foundation for most of his solos lately) and by Hampton Hawes, whose piano backgrounds are lean and wonderfully right. In this setting, Witherspoon flourishes, singing with suggestions of Joe Turner but with shading, change of pace, and sensitivity which somehow make his work both more sophisticated and more genuine than Turner's. These are unusually good, urbane blues performances.

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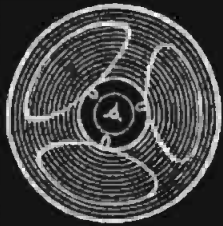
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the **Tape Deck**

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips tapes, on reels.

BRUCKNER: *Symphony No. 7, in E*

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

• • TANDBERG/SMS S 11. 63 min. \$8.95.

The four-track-pioneering Stereophonic Music Society scarcely could have made a more desirable choice for its first classical release than this Rosbaud performance of what is not only the first Bruckner symphony on tape, but one of the most poetic versions I have ever known of the deeply moving Seventh. The Vox LP of this reading was thought by some reviewers to be lacking in intensity—and even too transparently and airily recorded. Rosbaud's interpretation is, in fact, essentially lyrical, in contrast to the more robust and powerfully dynamic approaches of, say, Van Beinum and Jochum. From my point of view it is wholly admirable.

The present tape reveals even more fully than the monophonic disc the vibrancy and singing warmth of the performance; and the luminous, floating string tone and wondrously solemn yet tender wind sonorities (those of the augmented tuba and Wagnerian-tuba section in particular) are not only stereo at its best, but far more suitable to the music than the heavier and thicker orchestral textures usually—but far from properly-associated with Bruckner's music. It seems to me that Rosbaud's reading is not only the finest he has ever brought to records, but one which (along with his choice of the untampered original edition of the score) gives a full expression seldom approached to the heart-wrenching loveliness of this eloquent work.

(Unfortunately I was sent what is apparently a preliminary edition of the tape, in which a repetition of the last eleven bars of the first movement, pp. 54-6 of the Kalnus miniature score, is erroneously spliced in. But that slip surely will be speedily corrected for the tape's general distribution. It should be noted too that for once the tape version is less expensive than the stereo disc, which, unlike the LP, runs to two records and a cost of \$11.90.)

DUKAS: *L'Apprenti sorcier*—See Ravel: *Bolero*.

RAVEL: *Bolero*

†Dukas: *L'Apprenti sorcier*

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• • WESTMINSTER 4T 114. 28 min. \$6.95.

The pedestrian Scherchenization of the popular Dukas scherzo is best quickly passed by, despite the fact that the recording here sounds considerably more brilliant than in the original two-track taping of a couple of years ago. But the *Bolero*, in rehearing, fascinates me more than ever. Granted that its rhythm is not absolutely rock-steady and its climax not dramatically overwhelming, the novel use of bouncer-sounding *tambours basques* instead of the usual snare drums gives it a unique piquancy—and certainly no other recorded performance has been distinguished by more subtly contoured and colored woodwind solos in the early part of the work. Moreover, these special merits, along with Scherchen's own nervous intensity, are further enhanced by



Rosbaud: Bruckner at his lyrical best.

stereoisim which seems even better balanced and more gleamingly widespread here than in either the earlier tape or stereo disc versions.

HERMANN SCHERCHEN: *Overtures*

Héroid: *Zampa*. Rezdíček: *Donna Diana*. Rossini: *Guillaume Tell*.

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• • WESTMINSTER 4T 113. 26 min. \$6.95.

Again Scherchen is erratic: overmannered in Rossini's slow passages and melodramatic in his faster ones; zealous and expressive in the dashing *Zampa* and bustling *Donna Diana* overtures. Fortunately, the recording engineers are less temperamental and have provided consistently glittering, warmly reverberant, and broadspread stereoisim throughout.

"The Army Way." West Point Cadet Glee Club, Frederick W. Boots, cond. Tandberg/SMS S 12, 34 min., \$7.95.

A year ago, the Vox stereo disc version of this something-for-everybody program struck me as mainly of interest to proud parents of the student singers. But now, while much of the music itself still seems either naïve or pretentious, I realize better how attractively the strongly stereoisimic and reverberant recording enhances the fresh young voices and rich sonorities. Particularly effective are the buoyant quartet performances of *Yellow Bird* and *When Strolling through the Park One Day*.

"Blue Skies" and **"With a Song in My Heart."** Eric Johnson and His Orchestra. Westminster 4T 103, 26 min., and 4T 108, 23 min.; \$6.95 each.

Semisymphonic dance versions of nine Irving Berlin and eight Rodgers & Hart hits respectively, done in conventional arrangements, but played with exceptional warmth, smoothness, and occasionally (as in *Say It with Music*) with a catchy lilt, in the most glowing of non-exaggerated stereoisim.

"Midnight in Rome." Walter Baracchi, piano; Gianni Monese and His Orchestra. Tandberg/SMS S 13, 34 min., \$7.95.

The pianist is obviously skillful and precise, but both he and Monese's little orchestra try much too hard and are sadly handicapped by unimaginative arrangements and an extremely pedestrian rhythm section. Nevertheless, their program of ten Italian cocktail-hour favorites has considerable novelty, and in the final *Samba* notable éclat, while their occasional pretentiousness does at least effectively display the broadspread stereo recording's wide dynamic range and brilliance.

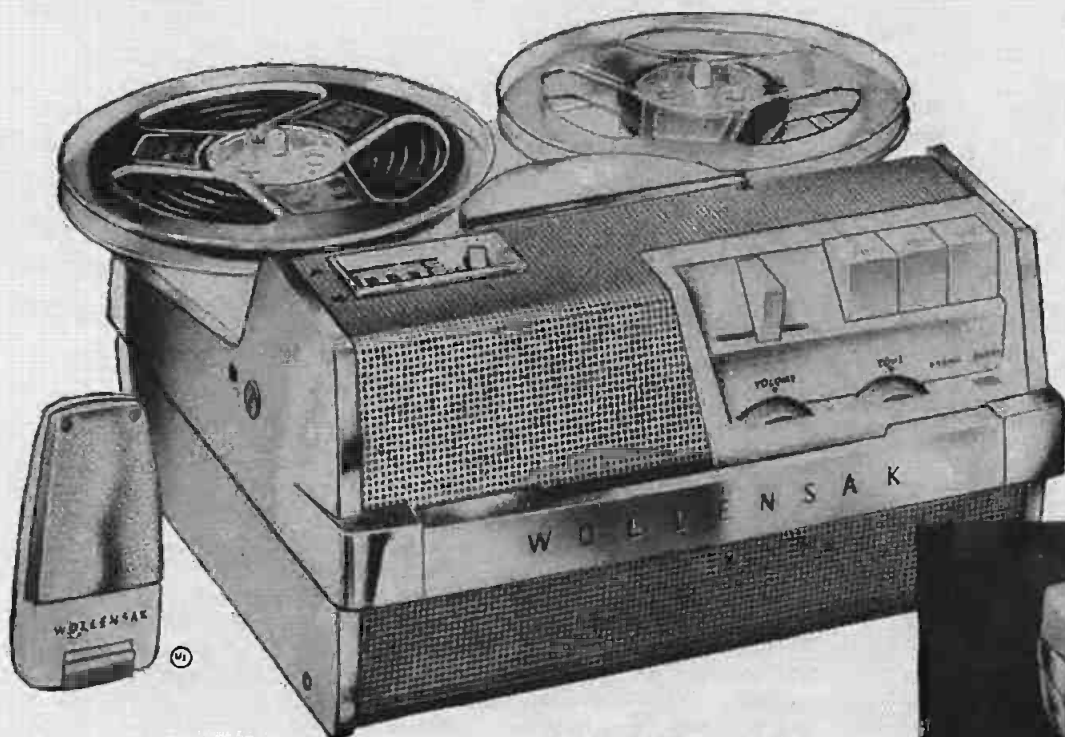
Continued on page 141

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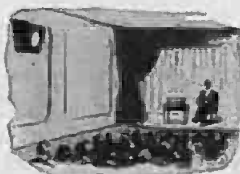


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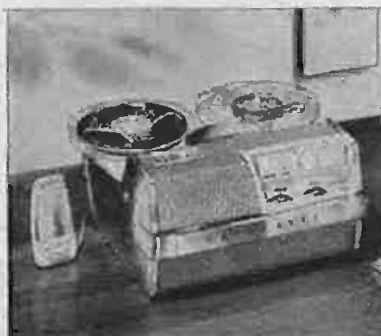
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"The Million Sellers" and "Sail Along, Silvery Moon." Billy Vaughn and His Orchestra. Bel Canto ST/58-4, 29 min., and ST/62-4, 25 min., \$7.95 each.

The second program of mostly old-time hits (except for a mildly rocking-and-rolling *Raunchy*) is played in such routine, heavily plugging fashion that I can hardly believe it is the same orchestra that brings so much more warmth and color in the earlier set to *In the Mood* and eleven other best sellers, all of which exploit much more effectively the rich, if somewhat thick, (originally Dot) recording.

"Music Tailored to Your Taste." Everest Concert Orchestra, Derek Boulton, cond. Everest STBR 1021, 34 min., \$7.95.

No fewer than thirteen compositions by Anthony Tamburello are featured here, ranging from fashionable cocktail dances (*East of Fifth, Shopping Spree, etc.*) to pallid imitations of Eric Coates (*March Forth, Naughty Nautical, etc.*), and all sounding salonlike indeed beside the far more distinctly expressive non-Tamburello *Separate Tables*. But they are given brightly sparkling performances by a first-rate British orchestra in recordings distinguished both by the warmth of the Friends' Meeting House (London) acoustics and beautifully blended and broad-spread stereoism.

"Star Dust." Pat Boone with Billy Vaughn's Orchestra and Chorus. Bel Canto ST/59-4, 29 min., \$7.95.

This teen-agers' idol may be oversuave, but he has a notably attractive voice, which he uses with taste and exceptionally clear enunciation. And although he may be scarcely sophisticated enough for the *September Song* or robust enough for the *St. Louis Blues*, in ballads like *To Each His Own, Deep Purple, Autumn Leaves, etc.*, he is very persuasive indeed in these discreetly but richly accompanied and recorded performances (originally released in a Dot stereo disc).

"Tabu." Ralph Font and His Orchestra. Westminster 4T 104, 24 min., \$6.95.

The eight Latin-American dance selections here are topped by an oddly individual and catchy *Cumparsa*, featuring a fine bassoon soloist, and a bustling *Costa Linda*, but all the arrangements are notably deft and in particular make ingenious use of cross-channel antiphonal potentialities provided by the markedly stereoistic and extremely brilliant, if somewhat dry, recording.

The following reviews are of 4-track 3.75-ips stereo tapes, in "cartridges."

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op. 43*

Artur Rubinstein, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA Victor KCS 2005. 23 min. \$6.95.

Originally issued in a 2-track taping at \$10.95 (later reduced to \$8.95), the

present edition of Rubinstein's Rachmaninoff Rhapsody is a bargain indeed, but it also has scarcely less substantial musical merits. Although technically unremarkable by today's standards, the recording is completely satisfactory, with considerably more brilliance than one would expect, as well as notably attractive purity in luminous stereoism which betrays its age only in the exaggerated spread of the piano. And while the reading still strikes me as more limpidly poetic than powerful, I must admit that its romantic grace and éclat are even more delectable than they were on first acquaintance.

(Incidentally, for the information of audiophiles interested in experimenting with the new cartridges, I might note that I have now shifted from playing them via the RCA Victor special cartridge-tape-deck and the "Tape Head" input of my Altec-Lansing preamplifier to utilizing the first stages of the SCP-2's own preamp, fed via conveniently provided output jacks to the high-level "Tape" input of my own system. This considerably simplifies the proper equalization and post-emphasis problem; and it also serves to reemphasize that cartridge-playback with the right compensation reveals none of the high-frequency deficiencies pessimistically predicted in 3.75-ips tapes.)

"Between 18th and 19th on Any Street."

Bob Scobey's Frisco Jazz Band. RCA Victor KPS 3012, 31 min., \$6.95.

Although this taping omits a couple of minor pieces from the original stereo disc program of just a year ago, it does include the two long medleys and the fine Pete Dovidio clarinet showpiece, *Bob's Blues*, missing in the still-earlier 2-track taping of this mildly rowdy neo-Dixieland program. Dovidio and pianist Clyde Pound tend to steal the show, but there isn't a great deal of variety in the generally rough-and-ready performances. The stereo separation, however, seems considerably more marked here than it was in the disc version.

"Music for Relaxation" and "Under Western Skies." George Melachrino and His Orchestra. RCA Victor KPS 3020; KPS 3013; 31 min., \$6.95 each.

"Music for Relaxation" appears for the first time in any tape form and proves to be a characteristically suave, not to say lush, selection of dreamy popular ballads interspersed with such featherweight "classics" as the *Jocelyn Berceuse, Es-trellita, etc.*—all very broadly recorded with somewhat overheavy bass. The second program is a bit more novel in its combination of Western favorites (*Home on the Range, Red River Valley, Tumblin' Tumbleweeds, etc.*) and several British essays in the same vein, the most amusing of which is *The One-Armed Bandit* evocation of Las Vegas, complete with raggy piano, ultrarealistic slot-machine clicking, and the less familiar coin clinking of a jackpot payoff. Its more smoothly blended stereoism also does better justice to the Melachrino strings' buttery sonorities.

The following reviews are of the older type of 2-track 7.5-ips tapes, on reels.

"Chris Connor." Atlantic 3D-7, 30 min., \$11.95.

Miss Connor brings little to her five popular ballads sung to Ralph Burns's big-band accompaniments, but in another five lttelver airs (and especially in the lilting *Almost Like Being in Love*), with the smaller and more imaginative John Lewis ensemble, she is notably individual and pleasing. The strongly stereoistic, bright, dry recording has the merit of off-center soloist placement and the even rarer one of an appropriately low modulation level.

"Fontessa." The Modern Jazz Quartet. Atlantic 3D-1, 30 min., \$11.95.

Although this is the program, at least in part, with which pianist-composer Lewis and his ensemble first achieved fame over three years ago on an Atlantic LP, it still seems admirable for its brightly clean recording—and more delectable than ever for its lyrical performances, which range from the rhapsodic title piece through a nostalgic *Willow, Weep for Me* to the vivacious *Versailles* and *Woodyn You*.

"Flower Drum Song." Original Broadway Cast, Salvatore Dell' Isola, cond. Columbia TOB 44, two 7-in. reels, 54 min., \$19.95.

"Flower Drum Song." Selections. André Kostelanetz and His Orchestra. Columbia GCB 41, 23 min., \$7.95.

To anyone who has not seen the current Rodgers & Hammerstein hit show, all the splendid authenticity of the present stereo recording can hardly lend distinction to the long stretches of what one commentator has unkindly dubbed "The World of Woozy Song." And unfortunately the best moments (Juanita Hall's too brief appearances, Pat Suzuki's show stoppers, and Arabella Hong's *Love, Look Away*) already have been made thoroughly familiar. Except to R & H devotees, then, the Kostelanetz orchestral-transcriptions tape is a much more satisfactory choice: he sticks to the leading tunes themselves and plays them uniformly well in effective arrangements (that of *Fan Tan Fanny* is particularly good) which make the most of the richly brilliant stereo recording.

"Kansas City Blues." Joe Turner. Atlantic 3D-2, 28 min., \$11.95.

I've always had a weakness for the veteran blues shouter and it's a joy to hear him again in characteristic form, especially in the jumping *Low Down Dog* and *Roll 'em, Pete*, in strongly stereoistic recordings in which Turner himself is placed well off center and given authentically bluesy accompaniments by a capable little ensemble featuring Pete John's piano.

"Love Is a Swingin' Word." Sid Ramin and His Orchestra. RCA Victor APS 202, 16 min., \$4.95.

Hard-driving dance pieces (*The Lady's in Love, I Can't Give You Anything but Love, etc.*) contrasted with blander slow



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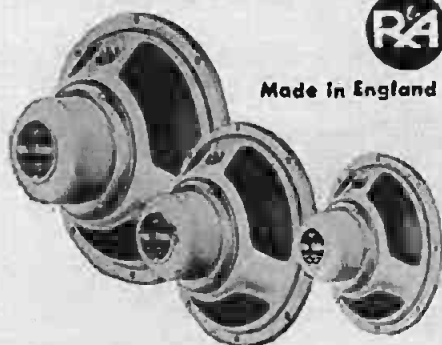
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one (*Love Is Here To Stay, Love Is the Sweetest Thing*, etc.), in somewhat over-fancy arrangements and routine performances, but vitalized by ultrabold, markedly stereoisitic recording.

"Malagueña: Music of Cuba." Percy Faith and His Orchestra. Columbia GCB 42, 20 min., \$7.95.

Another Latin-American program in the same vein as Faith's earlier "Viva!" and like that one too elaborately orchestrated. This time, however, there is much less distortion in the impressively big-sound, highly reverberant stereoism.

