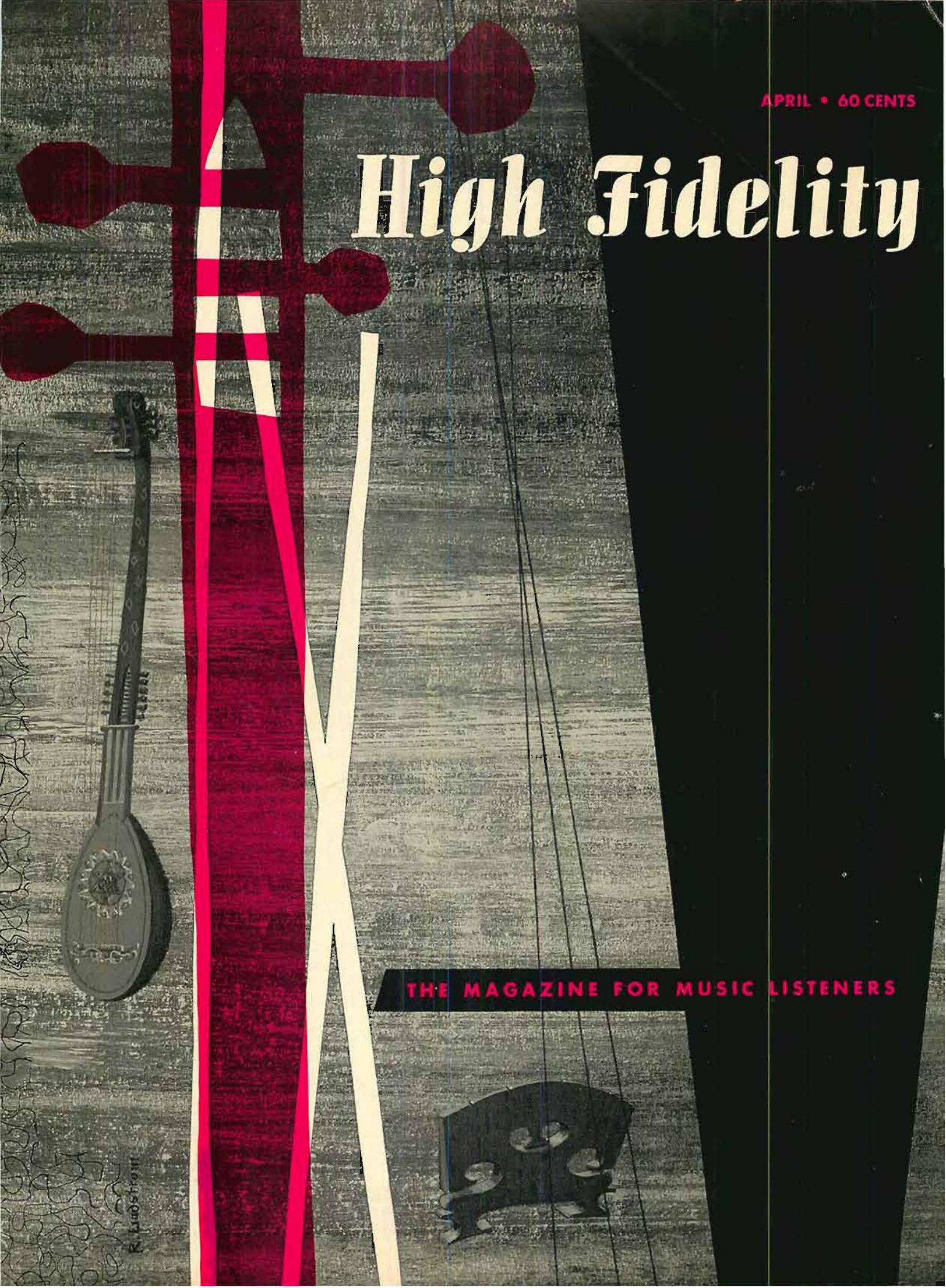


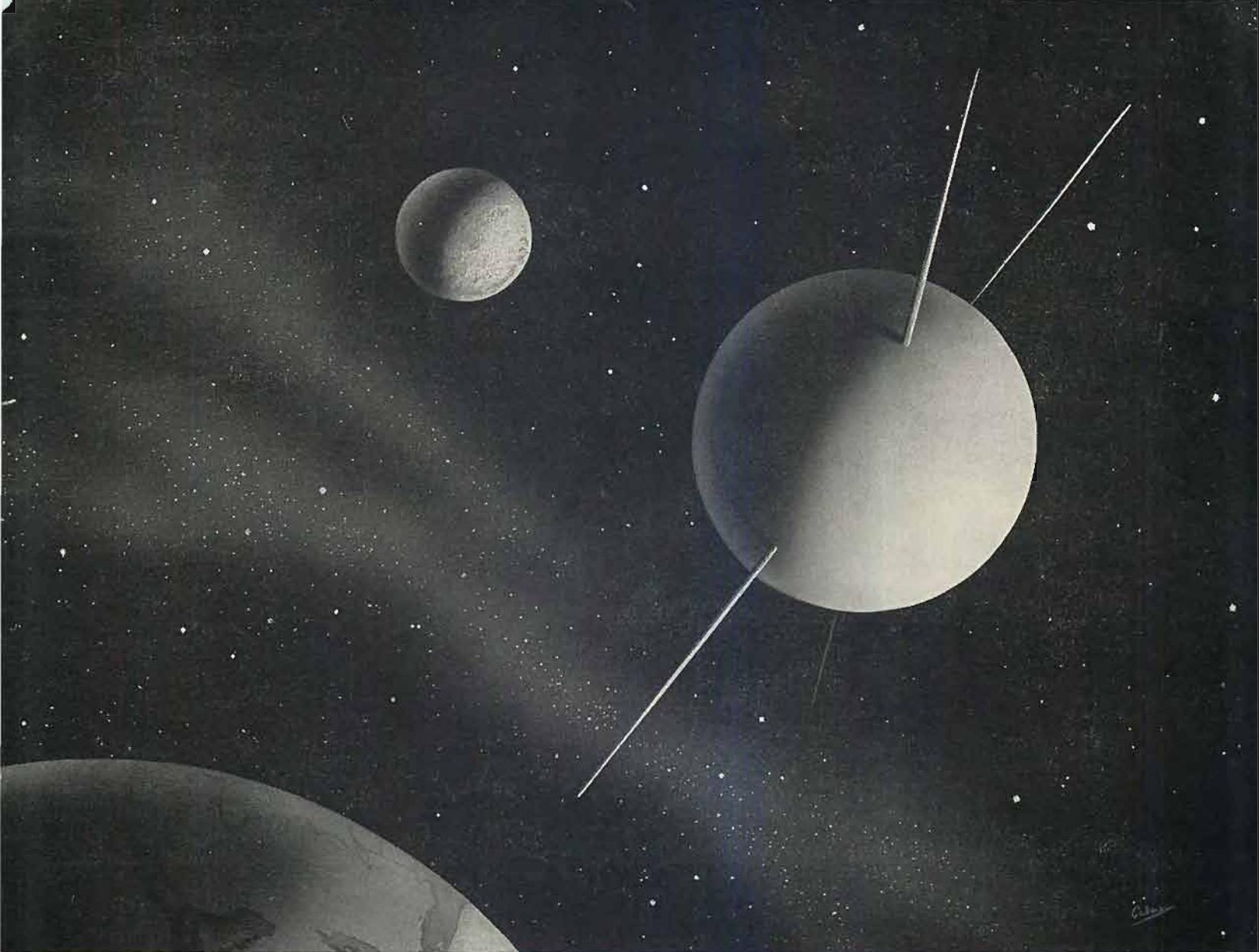
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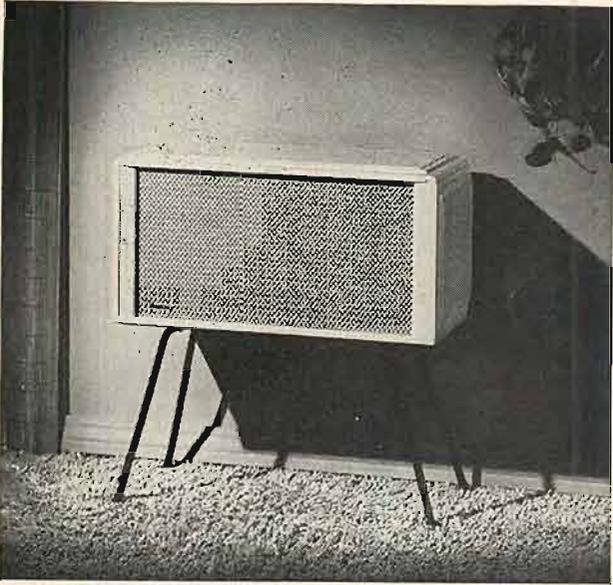
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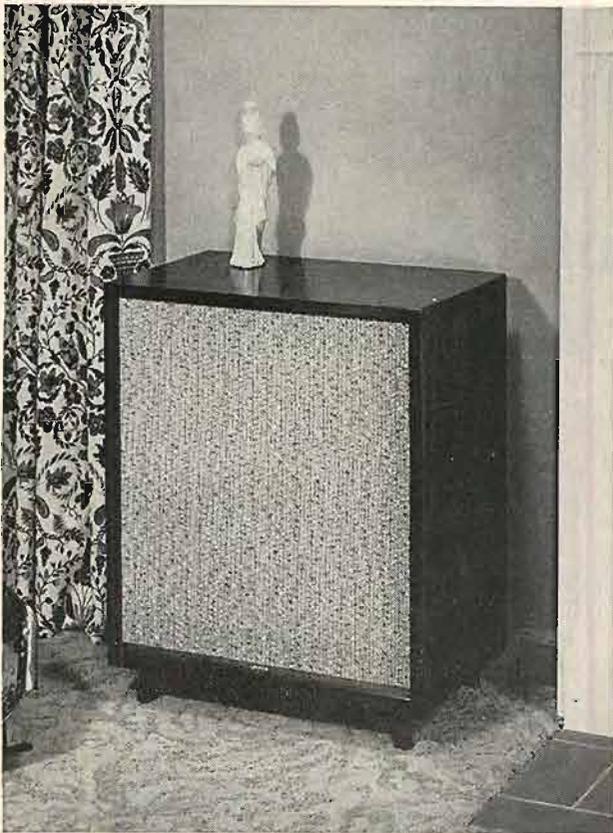


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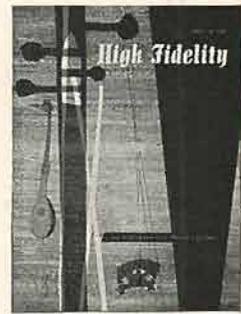
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volume 7 number 4

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AUTHORitatively Speaking

We were rather surprised, when it was brought to our attention, that "The Quiet Knight" (page 40) will be the first article by Andrew Porter to see print in an American magazine. Porter, although still under thirty, is extremely well known to Britons interested in music and records. His reviews run regularly in *The Gramophone*, he writes a record column in *The Times*, and he is one of the compilers of *The Record Year*. Since he is a free lance, his work also has appeared from time to time in the *Manchester Guardian*, the *New Statesman*, *The Observer*, the *Daily Express*, the *Financial Times*, and *Opera*, of which he is an editor. He is also heard with some frequency on BBC programs. Porter was born in Cape Town, South Africa, into a musical family. He studied music at home and at school, becoming early a Bach-and-Elgar enthusiast. He also became head of his school choir, and he played organ and piano concertos (very badly, he says) with the Cape Town Orchestra. Later, in England, he studied conducting under Albert Coates, who also employed him to play continuo in performances of early music. Later yet, Porter studied organ at University College, Oxford, though actually he read for Honours in English literature. Naturally he wrote incidental music for the college dramatic society, and he found time to turn in some music reviews to the *Manchester Guardian*. This resulted in his being hired, at graduation, to fill in for Desmond Shave-Taylor as critic for the *New Statesman* while Shave-Taylor visited America. Porter's performance was such that since then he has had small trouble