"More Music from 'Peter Gunn'." TV sound track, Henry Mancini, cond. RCA Victor BPS 245, 20 min., \$6.95. Hearing this as it should be heard via a big home-stereo-system operating at high level, I no longer wonder why Mancini's scores have been so successful, while I more than ever pity the poor characters who know them only as slimmed down to fit relatively tiny TV speakers. In the present superb stereo recording, such pieces as *Walking the Bass, Timothy, Odd Ball*, and especially *My Manne Shelly* are genuinely electrifying.

"More Sing Along with Mitch and the Gang." Columbia GCB 37, 20 min., \$7.95.


At this late date what more is there to say about Mitch Miller's genial songfests—except that his gang is in better voice than ever and so powerfully recorded that even the timidest singer-along can't resist adding his contributions to *My Buddy, The Whiffenpoof Song, Sweet Adeline*, and other old-time favorites.

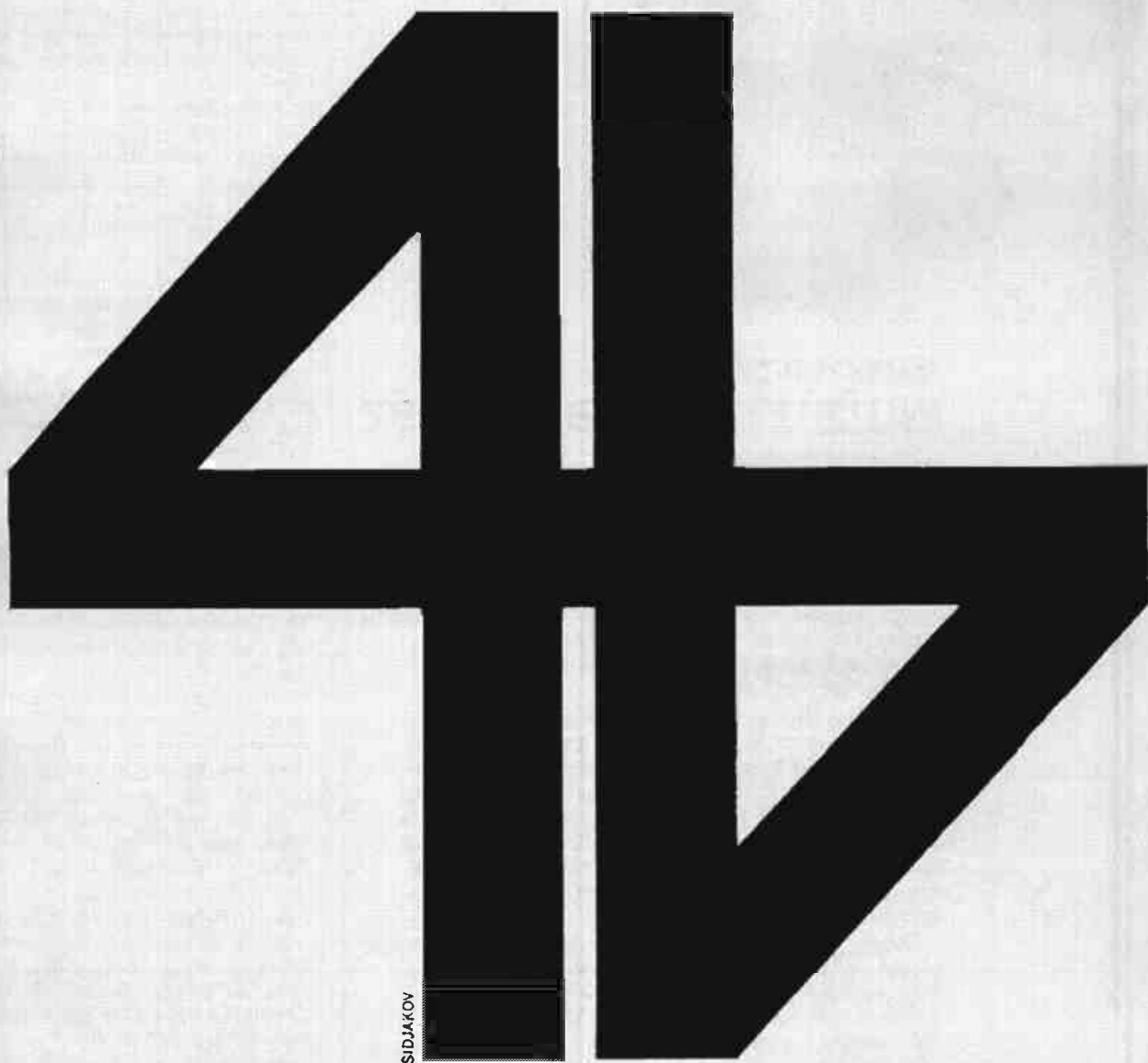
"My Fair Lady." Original Cast Recording (London). Cyril Ornadel, cond. Columbia TOB 43, two 7-in. reels, 55 min., \$19.95.

Like John F. Indcox, who reviewed the disc version of the London "Lady," I too shall, of course, still cling to the original (New York production) LP, especially for Rex Harrison's and Julie Andrews' fresher and less-mannered solos and duos. But unlike J. F. I., I think that in its orchestral playing, choral singing, and above all Stanley Holloway's rollicking contributions, the new version is as markedly improved in performance as it is sonically by the present (on tape at least) transparent and unexaggerated stereoism.

"Orienta." The Markko Polo Adventurers. RCA Victor EPS 243, 36 min., \$11.95. O. B. Brummell's July 1959 review of the disc versions of conductor-arranger Gerald Fried's "Impressions in Music and Sound" stressed its satirical effectiveness. So it is perhaps enough now to acclaim the wide variety of instruments (including some twenty-five percussion types) and timbres exploited so ingeniously here, and to suggest that even the stereo disc at its best could hardly match the ultrabrilliance and ultracraziness of the tape. The dizzy *Girl Friend of a Whirling Dervish*, haunting *Mountain High, Valley Low*, spooky *Night of the Tiger*, and

Continued on page 144

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jazzed-up *Scheherazade* fantasy are perhaps the high points, but the whole tape is a delight to one's ears as well as to one's funny bone.

"Porgy and Bess." Recording from the sound track of the film. André Previn, cond. Columbia TOB 51, 52 min., \$19.95.

"Porgy and Bess." Selections. Lena Horne; Harry Belafonte; Orchestras, Lennie Hayton, Robert Gorman, conds. RCA Victor EPS 236, 37 min., \$11.95.

"Porgy and Bess." Selections. Percy Faith and His Orchestra. Columbia GCB 45, 24 min., \$7.95.

There must be at least some listeners who share neither the general public's apparent adulation nor the Gershwin specialist's complete disdain of the current "popularizations" of the original *Porgy and Bess* score. For myself, anyway, the present examples are interesting, but only momentarily and mildly so. Even the longer sets are merely anthologies of tuneful bits and pieces entirely lacking in the sustained and integrated drama of the stage work itself or (despite their now-antiquated technology) of its authentic recordings in the out-of-print Decca and 1951 Columbia albums. This is particularly true of the Percy Faith reel (which presents nine of the hit tunes in overelaborate rearrangements and mostly slam-bang or overemotional big-band performances) and the Horne-Belafonte collaboration (eight solos and two dubbed-in duos marred by their fantastic dis-arrangements and the unsuitability of these fine singers for their present materials). The sound track set is notably better sung (especially by Adele Addison, Robert McFerrin, and Inez Matthews), played, and recorded; but it too is episodic. When it is first-rate light entertainment (as it is at its best), it captures only the surface attractions of Gershwin's great folk opera.

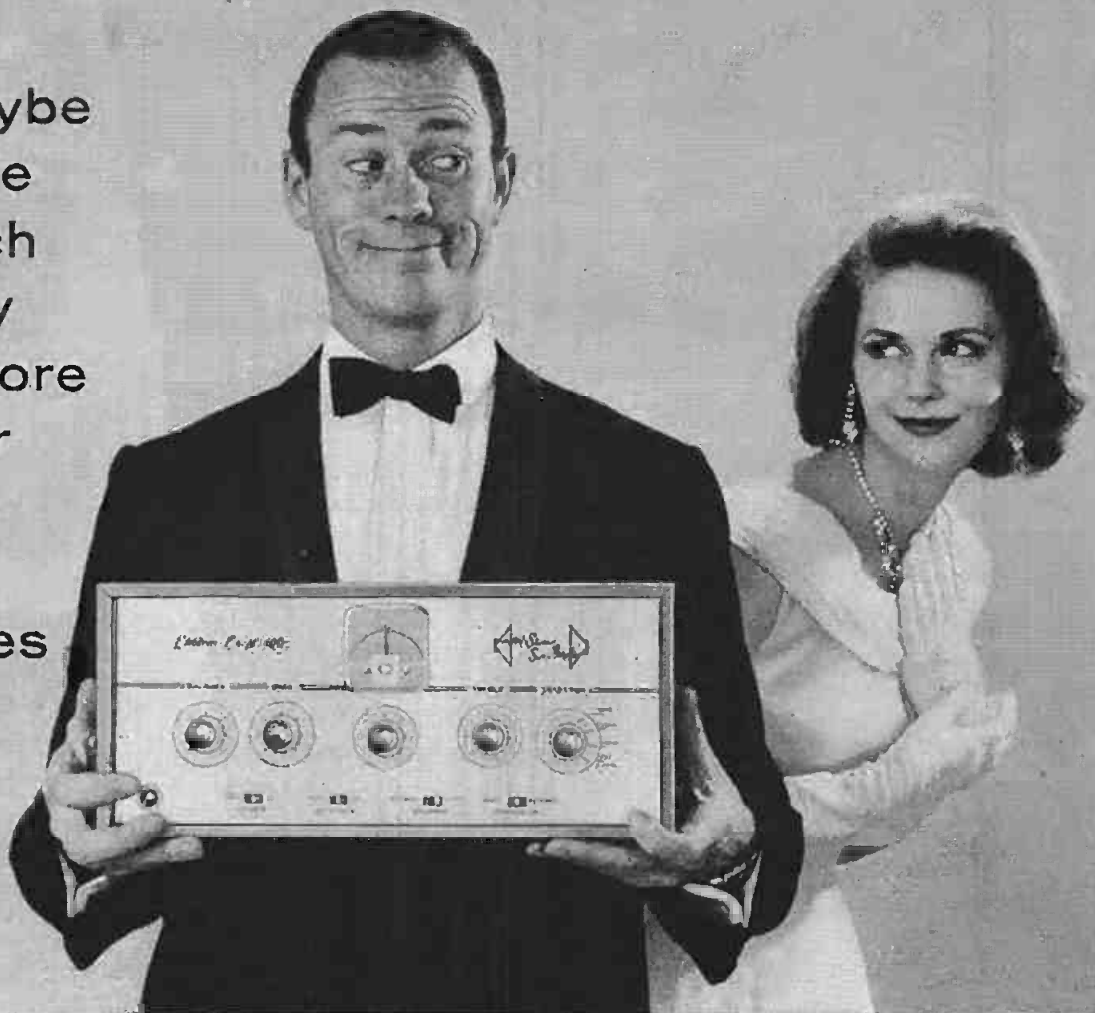
"Redhead." Original Broadway Cast, Jay Blackton, cond. RCA Victor FPS 233, 42 min., \$13.95.

The stereoism here is rather exaggerated, but the extremely close miking limits its expansiveness, so that it is most effective in the occasional cross-channel duos and choral passages. Stereo does, however, somewhat increase the theatrical impact of the ebullient Gwen Verdon's solos (especially the amusing *Erbie Fitch's Twitch*) and Leonard Stone's riotous *Uncle Sam Rag*, which are, after all, the show's most distinctive attractions.

"Shorty Rogers and His Giants." Atlantic 3D-4, 29 min., \$11.95.

Although most of these five Basie-imitations (*Dickie's Dream*, *Moten Swing*, *Chant of the Cosmos*, *Serenade in Sweets*, and *Astral Alley*) first appeared monophonically several years ago, the marked stereoism here differentiates the various solos much more clearly than before, and demonstrates even more strikingly how completely the leader's own trumpet and flugelhorn solos are overshadowed by those of Jimmy Giuffre (clarinet), Harry Edison (trumpet), and Pete Cera (piano).

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New AM Tuner HFT94. Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic® tuning. Built-in ferrite loop, prealigned RF & IF colls. Sensitivity 3 uv @ 30% mod. for 1.0 v out, 20 db S/N. Very low noise & distortion. High-Q 10 kc whistle filter. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo. 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response, 3½" cone tweeter. 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 28½", 13¾", 14¾". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.95.

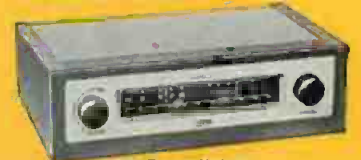
New HFS5 2-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, ¾" excursion,



Stereo Preamplifier HF85



70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



FM Tuner HFT90
AM Tuner HFT94



Stereo Integrated Amplifier AF4



12W Mono Integrated Amplifier HF12
Other Mono Integrated Amplifiers:
50, 30, & 20W (use 2 for stereo)



2-Way Bookshelf
Speaker System HFS1
3-Way Speaker System HFS3
2-Way Speaker System HFS5

8" woofer (45 cps res.), & 3½" cone tweeter. 1¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12½", 10½". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50. HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Price \$39.95.

LGS-1 Brass Tip Matching 14" Legs — \$3.95.
HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15½", 11½". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

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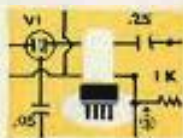
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From the High-Fidelity Newsfronts

THE RUMOR seems to have been firmly started that stereo takes two of everything and that therefore it costs twice as much. Statement number one is correct. Statement number two is nonsense.

A dealer, well known in one of the larger East Coast cities, visited us recently and bemoaned, all through an otherwise pleasant Saturday lunch, the state of business. He had what might be called an advanced clientele; most had monophonic systems costing more than \$500. Some ran into the thousands. "What can I tell them?" he bemoaned. "They have these fine rigs. They come in and ask about going stereo. What do they have to buy? What will it cost? I have to tell them the truth. If they are going to switch over to stereo, they'll have to buy another round, get just about one more of everything they have. We sit down and figure that out, and it never comes out less than \$300 to \$400. If they have a big speaker system, it may run as high as \$1,000. This scares them off."

Small wonder. And small wonder—if this sales technique is common—that dealers report that stereo is killing them. Or that readers of HIGH FIDELITY report reluctance to spend this kind of money for a change to stereo. (And see John Conly's observations on this score, on p. 47.)

Let me make some blunt statements of fact, and then come back for a bit of discussion.

A complete stereo disc-playing system is available today from one of the large mail-order houses for less than \$100. This is not a conversion from monophonic.

The necessary equipment to convert from monophonic disc to stereo disc is available from several sources for about \$75. And right now I'll convert you from mono to passable stereo for \$50. Here's how:

But let me set the stage (yes, I'll tell you how, but a little suspense is good for the soul) by bringing back memories of the beginnings of the LP era. The same

questions came to the minds of prospective buyers of LPs as arise today among prospective stereophiles. Would it be really worthwhile to scrap that big radio-phonograph and switch over, as our dealer friends urged, to some sort of a component high-fidelity setup just for LP records? Maybe the dealers were smarter in those days; if they saw hesitation over a suggested \$400 purchase, they had some alternatives up their sleeves. Inexpensive ones, but ones that would get the customer on the road to high fidelity.

My own experiences were typical of tens of thousands of others'. I bought a Webster-Chicago changer (now Webeor; this was right after the end of World War II) and a GE cartridge. Then I had the problem of how to use the new cartridge with the old radio-phonograph. The answer was a little GE one-tube preamplifier. I can still remember the excitement. . . . And then came a 10-watt Sarsen-Williamson amplifier, a Jensen 15-inch speaker, and so on and on, as the years rolled by.

So I very humbly suggest that readers who are concerned over going stereo think back to their going-LP days, and follow the same pattern. Do it gradually, step by step. Start out (here's the \$50 rig) with a cartridge for about \$17. Get a one-tube preamp for the cartridge. New ones are about \$13; get one used for \$5.00 or less. Buy a simple, monophonic power amplifier (used) for \$15 to \$20. Ten watts is ample; note, elsewhere in this issue of HIGH FIDELITY (p. 62), that most of today's stereo control amplifiers deliver less than twenty watts per channel.

Either the one-tube preamp or the power amplifier must have a level control. Put a knob on the shaft and call it a volume control. For another \$10 you can buy an eight-inch speaker, new. Finally, pick up a piece of half-inch plywood about 15 to 18 inches square, cut a hole for the speaker, and prop it up somewhere . . . seven or eight feet from your fine monophonic system.

You now have stereo. Sure; it won't sound as wonderful as the other channel, which cost \$898.50. But . . . if you went out originally and plunked down all at one time \$898.50 for channel

Continued on page 169

**NEW YORKERS: Don't forget the 1959
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HF reports

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On equipment that demands more subjective appraisals (such as loudspeakers), the reports may be prepared by members of our own staff. Such reports do not carry a signature. The policy concerning report publication and amendment by the manufacturer is the same as that for H. H. Reports.

Pickering 371 Stereo Cartridge and 196 System

SPECIFICATIONS: (furnished by manufacturer): A stereo cartridge for tone arm and changer use and an integrated arm and cartridge system.

Model 371 Stereo Cartridge, Stylus size: 0.7 mil. *Frequency response:* within 2 db from 15 to 15,000 cps. *Crosstalk:* 25 db. *Stylus assembly:* "T-Guard" replaceable unit. *Output:* 20 mv at 10 cm/sec (stereo). *Compliance:* 6×10^{-9} cm/dyne (tone arms); 4×10^{-9} cm/dyne (changers). *Price:* \$24. (red stylus, for changers); \$26.40 (yellow stylus, for tone arms).

Model 196 Unipoise Arm with integrated Stereo-Fluxvalve pickup. Size: will mount on $1\frac{1}{2}$ by $1\frac{1}{2}$ -inch motor board. Other specifications the same as Model 371. *Price:* \$49.50. **MANUFACTURER:** Pickering and Company, Inc., Plainview, N. Y.

At a glance: Pickering's stereo cartridges sound a great deal like their monophonic predecessors, and listeners who swear by the name of Pickering undoubtedly will be satisfied with the current product. So, as a matter of fact, will many other listeners now in the market for a stereo cartridge.

In detail: Two separate pieces of equipment are involved here. The 371 Stereo-Fluxvalve is the cartridge alone, without arm. It comes in a little box ready to be plugged into any conventional tone arm or record changer.

The 196, on the other hand, is a complete unit consisting of cartridge,

arm, and detachable stylus. It is packaged with mounting instructions, templates, and all sorts of paraphernalia to help you get it in place without fuss, muss, or strain.

A Stereo-Fluxvalve in a Unipoise tone arm, the 196 embodies the principle made famous by the single-point needle suspension. The arm support is a sharp point attached to a threaded shaft which screws into a small brass base plate. Mounting can be done in a jiffy. The arm simply rests on the needle point, and can be taken off and



Pickering's 371 stereo cartridge.

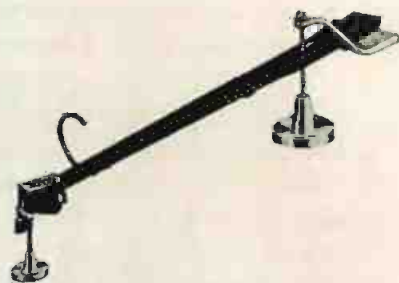
turned upside down (to change the stylus, for instance) in a moment. An arm rest (with built-in stylus cleaning brush) mounts just as easily, and can be adjusted over an ample range to match the height of the arm.

The "T-Guard" stylus mount, a feature of both 371 and 196, slips in or out of the cartridge proper with just a slight tug of a fingernail. A lubricant of some sort makes the job easier, and also contributes to elimination of corrosion and to proper functioning of the stylus bar.

The weight of the 196 is very low by comparison with that of most other tone arms. And the stylus force is equally low, a mere 1.5 grams. Concurrent with low stylus force is high compliance, which lets the 196 track heavily modulated grooves without breakup.

The sound of the two units differs noticeably. The 371 seemed, to my ears, decidedly smooth, peak-free, and fluid. Lack of resonances was particularly evident on massed violins, which assumed a rich sheen. Bass was not heavy or boomy, but solid, and provided a satisfying aural foundation. Audibly, separation was excellent. At a tracking force of 3 grams, I had practically no problems with breakup.

The 196 tended to be a touch brighter than the 371. With a soft-sounding speaker system this brightness helped; if you are using cone tweeters or extended-range models, the 196 will give you a rich, snappy bal-



Unipoise arm—Model 196.

ance. With electrostatics, however, you probably would prefer the 371.

Two stylus inserts are available, col-

or-coded red and yellow. The red model is supposed to have lower compliance than the yellow one and to

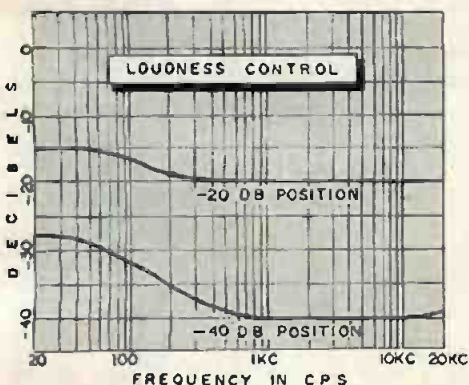
work better in record changers, which require lower compliance in order to operate the trip mechanisms.

Lafayette KT-600 Stereo Preamp Control

SPECIFICATIONS (furnished by manufacturer): A complete stereo preamplifier-control center, featuring cross-channel feed and third-channel output. Incorporates null balancing system. Electronic phase reversal. Concentric controls. Rumble, scratch filters; presence circuit. Size: 14 by 4½ by 10½ inches. Price: KT-600 (kit), \$79.50; LA-600 (factory-wired), \$134.50. **MANUFACTURER:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

At a glance: The Lafayette KT-600 is unquestionably one of the most flexible stereo control units available today. Its flexibility is complemented by over-all performance comparable to manufactured units selling for far more than its modest price.

In detail: The list of operating conveniences offered by the KT-600 is far too long to enumerate in this report. There are concentric bass controls and concentric treble controls for the two channels. The concentric volume controls have a slip clutch which enables them to be disengaged for channel balancing, after which they operate as one control. The input selectors and phono equalization controls are separate for the two channels, though they

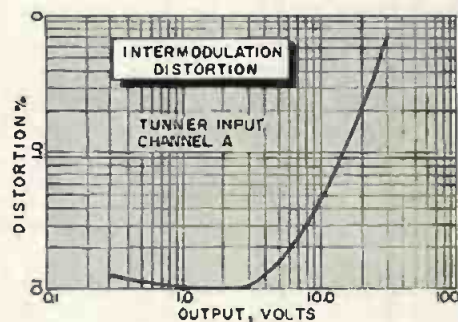


are concentrically mounted. The result is that two knobs must be operated to select inputs or to change phono equalization characteristics. On the other hand, this gives the user great latitude in mixing signals from different input sources.

The stereo function switch is a unique set of concentric controls. The outer knob can feed either channel input to both outputs, either to its own output for stereo, or mix both inputs and feed the mixed signal to both outputs. The inner knob performs the usual function of channel reversal, but in addition can reverse the phase of one channel alone in either normal or reversed channel operation. This is usually done by reversing the speaker

leads from one amplifier output, but we can testify to the convenience of being able to do this from the front panel of the control center.

A very effective means is provided for matching the electrical outputs of both channels exactly without an auxiliary indicating device. By placing both function switches in the CAL position, the signals of both channels are added in opposite phase. The level adjustments in the rear of the unit are then set for a null, or cancellation of sound output, which indicates that the two channels are matched. Of course, this does not take into account any differences between the amplifiers or speakers, but if they are reasonably well matched it should be possible to



do final balancing with the concentric volume controls.

A bridge control allows the two stereo channels to be mixed in varying degree, when the function selector is in the A+B position. This blending action can be used to reduce the effect of excessive stereo separation. In addition, the output of the bridge control is available at all times at a connector on the rear of the KT-600. In stereo operation, this mixed signal can be used to drive a third amplifier and speaker to fill in the area between the two basic channels.

Separate rumble and scratch filters are quite effective in their intended application, though like most such devices they remove a considerable amount of program along with the noise. A presence switch introduces a peak of some 5 db in the 2,000- to 3,000-cycle region. The desirability of the effect produced is debatable, but in any case is a matter for the individual user to decide. A loudness compensator is provided also, affecting only the bass frequencies. Since this is an on-off device, some experimenting with the level controls may be necessary to obtain the desired degree of compensation at the usual listening levels. All of these equalization controls are effective on both channels.

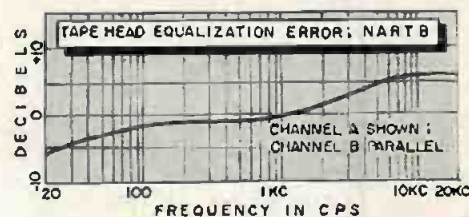
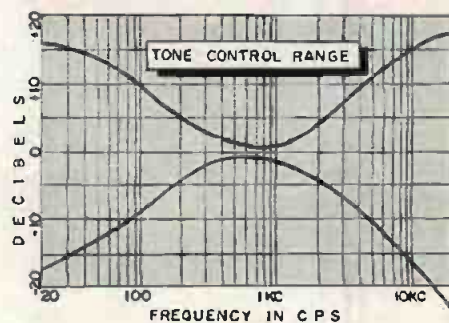


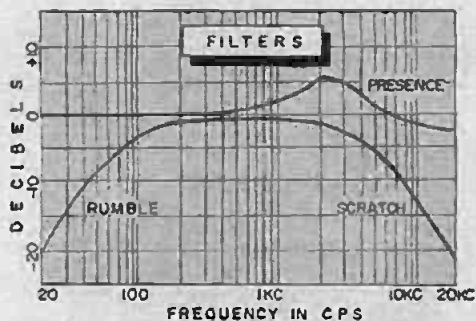
Lafayette stereo control.

The bass tone controls are excellent with moderate amounts of boost or cut affecting only the lowest frequencies. The treble controls hinge at about 1,000 cycles.

The RIAA phono equalization proved to be highly accurate and well matched between channels. The tape head equalization departed somewhat from the NARTB playback characteristic, but could be corrected easily with the tone controls.

One of the most gratifying features of the KT-600 is the extremely low-distortion and high-output level. Up to 3 volts output (which is about as large a signal as will ever be required) the intermodulation distortion was in the vicinity of 0.1%, which is near the limits of our measuring equipment. The IM distortion did not reach 2.0% until 20 volts was reached. For all practical purposes, this preamplifier may be considered a distortionless device. It must be noted that in order to obtain this low distortion, the front-panel volume control must be set according to the very explicit instructions given in the manual for the KT-600. It is possible to set the controls incorrectly and limit greatly the available output, though we found that the distortion in such cases was likely to be less than that which we have found in other stereo preamplifiers.





The tracking of the two channel volume controls showed a peculiar characteristic. In the region from 15 db to 25 db below maximum volume setting, the unbalance rose to between 3 and 4 db. Further reduction of volume brought the channels into nearly perfect match, which condition existed all the way down to -65 db. In normal usage, however, we would consider the volume control tracking of the KT-600 to be satisfactory.

The hum level of the KT-600 was very low at our standard gain settings. Even at maximum gain, on phono input, with full boost of treble and bass tone controls, only a small amount of 60-cycle hum and tube hiss was audible. At normal control settings both hum and hiss were completely inaudi-

ble. It should be noted that the unit as received for test had several wiring errors which caused high hum levels. Although our measured hum levels are very good indeed, they are somewhat greater than the Lafayette specifications and it is possible that some wiring errors remain in the unit.

The low-impedance output stages result in high-frequency response unaffected by ordinary amounts of cable capacitance. Unlike most preamplifiers, which use cathode followers, these output stages are feedback amplifiers with output taken from the plates. This enables them to handle large voltage outputs without significant distortion.

To summarize, the KT-600 is such a remarkably complete and flexible unit that one cannot fully appreciate its potentialities without an extended period of use. It is not a simple or obvious instrument for use by a person who has not studied the manual carefully. Presumably by the time one has assembled it from the kit, a procedure involving 110 steps, a certain amount of familiarity with the device will have been acquired. One of the few things we found annoying was the compara-

tive illegibility of the dots on the control knobs. It was difficult at times to determine the control settings without moving them experimentally. The outer knob of the concentric volume control was floppy and uncertain in its action. These are actually rather minor faults, and it is to the credit of KT-600 that they are the worst we could find.—H. H. Labs.

MANUFACTURER'S COMMENT: Regarding the tape head equalization, the deviation from the NARTB standard playback curve was deliberate. It should be remembered that one of the functions of playback equalization must be compensation for tape head losses. The standard playback curve assumes an "ideal" reproducing head, the losses of which are considered negligible. However, with the reproducing heads used in practice, an equalization to compensate for the head losses must be added to the playback amplifier. We refer to the NARTB Engineering Handbook of June 1953, page 1-3-06, section 2.80. The equalization on the KT-600 was arrived at, therefore, by sampling several representative tape heads and adjusting compensation by means of a standard test tape to the flattest over-all response. This represents a more realistic approach to the design of a tape head preamplifier.

The illegibility of dots on the control knobs was a valid criticism on some of the earlier production models, but has been rectified on current models.

Sherwood: S-3000 II FM Tuner

SPECIFICATIONS (furnished by manufacturer): an FM-only tuner featuring variable interchannel hush and sensitivity greater than 1 microvolt for 20 db quieting. Provision for addition of SMX multiplex adapter. Tuning eye and AFC. Price: \$105.50. **MANUFACTURER:** Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.

At a glance: The S-3000 II is basically the already popular S-3000 with the addition of an interchannel hush or squelch circuit. It is noteworthy for its high sensitivity and low distortion.

In detail: The Sherwood S-3000 II is an FM-only tuner with a low-noise RF amplifier, a flat-topped IF response characteristic, and a wide band (600 kc) discriminator. This combination of design features results in a high usable sensitivity and low distortion, even on relatively weak signals.

The sensitivity was measured in accordance with the IHFM Standards on Tuner Measurement. A 100% modulated test signal was used, and the total hum, noise and distortion in the tuner output was measured as a function of signal strength. The usable sensitivity is defined as the signal strength which results in distortion 30 db below the 400 cps output from the fully modulated test signal. This corresponds to 3% distortion. We found

the usable sensitivity to be 3.7 microvolts. This is about 6 db lower than the specified sensitivity, which is relatively small and can be accounted for by normal tube and alignment variations, as well as instrumentation errors. Very few tuners we have tested have shown themselves to be this sensitive.

Up to 20 or 30 microvolts of signal, the residual distortion is a mixture of



Sherwood's latest FM tuner.

noise and third-harmonic distortion. At higher signal strengths the noise and harmonic distortion become too small to measure, and the residual is mostly 60-cycle hum. This is 45 db down from full output and is not audible when listening to FM stations.

The S-3000 II delivers as much as 3.4 volts output from a 100% modulated signal. A level control in the rear of the tuner allows this to be reduced to a value compatible with the requirements of the amplifier used. A multiplex output is available, taken off ahead of the deemphasis network.

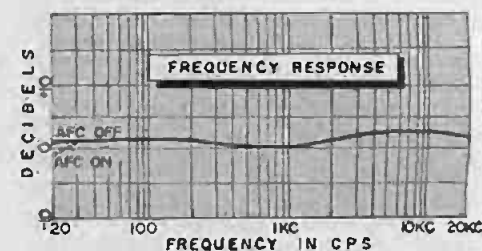
The frequency response shows a slight rise in the high-frequency re-

gion, probably due to normal component tolerances in the deemphasis network. The loss of low-frequency response (below 30 cps) when AFC is used is negligibly small. The low-impedance cathode follower output allows long shielded output cables to be used without loss of high-frequency response.

The AM rejection of the S-3000 II was unusually good. The output from a 30% modulated AM signal was 48 db below the output from a 30% modulated FM signal of the same strength.

Without AFC, the warm-up drift was moderately large (about 70 kc in 15 minutes), but most of this drift took place in the first 5 minutes. The excellent bandwidth characteristics of the S-3000 II make it easy to tune and even the full 70-kc drift can be handled without distortion in most cases. Most users will wish to use the AFC, which reduces the drift by a factor of 75, or less than 1 kc total.

To prevent overloading from strong local signals in the mixer stage, with



resulting spurious signals generated in the tuner, a switch on the front panel reduces sensitivity by a factor of ten. Signals above about 100 microvolts are not affected by this switch.

The interchannel squelch circuit operates on the cathode follower output stage, and is controlled by the AGC voltage developed in the second limiter stage. A front-panel knob permits the sensitivity of this circuit to be adjusted so as to just remove the interstation hiss. When a station having a signal strength above the pre-set level is tuned in, the audio output

stage is switched on. This circuit operates very smoothly and effectively, without any plop or thump as are found on some other squelch circuits. No measurable distortion is introduced by the squelch circuit. It may be adjusted to operate on signals as weak as 7 microvolts.

The on-off switch is combined with the squelch threshold control. It is a trifle unusual, since it must be pushed in to turn on the tuner and pushed in again to turn it off. The well-lit dial gives a very adequate indication of whether the set is turned on or off.

The dial calibrations are linear and easy to read, and the flywheel tuning is a pleasure to use.—H. H. Labs.

MANUFACTURER'S COMMENT: The new IHFM sensitivity measurement referred to is an extremely stringent, though meaningful measurement. Although it still is not frequently mentioned in advertisements, it readily differentiates between sensitive, low-distortion tuners and lower-cost tuners which will often measure only 1/10 or 1/20 of the S-3000 II IHFM sensitivity. The 6-db discrepancy between the IHFM sensitivity measured above and that quoted in the Sherwood specifications is represented by the insertion loss through the dummy antenna used in making this measurement.

Eico HF-81 Stereo Amplifier

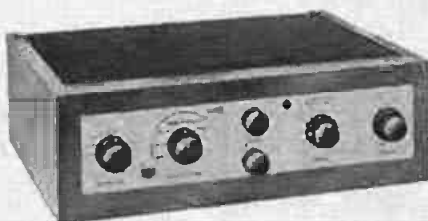
Price: (Kit) \$69.95. (Wired) \$109.95. **MANUFACTURER:** Electronic Instrument Co., Inc., 33-00 Northern Boulevard, Long Island City 1, N. Y.

At a glance: The over-all design of the HF-81 is conservative, honest, and functional. It is a good value considered purely on its own merits, and a better one when its price is considered as well.

In detail: The EICO HF-81 is a complete stereo amplifier with two 14-watt channels. In addition to the usual features of stereo amplifiers, the HF-81 has provision for connecting the two power amplifiers in parallel for 28 watts, driven from the output of one preamplifier channel. The other pre-

to meet or exceed these specifications in all important respects.

The tone controls are of the feedback type, with variable crossover frequencies. We consider this to be the most desirable type of tone control, since it allows appreciable boost or cut at the extremes of the audio range without undue effect on the middle frequencies. Our measurements



EICO's stereo amplifier.

showed this characteristic on the bass tone control, but not on the treble control, which appeared to "hinge" at about 800 cps and affected all frequencies above that. The frequency response in the flat position of the tone controls showed a slight high-frequency droop. This could be corrected adequately by the treble control.

The power output of each channel was measured at approximately 13.5 watts, and 28.5 watts could be obtained when the channels were paralleled. Maximum power output could be developed between 40 cps and 8 kc, with only a slight reduction at 30 cps and 20 kc. When a large capacitive load was connected to the output terminals, simulating an electrostatic speaker, the high-frequency output was drastically reduced, and under some conditions the amplifier would oscillate. It would probably not be suitable for driving an electrostatic speaker.

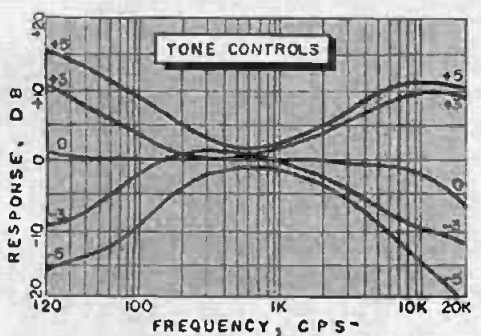
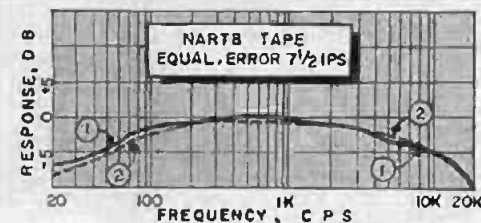
The phono equalization is very close to the RIAA characteristic and well matched between channels. Some rolloff at high frequencies is apparently the result of the tone control characteristics. Response can be satisfactorily remedied with the treble control. The 7½-ips tape head equaliza-

tion is close to the NARTB standard playback characteristic.

The 1,000-cps harmonic distortion is below 0.5% at ordinary listening levels. Although the distortion rises at 20 cps, as it will on practically any amplifier, it is quite low up to power outputs of several watts. The intermodulation distortion rises smoothly with power output, up to the maximum output of the amplifier. Like the harmonic distortion, it is low at the levels commonly employed in home music systems.

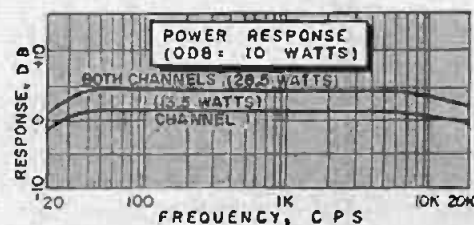
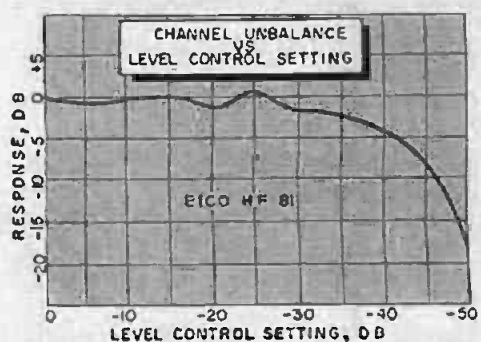
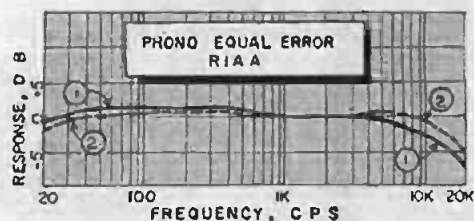
The hum level of the HF-81 is within the specified limits, and inaudible under typical listening conditions, on all except the tape head input. Then the hum is appreciably higher than is found in phono operation. Nevertheless, it is comparable to the hum levels found on many moderate-priced tape recorders and tape players.

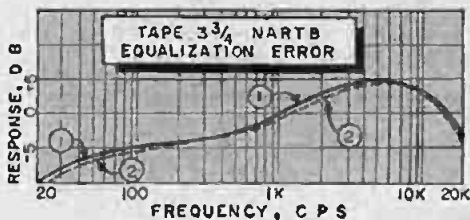
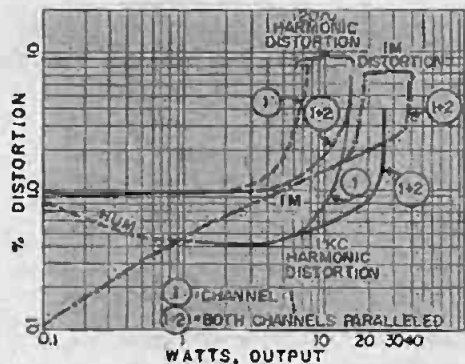
The gain of the HF-81 is high enough for operation with most stereo



amplifier channel can be used to drive an external power amplifier. In this way, one's stereo system can be doubled in power-handling ability at minimum expense and with no obsolescence of equipment.

Like all EICO products, the HF-81 is available in kit form or factory-wired. The instruction manual is very complete, with detailed performance specifications. We found the amplifier





cartridges, with an adequate amount of reserve. Even at maximum gain, which might be required with some of the low-output stereo cartridges, hum does not become excessive.

There is no measurable crosstalk between inputs. Channel separation in

stereo operation is some 36 db at 1,000 cps, or better than either cartridges or records.

The tracking of the two channels of the level control is very good down to a setting of -35 db relative to maximum level. This is an adequate control range when the amplifier has been properly matched to the various signal sources. The balance control (called focus on the HF-81) boosts the gain of one channel up to 6 db while simultaneously reducing the gain of the other channel some 3 db, at the extremes of its rotation. As a result, if a considerable amount of channel-balancing adjustment is required, the over-all level will be affected to some extent.

Separate, concentrically mounted tone controls are used in the two channels. The six-position function selector permits playing either channel alone, or as a stereo pair in normal or reversed modes. Two mono positions on this switch are provided for phono or tuner/AUX inputs. The phono inputs are paralleled for vertical rumble reduction on mono, and the channel 2

inputs for tuner and AUX are opened to prevent interference being injected from them. The input selector switches between tuner (AM-FM stereo), tuner (multiplex stereo), magnetic phono, tape head, microphone, and two auxiliary high-level inputs. All inputs are for stereo, and are duplicated on both channels.—H. H. Labs.

MANUFACTURER'S COMMENT: In reference to use of the HF-81 with electrostatic tweeters, we would like to state that Messrs. Hirsch & Houck acknowledge that the reduction in output at 10 kc with an electrostatic tweeter load is typical of moderate-priced amplifiers. As to the matter of oscillation under some conditions noted with just a large capacitor connected across the speaker terminals to supposedly simulate an electrostatic tweeter, we would like to state that neither the JansZen Model 65 nor the Model 130 electrostatic tweeters in our laboratory caused any sign of oscillation, and we do not believe that any electrostatic tweeter made would do so. The reason is that the electrostatic tweeter and the matching-dividing networks supplied with it do not present a purely capacitive load, but rather a complex load which is primarily capacitive. This difference is quite important so far as stability considerations are concerned.

Jensen Galaxy II Stereo Speaker System

SPECIFICATIONS (furnished by manufacturer): a complete stereo speaker system consisting of a bass-center unit and two satellites. **Frequency response:** 36 to 14,000 cps, total. **Impedance:** 16 ohms each channel. **Power rating:** 25 watts program, 50 watts peak. **Dimensions:** 12½ in. high by 24 wide by 10½ deep (bass-center unit); 11½ in. high by 7½ wide by 2 deep (each satellite). **Finishes:** Walnut, lawnny ash, or mahogany. **Price:** \$169.50. **MANUFACTURER:** Jensen Manufacturing Co., 6601 S. Laramie Ave., Chicago 38, Ill.

At a glance: For roughly the price of a single full-range speaker system, you can have a complete stereo system that is adaptable to practically any furniture arrangement and which produces impressive, big-system sound.

In detail: Jensen's Galaxy II system is one of a new type of blended-bass systems designed to meet the cost- and speaker-system-doubling demands of stereo. It consists of three separate pieces, one large and two small. The "large" (see sizes above) cabinet is large only by comparison with the satellites, and really is bookshelf size. The satellites, however, are tiny units 7½ by 11½ by 2 inches and can be mounted with metal brackets which let them rest on any flat surface or nearby wall. The Galaxy satellites are attractive small cubes of grille cloth and hardwood, and come in finishes that blend with almost any décor. The bass-center unit, itself smaller than

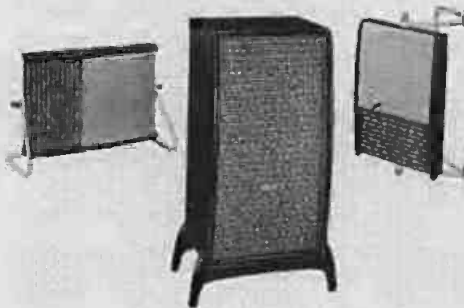
many pre-stereo speaker systems, can be used in a corner, put on top of a table, housed on a shelf in a bookcase, or placed in the traditional floor position.

In the Galaxy II system, we have a cabinet of adequate size to handle bass, to which we feed nondirectional frequencies below 300 cps. The two tiny satellites, placed on both sides of the bass-center unit, give us stereo spread and directionality effects.

The whole is an integrated stereo system that is, literally, spread across the living-room wall, without taking up very much space. The sound, similarly, is spread across the wall a bit more smoothly than by many two-cabinet systems.

The bass-center unit, despite its relatively small size, produces some mighty impressive bass. Compared with a number of larger systems, the Galaxy II appears to go down as far as most normal program material demands.

On the high end, the satellites



Jensen's Galaxy.

seemed a bit bright. In a room with a good deal of overstuffed furniture, draperies, and rugs, the sound probably would be about right. It's often better to have too much treble than too little—the excess can always be trimmed, somehow. The spread of sound across the speaker area was excellent. The system was placed in a number of positions around the house, and found to be adaptable to almost any method of mounting.

The price of \$170 comes as something of a bonus. If you now have a giant-size monophonic speaker system and have put off buying a second one because of cost or space limitations, discard the idea and listen to the Galaxy II. You may end up selling the mono system and using some of the money for a Galaxy.

MANUFACTURER'S COMMENT: The "big-system" sound observed in these tests is a very real thing. It exists because the Flexair woofer and Bass-Superflex acoustic enclosure combination provides unusually good bass response and because of the "center fill" provided by the bass-center unit in the 300-1,000 cycle range. The dual-voice woofer unit provides isolation between left and right stereo information.

The unique satellite units offer the decorator a high-styled "pin-up" type unit which has accent possibilities as well as unobtrusive functional versatility. Hinging provides the necessary flexibility for almost any placement and aiming.

Since the bass-center unit is finished on all four sides it can be used in any position, as pointed out in the test report. Note also that a floor stand (ST-972) is available, as well as a table base (ST-945)—both in all three finishes.

GE VR-227 Stereo Cartridge

SPECIFICATIONS (furnished by manufacturer): a single-stylus stereo pickup for record changer and turntable use. Stylus size: 0.7 mil. Frequency response: 20 to 17,000 cps. Output: 6 mv at 5 cm/sec.; Channel separation: up to 30 db. Compliance: 3×10^{-11} cm/dyne lateral and 2×10^{-11} cm/dyne vertical. Tracking force: 5 to 7 grams. Price: \$24.95. MANUFACTURER: General Electric, Auburn, N. Y.

At a glance: GE's newest stereo cartridge is by far their best, offering increased hum shielding, improved separation, and more transparent sound.

In detail: Although similar in appearance to GE's first stereo model, the Golden Classic, as well as to the VR-II series of monophonic cartridges, the VR-227 is a vastly superior-sounding product. Whereas the Golden Classic was bright and somewhat gritty sounding, the VR-227 is fluid and pure, even at relatively low tracking forces.

One of the biggest obstacles that Golden Classic users had to overcome has been eliminated in the VR-227:

hum. The new cartridge has two mu-metal, hum-protecting shields surrounding its sensitive coils. The coils, as a further precaution, are wound so that they help to minimize the pickup of those hum voltages which do get through the shields. In fact, hum is



GE's VR-227.

virtually nonexistent. I mounted the sample cartridge in several arms (with a variety of grounding methods) to see if hum would be a problem. It wasn't.

Finally, the suspension material has been designed to increase compliance, thereby permitting lower tracking forces. I was able to use the VR-227

satisfactorily at 3 grams force, although the instructions recommend 5 to 7 grams. GE also is making the VR-225, an even higher compliance model of the VR-227 with a 0.5-mil stylus and more extended frequency coverage.

The VR-227 seems to have smooth response over most of the audible range. No peaks or humps mar the sound. The low end is solid; the highs taper slowly above the middle range, and do not drop abruptly until a fairly high frequency is reached. Separation appears to be adequate.

The VR-227 is not a bright cartridge. Listeners with tweeter level controls may want to advance them a bit to put a little more "bite" into the sound. On the other hand, listeners who like the sound of flat monophonic cartridges need make no changes in their speaker systems at all. The VR-227 will be perfectly compatible.

On monophonic discs, the VR-227 sounds very much like the VR-II. I'm satisfied that it could replace a VR-II in any system being converted to stereo, without undue loss of quality.

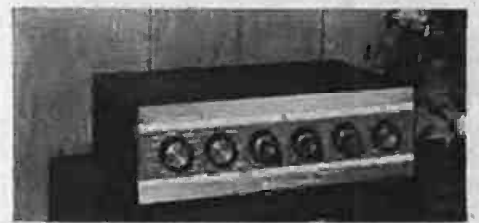
Knight-kit Stereo Preamplifier

Price: \$62.50. MANUFACTURER: Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.

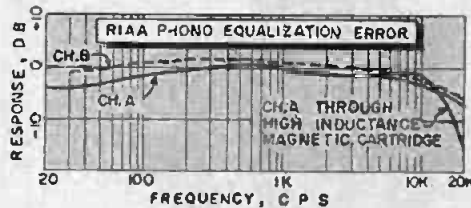
At a glance: The Knight-kit stereo preamplifier is a thoughtfully designed, flexible and effective unit. In all respects except distortion it meets the standards of better hi-fi systems.

The distortion level (on tuner input) is acceptably low if care is taken to set the level controls properly. On the AUX inputs, it could only be considered acceptable if the power amplifier used can be driven to usable listening levels with less than 0.5 volts of signal, as many can.

In detail: The Knight-kit stereo preamplifier offers a high order of flexibility and good over-all performance in a compact, attractive package. The usual stereo inputs (tape head, magnetic phono, ceramic phono, tuner, and auxiliary) may be switched to several modes of operation. Either channel may be fed to its own speaker, or both channels may be played simultaneous-



Knight-kit Preamplifier.



ly for normal stereo reproduction. A stereo channel reverse position is also provided.

Each channel has its own level control, and the two are mounted concentrically. One may be slipped relative to the other for balancing, after which both may be turned as a unit. A separate, ganged loudness compensating volume control is provided. Both channels have concentrically mounted individual bass and treble tone controls, which may be slipped relative to each other or adjusted together.

Separate slide switches are provided for rumble and scratch filters. The rumble filter is effective only on tape head and phono inputs, but the scratch filter operates on all inputs. It has a rather sharp slope (10 db/octave) starting at 6 kc, and may be

used as an AM whistle filter with good effect. Both filters affect both channels simultaneously.

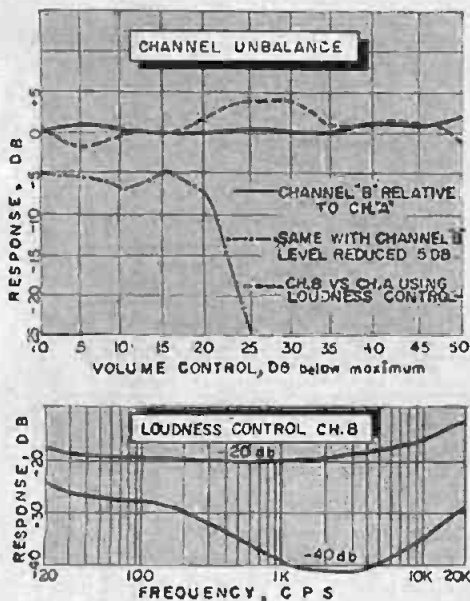
In addition to the stereo inputs, there are four monophonic inputs, for high and low output magnetic cartridges, ceramic cartridges, and microphone. All mono inputs are fed to channel A. Positions on the function selector switch permit either channel A or channel B inputs to be fed simultaneously to both outputs for mono reproduction from any source.

There are two pairs of paralleled outputs, which may be used for driving multiple amplifier installations or headsets. A recorder output is available from each channel ahead of the tone controls. The main outputs are cathode followers.

A ganged adjustable terminating resistance for the stereo phono inputs provides calibrated settings from 5K to 105K ohms, to accommodate any phono cartridge.

A helpful feature, from the standpoint of kit construction, is the use of printed circuit switches, which may be soldered directly to the printed

Continued on page 158





Audionews

Bogen-Presto STP 52

A de luxe stereophonic AM-FM tuner-preamplifier, this unit features built-in FM and AM antennas and permits reception of stereo broadcasts. Control



facilities include bass, treble, and volume, as well as input selection for magnetic phono, tape, etc. Price: \$159.95.

Switchcraft 306 TR

The mixer has been designed for use with stereo tape recorders or amplifiers to mix sound sources. For example: it is possible to mix sound sources such as microphones and records into each stereo channel. It has two separate channels with a built-in transistorized amplifier in each channel. It overcomes the loss encountered with a resistance type mixer and provides a 6-db gain. Each channel has two phono jack inputs and a phono jack output. Four controls for individual gain adjustment for each of the four inputs are on front. Price: \$37.50.

Partridge

Builders of audio amplifiers will be glad to know of the availability of Britain's Partridge output transformers in a series of models of sufficient flexibility to meet the needs of almost any audio amplifier design. Complete information on the transformers, including a guide to indicate their American counterparts, is available from M. Swedgal Electronics, 258 Broadway, New York 7, N. Y.

Telectro 400

This new stereo-monophonic tape recorder-player weighs less than thirty pounds, yet records and plays both 2- and 4-track stereo. Also handles dual-track monophonic tape. Features a two-way high-fidelity speaker system,

a head elevator, and three speeds. Output, total watts: 16. Price: \$289.95.

Fisher 100-T

Combined onto one chassis are an FM-AM tuner and master audio control center. The tuner permits stereophonic reception of AM and FM broadcasts; provision is also made for the addition of an FM multiplex adapter. Separate tuning meters are used for FM and AM; the AM section may be operated for broad or sharp tuning band. Rumble and scratch filters are included as well as separate tone controls on each channel and a nine-position selector switch. Monophonic operation of stereo cartridges is possible. Balance, volume, and loudness controls complete the front-panel adjustments. Price, without case: \$249.50.

Lafayette SK-128

This wide-range speaker consists of an 8" woofer and a 2" tweeter integrally mounted on dual axes. The tweeter is



eccentrically mounted in an elliptical baffle. Crossover network is built in. Power rating is 20 watts integrated; impedance 8 ohms.

Ampex

A new low price for addition of 4-track stereo operation to its former "A" series of stereo playback recorders has been announced by Ampex. The kit is priced at \$50, including installation by an authorized Ampex service center. Conversion includes installation of an Ampex 90-millionths magnetic-gap playback head, which results in improved frequency response from 2-track tapes.

Tandberg Model 4

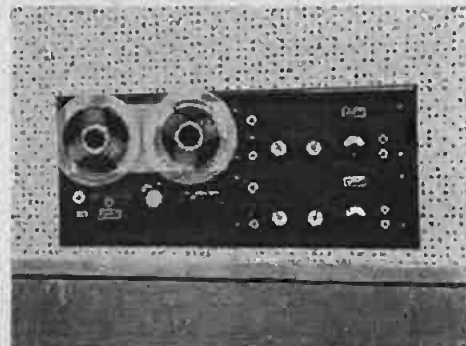
Developed for maximum recording and playing time on standard 1/4" tape, the Model 4 will record, play, or erase four separate monophonic tracks. All are completely independent of each other. Speeds are 1 1/2, 3 1/2, and 7 1/2 ips. A remote control model (4F) includes foot pedal. Price: Model 4, \$349.50; Model 4F, \$399.50.

Madison Fielding 340

This stereo preamp-control unit has inputs for microphone as well as tape head, magnetic phonograph, and two high-level sources. Separate volume, loudness, and tone controls are provided for each channel as well as a master volume control. The rumble filter cuts off at 50 or 100 cycles; the scratch filter is operative at 4,000 or 8,000 cycles. Output level to tape recorder can be adjusted by front-of-panel level controls, on each channel, with level being indicated by two microbeam indicators. Mixing of two inputs, to the recorder, may be accomplished. Separate output for third channel together with a centering control.

Roberts 190-D

This is a stereo tape deck which, when operated with the record/play preamplifier and amplifier Model A-903, provides a complete stereo record/playback facility. The deck is equipped with either 4-track or 2-track stereo record/playback heads. The A-903 features cathode follower output from the preamp as well as



output from the amplifier section for an 8-ohm speaker. Price, complete system, 2-track: \$428.50; 4-track, \$438.50.

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- Recorder outputs independent of gain and tone controls. • Dual microphone inputs for stereo recording.
- 14 stereo or mono inputs: magnetic phono, ceramic phono, tape head, tape machine, radio, microphone, and multiplex. • 6 stereo or mono outputs: channel A and channel B recorder, left and right speaker, center channel speaker, auxiliary speaker. • Dimensions 5 $\frac{7}{8}$ " H x 15" W x 11 $\frac{1}{4}$ " D (over knobs) • Weight: approximately 35 pounds. • PRICE: **\$195.00** without cabinet, \$199.50 with cabinet.

CONTROLS: Input selector switch, Channel balance control, Dual Gain control, Dual Bass control, Dual Treble control, Stereo two channel—three channel switch, Stereo standard—reverse switch, Stereo—monophonic switch, Rumble filter switch, Loudness contour switch • **DISTORTION:** Less than 1% THD at 25 watts 1,000 cps, each channel; Less than 1% THD at 20 watts 30 to 15,000 cps each channel • **FREQUENCY RESPONSE:** ± 1.0 db 20 to 20,000 cps at 25 watts; ± 0.5 db 10 to 30,000 cps at 1 watt • **TONE CONTROL RANGE:** ± 14 db at 50 cps; ± 14 db at 10,000 cps • **OTHER FEATURES:** Auxiliary speaker connections for stereo or mono programs. AC circuit breaker for thermal overload protection, DC heater supply to low level signal tubes. Silicon rectifiers in high voltage supply.



ALTEC LANSING CORPORATION, Dept. 10H
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42-65

Continued from page 57

on both channels (otherwise there just isn't any); and b) any time and intensity differences one might try to use for source location would be meaningless in a room of limited size.

You can locate bass instruments, not because your ears tell where the fundamental frequencies come from, but because the leading transients, with which every tone starts, contain frequencies extending to a much higher range. These locate the bass sounds.

The crossover frequency above which the satellite system can work, without possibility of detection in normal listening and without degrading the stereo illusion, depends on room size. In average-size rooms, 250 cycles seems to be the lowest one needs to go. In smaller ones, a higher frequency can be used equally well. In larger ones, a lower frequency might be advantageous. But a frequency of 1,000 cycles or higher will ruin the stereo effect in almost any room.

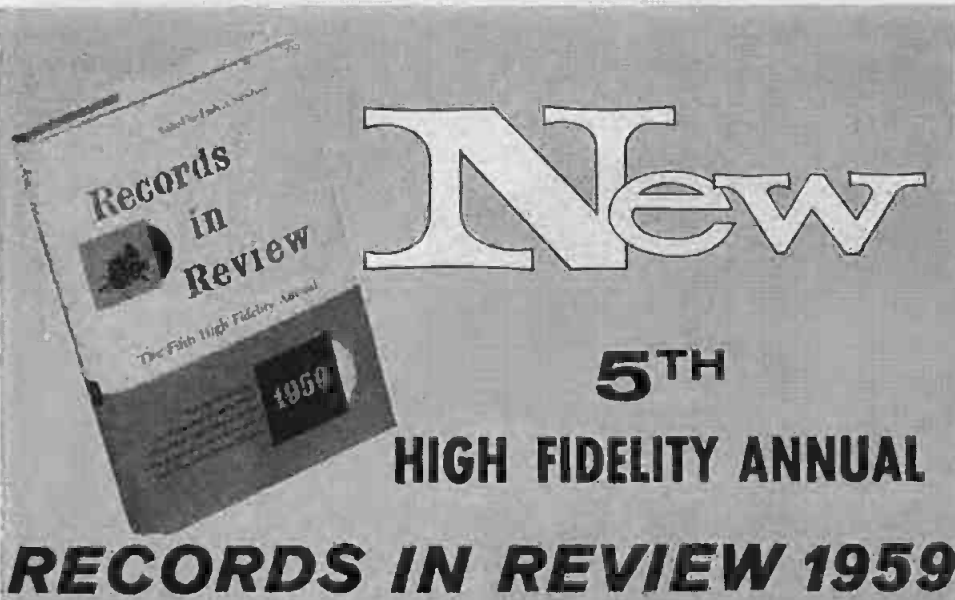
The satellite idea works. There is good reason why. And there is a selection of systems to choose from.

Each does the job in a little different way, and each way is adapted to some rooms better than others.

The one-satellite systems are obviously suited to: a) people who already have one full-range speaker so located that the addition of only one part-range satellite is needed to complete the stereo effect and b) people who, although they may not already have a big speaker, find the system convenient for their space and budget.

The two-satellite systems suit different situations. For best results, the CBS system should be used in a room relatively well furnished, to provide absorptive effect. This is less important with the Stereodot. The Galaxy variation is particularly adapted to "difficult" rooms, since the focusing effect in the satellite may overcome placement obstacles or improve coverage at a spot which may be poor due to room shape or unusual furnishing. The name of the Weathers system—Harmony—expresses the intention in its design. The big speaker can be tucked out of sight; the satellites can be placed in bookshelves or on small tables to harmonize with the décor.

Of course, you may still prefer the concept of stereo that enables you to visualize half the orchestra concealed in each of two boxes placed conventionally X feet apart. . . . That's your preference. But here are six specific systems, representative of new things in stereo and of the satellite idea in particular. They need no apologies.



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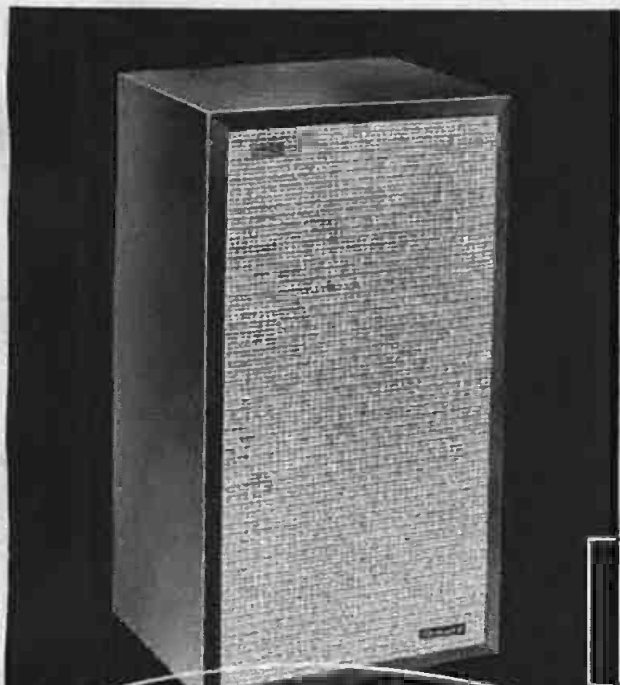
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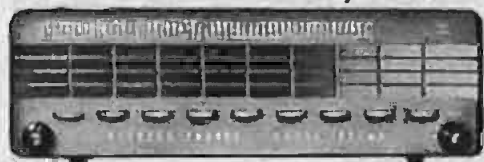
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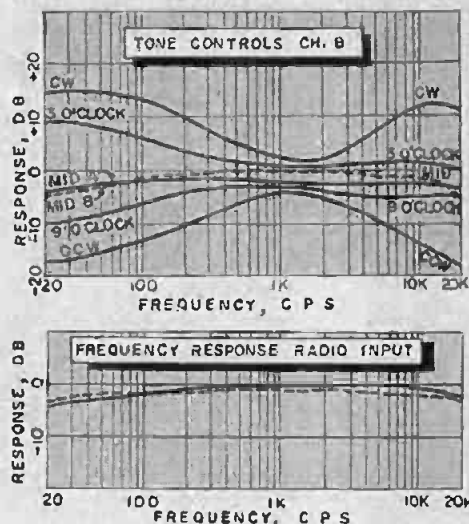
Continued from page 153

boards, thus saving considerable wiring time. They operate smoothly and positively.

Test Results

The tone control and loudness contour characteristics are entirely conventional. The shapes of the response curves for the two channels are very similar (within 1.5 db) at the flat settings of the controls. The flat response position provides a plus or minus 2 db flatness from 20 to 20,000 cps.

The RIAA phono equalization error is very small. Most is due to the slight



departure from flatness common to all inputs. The input capacitance of the phono channels is sufficiently high that a loss of high frequency response above 10 kc will be experienced when using a magnetic cartridge having an inductance in the order of 0.5 henries.

The rumble filter is a little too gradual, though this is a common fault of R-C circuits. On the other hand, the scratch filter (an L-C type) is excellent, with a sharp cutoff that removes a maximum of noise and a minimum of music.

The tracking of the two sections of the ganged volume and loudness controls is unusually good. The two volume control sections tracked almost perfectly down to 50 db below maximum. Since in normal use stereo balancing must be done by offsetting the two volume controls, we displaced them by 5 db and repeated the measurement of tracking error. This, too, proved to be quite good, down to about 20 db below maximum. After this, one channel cut off very abruptly. The ganged loudness controls also track well, to -50 db.

The chief criticism of the Knight-kit preamplifier is its relatively high IM distortion on tuner and AUX inputs. Although it is not stressed in the instruction manual, it is important to

set the tuner input level adjustment under the chassis to the lowest setting consistent with proper operating volume levels. Ordinarily a setting about halfway down from maximum will be suitable. If this is not done, the distortion reaches undesirably large levels when the preamplifier delivers an output of a volt or more.

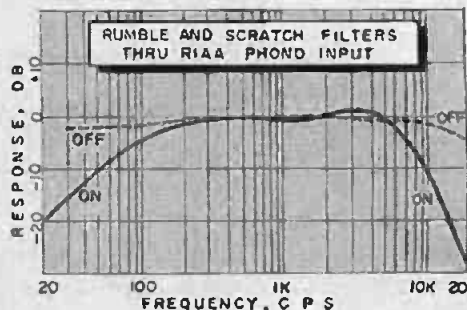
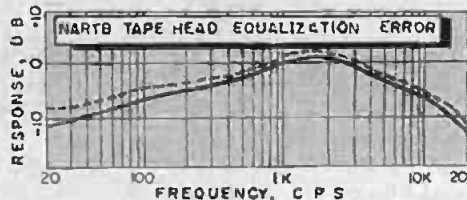
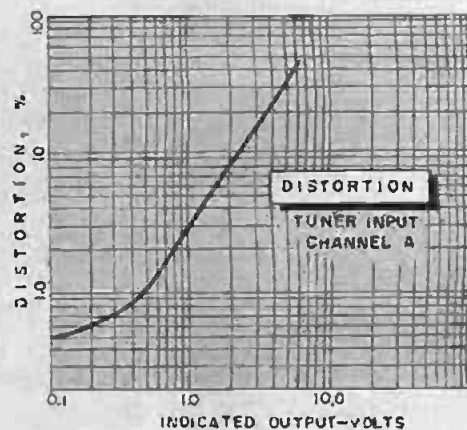
We found a two-to-one disparity between the measured distortion on the two channels, with gains set exactly the same. Since the circuits are identical, it is fair to assume that a component or tube was to blame.

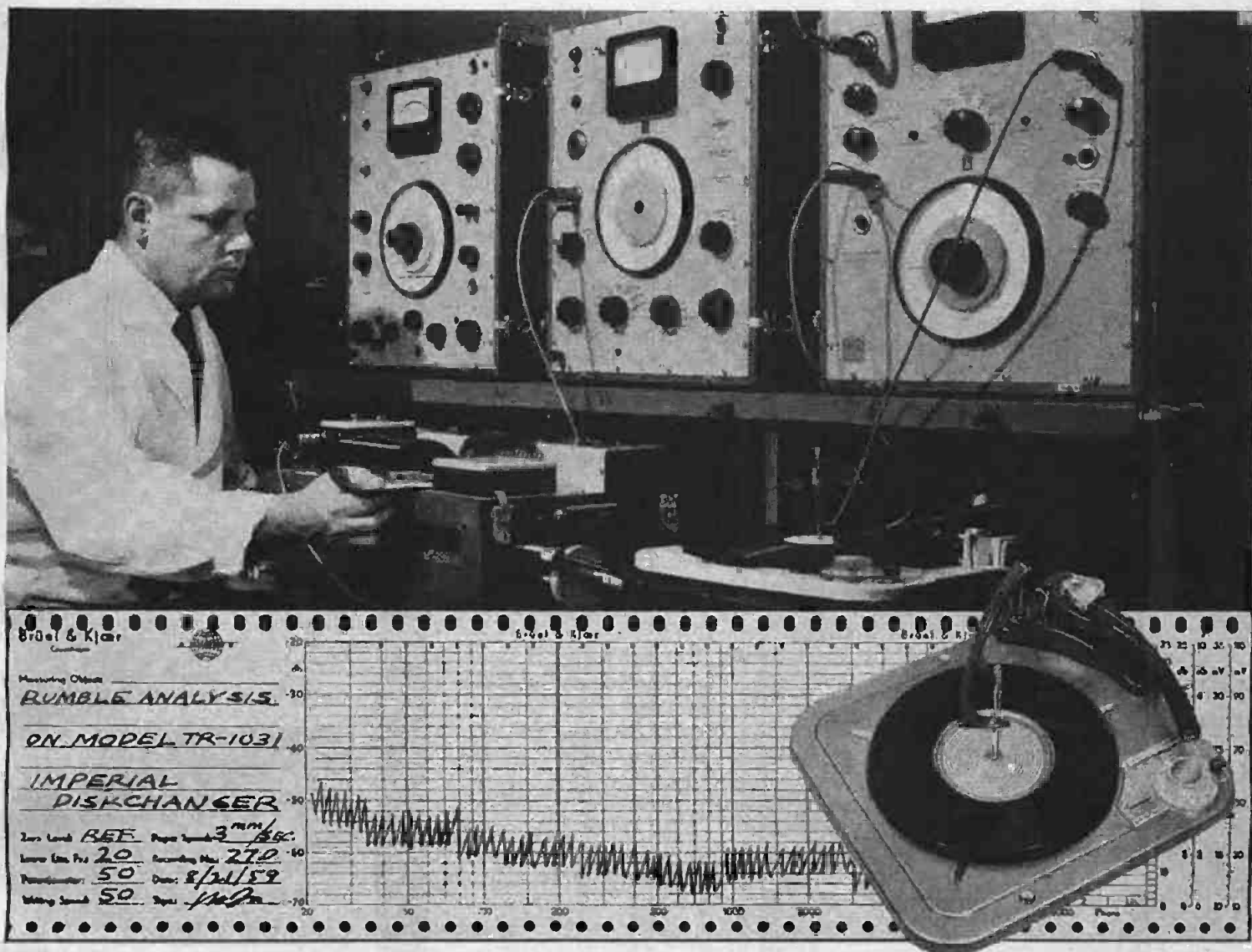
On the AUX input, there is no level set control and the distortion is undesirably high, resembling the curve for tuner input at maximum gain.

Crosstalk from the tuner input to the low-level inputs is moderately high, and can be heard. It is necessary to turn off the tuner when using the phono position of the selector. Crosstalk between the two stereo channels is very low (-56 db).

We have only one criticism of the "human engineering" aspect of this unit. The channel selector grouping is rather unusual, with related operations such as "Stereo" and "Stereo Reverse," or "Channel A" and "Channel B" being directly opposite each other in the rotation of the switch instead of adjacent to each other as is the usual method of switching design. This seems a trifle clumsy in use.—

H. H. Labs.





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STEREO ORCHESTRA

Continued from page 51

direct their tone.

Others feel that the proper place for the basses is with the other low strings. In this case they are bunched or spread out just behind the violas and cellos. A common compromise is to spread them out along the back, not centered, but starting at the edge of the stage. In this way they will run back of the cellos and the violas and can also make contact with the low brass instruments.

When Leonard Bernstein conducts, the strings of the New York Philharmonic look like Plan D.

Woodwinds and Horns

The woodwinds are the one section of the orchestra that has pretty well stayed put. They continue to be grouped around the center of the orchestra under the conductor's immediate gaze. From these seats, usually slightly elevated, they play straight out at the audience. They can also act as mediators between the strings in front and the brass behind, one of their important functions in many compositions.

The horns are considered here because they are often closely allied with the woodwinds in orchestral scoring, and they nearly always sit behind them, usually centered but sometimes off to one side. They are always in a straight line. Plan E shows how they look in the New York Philharmonic.

In the past, some other symmetrical arrangements were tried (exchanging the clarinets and bassoons, putting them all on a straight line across, placing the groups one behind the other running straight back). But none of the variations has proved its worth, and the above arrangement is just about universal.

The first-desk men sit on the inside (marked "I" in the diagram) so that they are all near one another. The outside players (shown by arrows) play the odd fellows that go with each group—piccolo, bass clarinet, contra-bassoon, and English horn.

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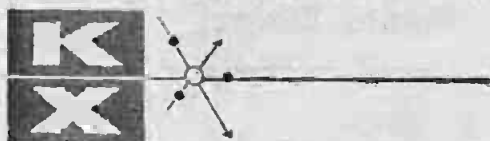


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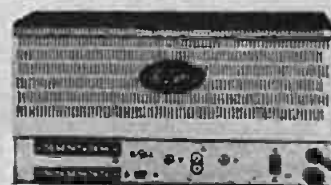


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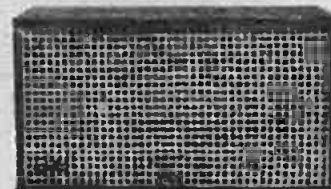
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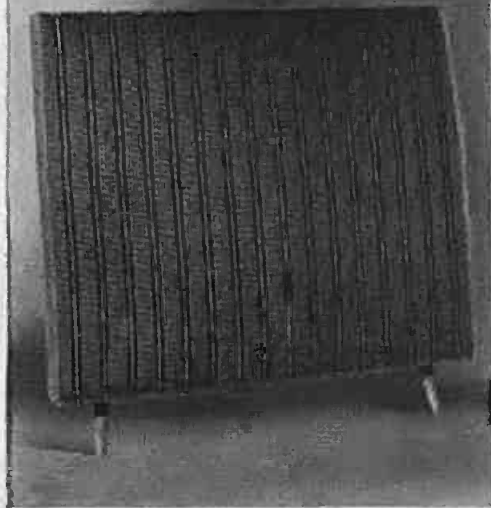
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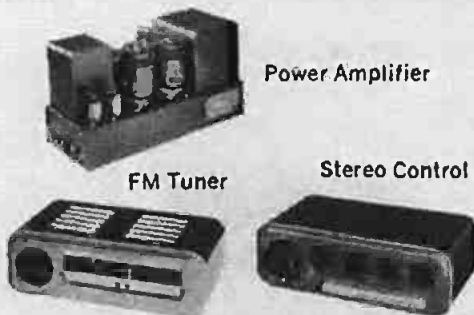
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STEREO ORCHESTRA

Continued from page 160

orchestra. The old idea of placing them in the center, high up and smack against the back wall, proved to be disastrous in most halls. The back wall, often curved, acted as a reflector and made loud instruments into ear-splitting racket producers.

As these instruments often play together, they usually sit together. The tuba always travels with the trombones because composers invariably write the tuba part in conjunction with the trombone parts. But, often, some attempt is made to arrange things so that the tuba is between the trombones and the horns (with which it often shares a part). The trumpets are usually directly in front of the big brass, or else in a line to the left. The timpani will most likely be found in the center or to the left, on a line with the brass or just behind. The rest of the percussion will be nearby, often straggling over towards the left side.

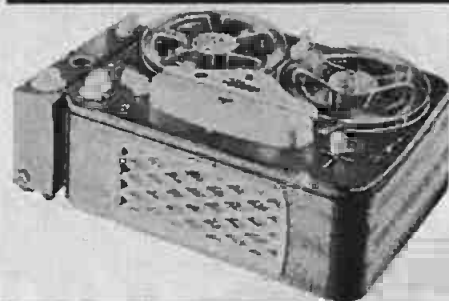
The Philharmonic of New York operates on the principle that the double basses relate to the low brass which relates to the high brass which relates to the percussion on the left and the horns and woodwinds in front. So they line up as in Plan F. All that remains is to add a few extras, occasional visitors such as the piano, celesta, and harp. Put all the instruments together and they look like Plan G.

A word of caution. This is the way the Philharmonic has been setting itself up of late. There's nothing to stop a guest conductor, or Mr. Bernstein himself, from changing things at any time. When the orchestra moves into the new Lincoln Square building, there will almost certainly be many changes. The livelier the orchestra and conductor, the more likely they are to continue to experiment.

Interestingly enough, the man who did so much to bring about the above seating arrangement no longer uses it. Stokowski is still the biggest experimenter around, and he has been placing all the strings on the left and center with the woodwinds on his right (behind one desk of violas). He feels that important wind solos by such instruments as the bassoon are often lost under the weight of the huge modern string section. Twelve winds may have to battle against sixty strings. Since most recent composers consider the winds as important as the strings, Stokowski thinks that they should be placed in a position of physical equality. With his arrangement, the answering of motifs between winds and strings comes from opposite parts



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of the stage. And he feels that he can get a fine balance or blend when he wants it, because the winds project across the stage to the left where their tone meets that of the strings and mixes with it.

Stokowski is also extremely sensitive to the individual acoustical conditions of different concert halls and recording studios. He has even been



known to put all the winds in front and the strings behind! He used this unusual arrangement to solve the problem of the strange acoustics of the quarter of a sphere used as a shell at the Hollywood Bowl. He found that the strings sounded good in the back, where their tone was picked up and carried outward by the shell. In many concert halls, he has put the trumpets in back of the trombones for similar reasons.

But Stokowski's principle of a constantly changing orchestra adapting itself to the needs of each hall and each piece of music will probably always remain an ideal. There are physical difficulties in moving men and their musical machinery. Each move means a problem of adjustment for each player because musicians become accustomed to hearing the orchestra from particular spots and they can misjudge their own contribution badly in an unfamiliar situation. And, of course, there's always the risk that the conductor may sometime give a magnificent cue to the flutes, forgetting that he has just put the trombones in their place.

For recordings, it is somewhat easier to adapt seating plans to each work than it is in the concert hall. Nevertheless, the general practice is to keep the violins together and maintain the relative positions of instruments as described above. Recording people feel that the musicians are happier if their surroundings are not wholly unfamiliar, and they strive to produce that fidelity to live sound which is so highly prized. The unbalanced orchestra was not invented for stereo but it has proved to be useful and desirable for emphasizing directional effects.

With the high strings to the left, the low ones to the right, the brass over on one side, and the percussion on the other, the spatial qualities of recorded sound are more sharply defined. For these reasons, most recording companies use one of the variants of the basic plan outline above. The

Continued on next page

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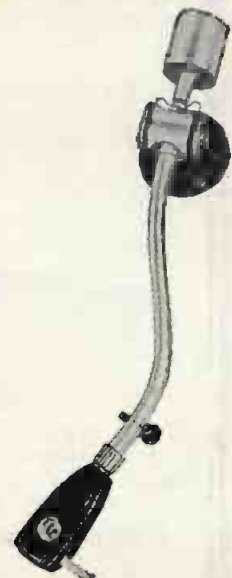
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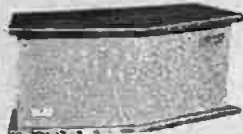
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STEREO ORCHESTRA

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brass and the percussion, however, may be moved around the back to suit studio acoustics or to make a special effect.

In fact, if you could take a peep inside a studio during a recording session, you might come away with the impression that the orchestra does not look at all the way it does in concert. But this is merely because there may be more room for the musicians to spread out or because the shape of the room may be very different from that of a concert stage. If the brass or percussion are coming in too loudly, there's no need to hush them up—they are just moved back a few feet. The different acoustics of the studio and the special problems of microphone pickup—mikes do not hear the way people do—all may call for differences in the spacing of the players.

But most recording directors will swear that these small differences are only meant to help produce the spatial effects more accurately and with better balance. The proportions of the sounds and the relationships of the instruments to one another are supposed to reflect the actual seating of the orchestra modified only by the necessity of producing an attractive recorded sound. Sometimes they seem to succeed very well, other times not so well. In certain recordings, practically all the sound comes leaping first out of one speaker, then out of the other. Other records produce a great fuzzy depth effect reminiscent of the last seat in some gigantic outdoor arena. Still others—fortunately coming out in increasing numbers—find that ideal in-between where the sense of space, the reverberation, and the directionality are just right. Then stereo comes into its full glory.

That's what you should be looking for in a stereo record. But don't forget to switch the speaker jacks so that the violins come out on the left.



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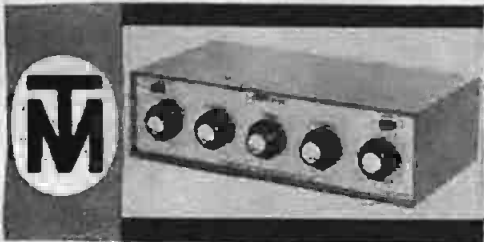
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DUSE AND BOITO

Continued from page 67

even for no reason at all, as he had been since adolescence—that is, he was constantly mentioned, much discussed, and all his doings aroused wide interest. The attraction he and Madame Duse felt for each other, although it was not (evidently) the lightning stroke of instantaneous love, contained possibilities. The actress left Milan a few days later for Turin, after having sent the poet a photograph of herself at his request. He wrote to her on May 21, the day of her last performance in Milan, so the letter must have reached Turin as soon as she did. His letter reads:

"You have gone away and the thread is broken and we have all fallen down to earth, Verga, Gualdo and I, with our noses to the pavement. Now, after thirty-six hours of catalepsy, my arm has regained its movements and my hand turns this bit of paper which is dedicated to you."

He tells her not to bother with an answer, but she replied on the last day of May: "May is going... Sad thing." Her letters, generally brief and rather wild, are written like Emily Dickinson's verses, without any punctuation except an occasional dash, and in such a way that a few words cover a whole page.

On June 7 Boito writes again and encloses the sheet belonging to the month of May from his desk calendar. On this he wrote a quatrain containing a play on the word *mai*—since the calendar was in French. This pun, or *calembour*, or whatever he called it, is not precisely a declaration of love, but for such a brief acquaintance it might be called warm. Here it is: "*In questo mese il raggio/Dei vostri occhi mirai;/ Letto in francese, e il maggio;/ Ma in italiano e un mai.*" In French it's May but in Italian it's *never*, says he, and in some uncanny way his melancholy prescience was perfectly right: there was a never-never quality about their love from the very start.

Duse had then to go to South America: she was beginning her long life of incessant wandering. (Once when she was asked, by a reporter, which country pleased her best in all the world, she answered sadly: "The journey there.") In South America she had her final explanation with her husband, painful but explicit, and he left her acting company as well as their union. He was an honorable man who never troubled her again; he settled in Argentina and became a respected citizen, ending his career with a long term as Argentine consul-gen-

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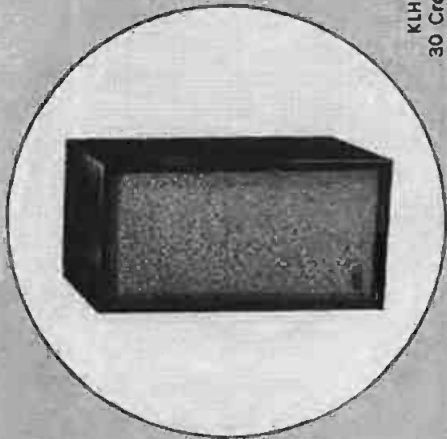
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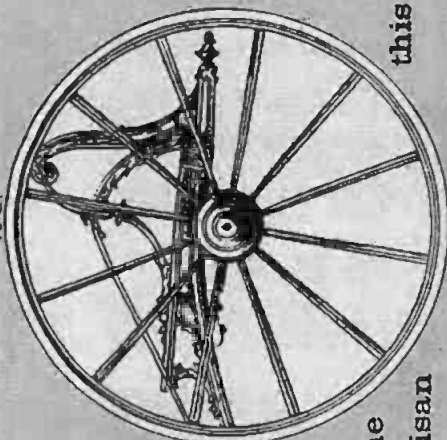
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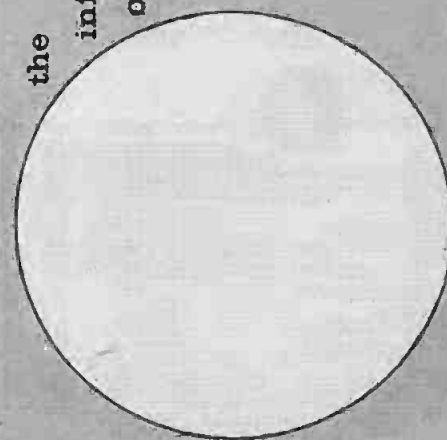
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DUSE AND BOITO

Continued from preceding page

eral in Bristol. Duse had loved him; he was the father of her only surviving child, Enrichetta; but he used to go and watch her performances when she played in London and never gave her a sign of his presence. He had defied his noble parents in order to go on the stage, and even more so when he married a theatre woman; but when he left all that (with perhaps a sigh of relief?), it was for good.

Duse had shown with him what was a primary characteristic of her youth: attraction to an older man who had much to teach her. Her husband was a great deal older than herself; but he was a man of culture, he knew the world, he came of a social order quite unknown to the starveling child of the tramp comedians. Her first lover had also been an older man from whom she could learn: the Roman journalist Caffero, to whom, at the age of nineteen, she bore a child (soon to die). The second was her husband. In her whole life, although she loved deeply and stormily, her loves were extremely few. Towards the end she came to say that the only true one was Boito.

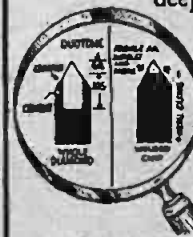
This rare, haunted, exquisite woman, a poet in her heart even though she could hardly spell her own name, was in love with beauty—with the good, and the true, and the beautiful, with all the best that has been thought and felt and said in the world. Sometimes the moon or a bird or the light of the sun on the water moved her so unutterably that she was ill. Ill means ill—she had to go to bed and call the doctor. Her abnormal sensitivity began in childhood, but instead of wearing off it grew more powerful, right to the end (and she died at sixty-five). Once in later years when she was walking on the Lido with Rainer Maria Rilke a peacock came along and cried out and she fainted dead away. She could not endure that horrid screech, and in addition she had some strange superstition from her savage childhood to the effect that peacocks brought bad luck. She was untutored genius, if there ever has been any such thing, but the point is that she wanted to be tutored, she was avid for culture and poetry and music. Older men—fifteen, twenty, or twenty-five years older—had more to give her, for many years, than any of their juniors. One older woman, the eminent novelist Matilde Serao, had acknowledged her genius during her first season in Naples, and they became friends. From such as these, and they were good teachers, La Duse derived whatever education she ever had.

This was Duse—wild but longing to



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OCTOBER 1959

be tamed, farnished for some not-impossible combination of art and love—when *Otello* was performed for the first time (Saturday, February 5, 1887) at the Scala Theatre in Milan.

How she got there we do not know at all. It was almost impossible to get near the theatre, and the seats had been sold for many weeks in advance. Many foreigners (Americans, English, and the like) were paying fortunes for admission. Perhaps the Mayor of Milan remembered Duse. We feel sure Boito did not. On that night he could not have remembered his own name: he was all Shakespeare, Verdi, *Otello*. But in the course of the evening, somehow or somewhere in that magical theatre, he came face to face with La Duse once again.

"Lenor!" he said.

This was the only true love of Boito's life or of Duse's. Her seven years with D'Annunzio afterwards were infatuation, as overcolored and overheated as the plays, poems, and novels D'Annunzio wrote about it: it was a form of hysteria. Her friendship with Rainer Maria Rilke still later on was poetry. But for at least a while (give it two years!) she and Boito were wonderfully united in a relationship which seemed to both of them the utmost life had to offer. They were unspeakably difficult characters, both: intense and supersensitive to the point of absurdity. Duse, who fainted at the peacock's cry and wept for the sunset, was matched with a man who could hardly endure existence in its ordinary aspects at all, who lived in dreams and kept his door locked and bolted against all comers. It was an impossible conjunction, but it occurred, and its results may be traced out through a number of works of art. Duse's share in *Falstaff* cannot be calculated at all, for instance, but it was written under her eyes or at her elbow. Boito's *Cleopatra*, which is somewhat more than a mere translation of *Antony and Cleopatra*, was written for Duse, and it was in this play that the young Chekhov saw her for the first time. The results of that were momentous enough: Chekhov and after him Stanislavsky created the style of the Moscow Art Theatre, which, directly inspired by Duse (as they often said and as she was proud to admit), was the first great continental school to oppose the Comédie Française, Sarah Bernhardt and all.

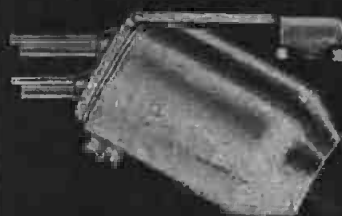
Most of all, Duse's own art matured rapidly after her union with Boito: she was soon to reach a height which, if we accept the testimony of the time, had never been reached in a theatre before.

Continued on next page

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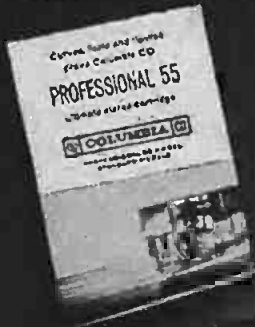


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DUSE AND BOITO

Continued from preceding page

Otello must be reckoned at least partly the cause of the sudden flare-up between Duse and Boito: to meet again on such a night was to multiply and intensify every feeling there could have been between them. It was an evening of such excitement that those present never forgot it: Toscanini, who played cello as a volunteer in the second row, cherished it as one of the greatest evenings of his life. I know an old lady, still living, whose father (a professor at the Conservatory) took her to that performance when she was seventeen years old. Now, seventy full years later, she regards it as the most electrical experience she ever had in an opera house.

Under such conditions, on the night of Boito's triumph—for Verdi insisted that Boito share the triumph: the old man dragged the poet out on the stage to take bows with him—Duse clearly fell in love as never before. The same is true of the poet, in his way; but if we read his character correctly, he might never have done anything about it: he had too much dread of life.

The exact night cannot be determined, but it was almost certainly between February 5 and February 11 that Duse "tapped on Boito's window." That is the way both expressed it in letters long afterwards when their love had fallen into reminiscence. February 5 was the first night of *Otello*, and February 11 was the night on which Boito took Verdi and his wife Peppina to see Duse in Goldoni's *Pamela Nubile*, taking the august old couple to her dressing-room afterwards. Between those dates the union had occurred, we are well entitled to think.

Boito lived "alone," as they said, behind locked doors, playing Bach to himself and looking at the Velasquez drawings he had brought from Madrid. "Alone" is a relative word: he had his mistress-housekeeper, Fanny, and such other servants as were necessary, but few friends were ever admitted to the house. He went into society a good deal, especially to the house of Donna Vittoria Cima, but did not "receive." When Duse "tapped on his window" it was three o'clock in the morning. He had not expected her, but she could not wait any longer.

Both of them refer repeatedly to what Duse always called "the year of the dream," the year in which they were together more than they ever were again. On that first night there was snow; she crept down the narrow "white street"—she makes it sound like a Utrillo picture—and out-tapped Bach with her long fingers on the window-pane beside the door. At dawn they

sat on the edge of the bed and Boito said to her: "What is there in those eyes?" She answered, as she recalled in a letter ten years later, "Little hope." Hope flowered again the next day, she says, "and from then on our life was marked by a common destiny."

Boito knew all too well that this common destiny could not long survive the conditions of life. No actor in Italy, even today, is permitted by the theatre system to remain long in any one city. Boito detested travel, the "circus tent," and the exile from his own pianoforte, his Bach and Velasquez. He went on tour with Duse and hated it; the tour of Sicily in the spring after *Otello* was, for him, extremely uncongenial. They had some months in the mountains above Bergamo, both in this year and the next. He never told Verdi what he was doing up there and we cannot prove what, if anything, Verdi knew about the Duse-Boito union.

Now that the letters have been published, at least in part, we know that *Falstaff* took form during "the year of the dream," and we can easily conjecture that all Duse's lightness and grace, those qualities which made her supreme in Venetian comedy, were called out by happiness. It is something of this essence which infuses *Falstaff* and gives it the wondrous gaiety that, like Duse's own, ends with a catch in the throat.

Years later she went alone to see *Falstaff* and wrote to Boito: "How sad is your comedy!" We are reminded of what so many writers said of her own comedy: all laughter and delight, with an aftertaste of tears.

For it was not in the nature of these two to be happy for long, and life was against them anyhow. They could have married, as Boito originally wished, but only if she had left the stage. Both could see how tragic this might be, and, too, how impermanent.



She was constantly on tour; soon those vast journeys, Russia, the Americas, Egypt, London, were upon her; their love declined into a correspondence; they met at constantly widening intervals. When Duse wanted him to come to Turin or Rome for a week or for only a few days, he was unable to do so; he had his work; he must finish his *Nerone*. When Verdi wanted him for a day or so he flew. She observed this difference, sadly but not bitterly. "The year of the dream" was over.

In 1898, when she had met "the young Mago" D'Annunzio, she said farewell to Boito. "The young Mago" was her only reproach to Verdi, the "old Mago" (wizard) who had taken so much from her.

Long afterwards, when Boito died, Duse told her intimates that she owed everything good in her life to him. He had said that their last meeting was "a form of death," but he survived it for twenty years. His own wizard, Verdi, died not long after that last meeting with Lenor. Boito went on in his own way, playing Bach to himself and covering bales upon bales of paper with the ever-expanding details of his interminable opera, text and music. As he had said decades before, if he could not finish the work, that would also be all right. He was a man destined to do his best for others, not for himself; he dreamed his dreams in solitude. He never did finish *Nerone*.

NEWSFRONTS

Continued from page 147

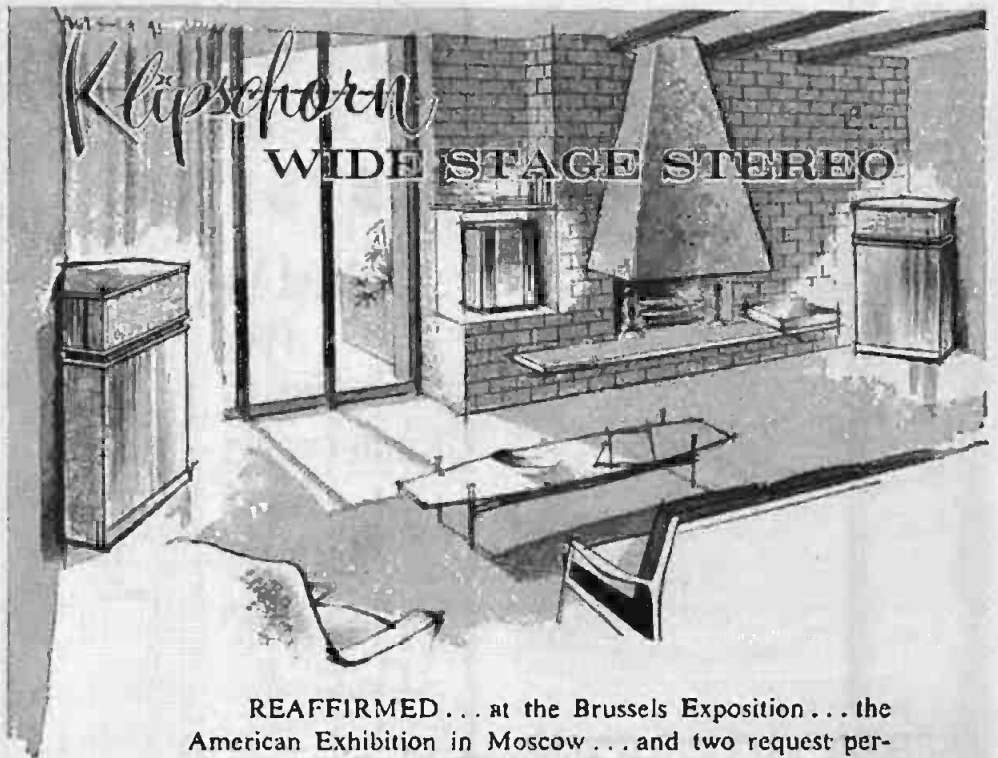
one, monophonic, you don't need to worry about doing the same for channel two. If you built up channel one over the years, gradually arriving at an investment of that near-\$1,000 figure, then I urge you to do the same for stereo. Start simply; enjoy one of the major benefits of component high fidelity: you can budget your purchases and discard only extremely little. Plan your ultimate system now, and buy into it gradually.

To dealers who are having trouble converting their customers, I would like to suggest they put up signs in their stores carrying the slogan: Step Up to Stereo. And they should throw away their mental slogans about having to leap up to stereo.

I'm sure that if a customer came to my dealer friend, with whom this piece was started, and said, "Jim, I've got \$898 in a hi-fi system now, but my elderly aunt just gave me \$126 for some new equipment . . ." the dealer would have no trouble selling him some more monophonic equipment. Why not step him up to stereo? For \$126 he'd be well into a second channel. And well into the fun and excitement and satisfaction of developing, over a period of time, a two-channel high-fidelity system.

So to dealers and to their customers, who are our readers, I say in this fall season of new stereo equipment: don't be afraid of stereo. Adding the second channel will be the best improvement you ever made to a high-fidelity system . . . and you can step up to it as slowly or as rapidly as you want.

CHARLES FOWLER



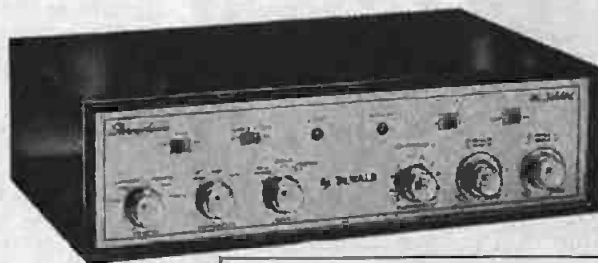
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Blend Control

A blend control is something of a new-comer to the stereo scene. Its function is to mix a little, or a lot, of the two channels together. The purpose of so doing is to fill the "hole in the middle."

The essence of this problem is that if the loudspeakers in a stereo system are too far apart, the sound doesn't appear to fill in the area between the two. The result: a hole in the middle. On the other hand, if the speakers are too close, some of the stereophonic effect may be lost. Because stereo recording is still in an experimental stage of development, a speaker arrangement which is fine for one record may not be as satisfactory for another. So even though an ideal room arrangement may be assumed, a blend control is often an asset. And of course, ideal room arrangements are fine in theory but are seldom found in practice. There is always a fireplace hearth which forces the speakers to be one foot too far apart.

Quite frequently, a blend control is so designed that in one extreme of its rotation it provides complete channel separation with no intermixing at all. In the other extreme, it converts a stereo system to monophonic operation, enabling the sound from either channel to reach both speakers. In between these two extremes, the degree of blend is infinite.

Speaker Selector Switch

The primary purpose of a speaker selector switch is to permit full utilization of the multiple-speaker facilities common to most stereo systems. It enables either channel to be fed to either or both speakers; it may tie in a third speaker, for use as a center-fill speaker or to provide sound to another part of the house. In some equipment, it serves to reverse the speakers, left for right, although this operation is commonly left for the function switch.

Function Switch

The function switch may be fairly simple; it may do no more than reverse channels and provide for monophonic operation through a single channel. It may be a separate knob or switch, or it may be combined partly or entirely with the selector switch. In the latter case, the selector switch may have ten or fifteen positions.

It is essential that provision be made, one way or another, for channel reverse and for monophonic operation. This is what the function switch on the Bell 6060 does. All function

Continued on next page

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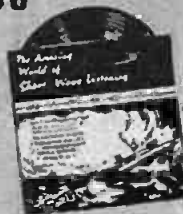
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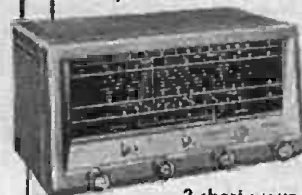
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STEREO CONTROL AMPLIFIERS

Continued from preceding page

switches must do this much; beyond this it is up to the imagination of the manufacturer.

Phase Reverse

Relatively uncommon today is a phase reverse switch. This is not the same as a channel reverse switch. The operation of both controls, can be understood if we consider an AM-FM stereo broadcast. Let's assume the broadcast station decides to use the AM transmitter for the right-channel program material. If, however, the receiver arrangement is such that the AM receiver is normally connected to the left-hand speaker, a channel reverse switch provides the answer.

Phase reverse is different. It is easiest to understand if we imagine two long lines of people walking Indian file. They start their walk at each studio microphone. Both lines walk through doors and passageways, go outdoors and up the road and into two (sometimes different) transmitter buildings, and finally leap off into space. If both lines start on the right foot at the microphones, they must

arrive at the loudspeakers in someone's living room still in step. Because of the complexity of the two paths followed (by the sound or by our imaginary marchers) this is most unlikely to happen. The sounds must reach the cones of the two stereo speakers in step; if they are out of step, one speaker cone will pulse outward while the other pulses inward. The result is sound cancellation. For laymen, the cones are out of step; engineers say they're out of phase.

They may be put back in phase by a simple reversal of the leads to one (not both) speakers. This adjustment is always made when an installation is first operated; and under normal circumstances it will be satisfactory for subsequent playing of records. Use of a tape recorder may cause reversal of phase, however, and it is most unlikely that two different broadcasters would send out signals having the same phase relationship to one another. Thus broadcaster A might have a + + relationship to his two channels, while broadcaster B might transmit with a + - phasing. Furthermore, if broadcaster B added a microphone amplifier on the second night of his schedule, he might transmit - - signals, reverting to + - the third night.

As long as records are the primary source of stereo program material, phase reverse switches may not be necessary. But with increasing attention being given to stereo broadcasting, a front-panel phase reverse switch becomes almost a necessity.

Out-of-phase reproduction at the loudspeakers aggravates the hole-in-the-middle effect and causes a noticeable diminution of low-frequency strength. The two speakers, pulsing together in synchronization, support each other, and this support or reinforcement is especially important for adequate bass body.

What other features need discussion? The control features we have examined in considerable detail. How about power output? Important, yes; nearly all amplifiers will be more than adequate if used with efficient speakers in moderately small rooms (e.g., 12 by 15 feet) with a minimum of furnishings or of sound-deadening and -absorbing encumbrances. Ten watts per channel is ample. That, by the way, is the same as twenty watts into one monophonic speaker. If a) the speakers are inefficient or b) the room is large or c) the room is heavily furnished, be-rugged, and be-draped, twenty watts per channel would be a wiser choice. Much over this is reaching for the ultimate.

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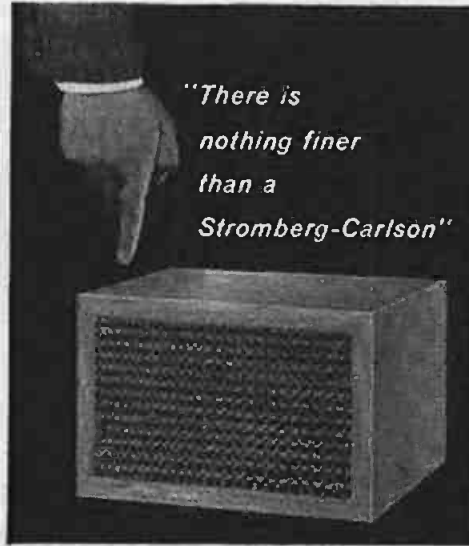
Continued from page 54

able to welcome a work as revolutionary in its day as *Wozzeck* is evidence that he preserved an elasticity of mind beyond the average. On the other hand he played a great part in the astonishing overvaluation of Sibelius, who between the two wars in England and America was erected as a barricade against the assaults of modernism.

But his position on the *Sunday Times* brought Newman something that he valued much more than journalistic influence: it brought him the means and leisure for profound scholarship. In the late Twenties he started work on his monumental biography of Richard Wagner. It was to occupy him for almost twenty years, for it was not until 1947 that the last of the four volumes appeared. This book is not only beyond dispute the greatest musical biography in the English language, it is of the great books of all time. Its learning is immense, as prodigious in its breadth as in its depth. Scrupulous and detailed though Newman was as a scholar, he was always complete master of his material. Whether one takes the chapter in the first volume on musical conditions in the Germany of Wagner's youth or those in the last volume on Nietzsche, they are models of their kind. Indeed *The Life of Richard Wagner* has about it something that recalls *The Ring* itself. Not only is it in four volumes, but, like *The Ring*, it increases in richness and range as it proceeds from the relatively simple beginnings of Wagner's life and early career at Dresden, to the time when his greatness asserts itself and the account of his life grows into a huge river, until it is the story of a heroic chapter of European music. Newman seizes the countless themes, threads, and motives and weaves them into a great narrative tapestry with an utter mastery that is worthy of Wagner himself. It is a book that embraces a whole world, and as I read it I experienced an all-engulfing fascination that I can compare only to the effect of Proust's *A la Recherche du Temps Perdu*.

This great biography is the high point of Newman's achievement. By the time he had completed it he was almost eighty, and it might have been supposed that his work was done. But to it he added *Wagner Nights* (1950), by far the most searching commentary and analysis of the Wagnerian music dramas; and as late as 1954, when he was eighty-six, there came a successor to his earlier *Opera Nights* (1943).

Continued on next page



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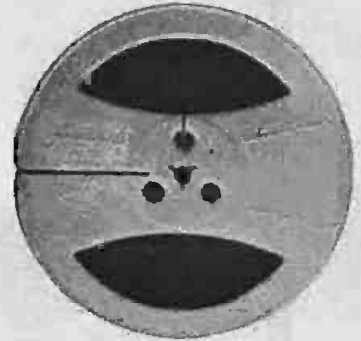
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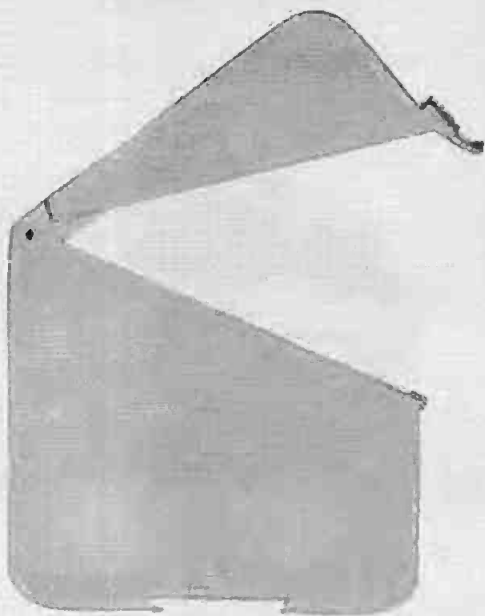
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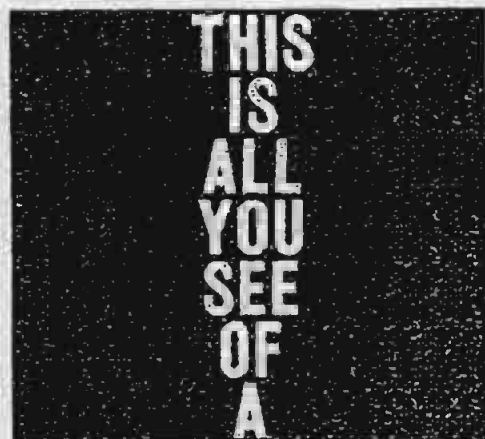
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Even then he was not finished, for he was a man incapable of inactivity. He spoke to me of his desire to write two books, one on Berlioz's music and another on Beethoven's late quartets, and probably it was only the failing eyesight that plagued his last years that prevented him from doing so.

By the end of the last war Newman had become something of a recluse. He was delighted to receive visitors, but, although he visited Covent Garden until the last year of his life, few concerts attracted him to London. He turned out for two evenings in 1952 at which his beloved Toscanini gave unforgettably radiant performances of the Brahms symphonies, and the following year a complete performance of Wolf's *Italienisches Liederbuch* lured him again to the Festival Hall. At the age of eighty-five he was still extraordinarily spry and alert in his walk. As soon as the curtain was down at Covent Garden he was out of his seat like a scalded cat. Over coffee in the interval or in the foyer afterwards the old wit would still crackle. "I sometimes wonder," he murmured to me sadly after a particularly awful performance of the one-act opera *Salome*, "which would be nicer—an opera without an interval, or an interval without an opera." On another occasion, after a long and taxing evening, he passed a group of wilting colleagues and saluted them with, "What, still alive?" Gradually, however, the appearances grew fewer, as his legs grew unsteady, although until he was in his ninetieth year he rarely missed a Wagner revival. But when in January 1958 he failed to appear at Sadler's Wells for *The Merry Widow* (a work which he particularly loved), it was clear that old age had caught up even with Ernest Newman.

Apart from the increasingly rare excursions of his later years, he spent almost all his waking hours in an extraordinary retreat that he had built in his garden. This seemed nothing less than a small village hall, and in it Newman worked and read from dawn to dusk, surrounded by his great library, two pianos, a harpsichord (if I remember rightly), and a battery of gramophones of varying vintages—far removed from all mundane disturbances such as vacuum cleaners, doorbells, and telephones.

To sit with him here when he was relaxing in the evening was a memorable experience. His mind was so prodigiously learned, his experience of life and people so enormously rich, and his judgments so shrewd, worldly, and witty, that it was as though



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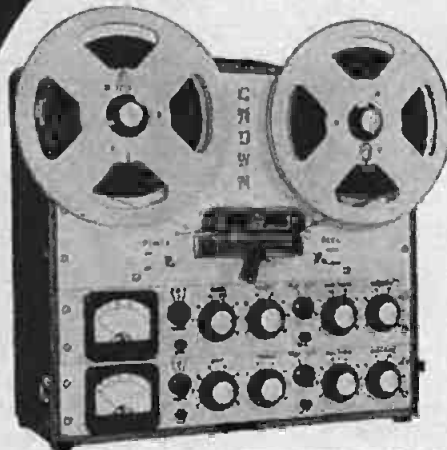
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one were sitting at the feet of some great sage, heavy with years and wisdom. In print, Newman conjured up an image of a fierce and even ferocious figure. To meet he was surprisingly gentle, urbane, and immaculately courteous. He was not a cynical man, but he was profoundly skeptical, and notably where the motives of conductors and singers were concerned (the *mot*, "the higher the voice, the smaller the intellect," was his). While he puffed slowly at a cigar and sipped at a whisky and soda, his old blue eyes staring into the middle distance, he liked to discourse with mocking irony on the follies of what he clearly regarded as a lunatic world.

His interests stretched far beyond the confines of music. He was devoted to boxing, and on rare occasions wrote about "the other Ring"; he was vice-president of the local football and cricket clubs (it was characteristic of him that he would accept those offices but refused to sit on musical committees); he was a strong rationalist of Victorian stamp and in his younger days contributed to J. M. Robertson's *Free Review*; he had written papers on Ibsen and on "inherited characteristics"; the chapters on Nietzsche in his life of Wagner are evidence of his far from dilettantish interest in philosophy (indeed at one time he planned a separate book on the subject), and I remember that when I visited him shortly before I first went up to Oxford after the war, he particularly asked me to let him know what new books on philosophy were attracting special attention in that stronghold of logical positivism. It was, I think, the breadth of the man that enabled him to establish such a hold on his readers in the *Sunday Times*: they never had the feeling that here was a man whose life was bounded exclusively by music, or whose learning was pedantic and narrow. And he never lost his sympathy with what he liked to call the Plain Musical Man. It was in such a capacity that I first visited him, and I shall not forget the simplicity and lack of condescension with which he discussed matters on which he was an authority and I either an ignoramus or the merest amateur, nor the prompt and enchanting replies to letters, written in an elegant hand which strikingly recalls that of Wagner himself.

Yet the affection and respect with which he was regarded by the general public did not always extend to the inner sanctums of the musical profession. It is remarkable that he received no honor, not even a doctorate. He had trodden on too many toes, he had mocked too many sacred cows, he was too detached from and too obviously

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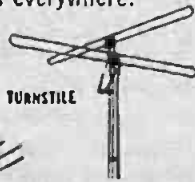
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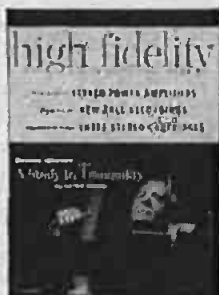
contemptuous of, the day-to-day mechanics of influence and musical politics. He served on no committees, he ground no axes, he contributed to no lexicons, not even to *Grove*. He was too big a man to chain himself to causes. When in the first quarter of this century the folk song revival and a new and necessary desire to fight free of German hegemony brought, on occasion, a rather chauvinist note into English musical life, Newman remained aloof from the tendency to overpraise native composers because they were native, or young composers because they were young. "My dear boy," he said to me once when I had rashly taxed him with not doing enough to encourage young composers, "you may help a lame dog over a stile, but he is still lame on the other side."

I think that in the Thirties there was probably a time when, for all the public admiration he commanded, Newman was regarded as a vaguely archaic figure, out of touch (as he indeed was) with the new worlds of Stravinsky and Schoenberg, engrossed with his old musical loves of the turn of the century, and whiling away his declining years on a mammoth biography of a composer whom many people had come to regard with repugnance.

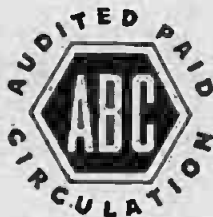
It was Newman's particular good fortune that he lived long enough to laugh at his denigrators. The end of World War II brought with it another change in musical climate. A new generation had arrived who looked at the great romantic composers, and above all at the giant figure of Wagner, with renewed interest and fascination. When we turned to inform ourselves on Wagner (and on Berlioz, Liszt, Mahler, Strauss, and Elgar) we discovered that one man above all others had written profoundly and truly. It was, of course, Ernest Newman. The fact that today Wagner can be dispassionately considered without the fanaticism of the old-guard Wagnerians is, first and foremost, the fruit of *Wagner as Man and Artist*. And this reform has nowhere been more evident than at Bayreuth itself. Wieland Wagner, in paying a public tribute to Newman on his ninetieth birthday, wrote, "I owe to Ernest Newman what one may perhaps describe as the scientific basis of the new Bayreuth."

Through all the years when few minor composers and critics could let a month pass without some jibe at the unfashionable figure of Wagner, when he was held in part responsible for the

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evils of Nazism or for the undermining of diatonic music, Newman held faith unflinchingly. He never for a moment yielded in his belief that Wagner was the creator of some of the greatest dramas conceived by the human mind. He lived to see Wagner revived and purged of ideological and political exorcences, to see Bayreuth reopened (he traveled to the first season); and he lived to find himself a legendary and revered figure, who more than any other man had rescued Wagner from hysterical praise and exaggerated contempt, had lifted him from the field of controversy to one where he took his place, warts and all, among the greatest of the great. It was a heroic task, heroically accomplished.



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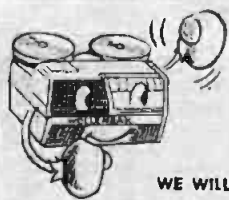
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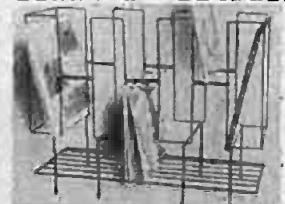
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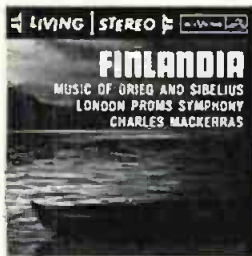
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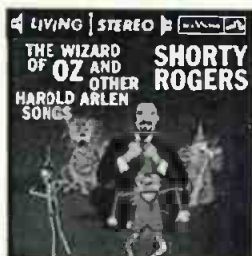
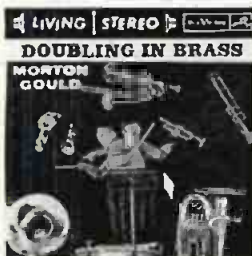
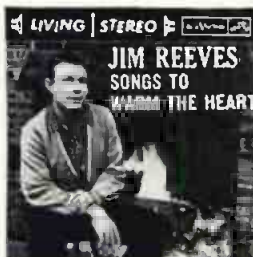
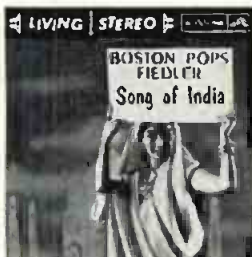
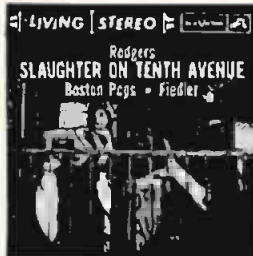
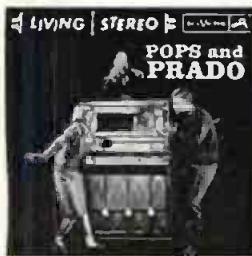
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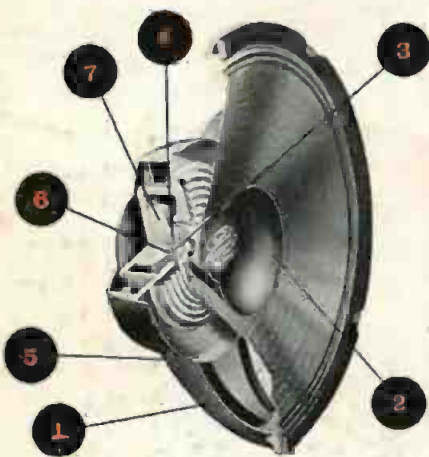
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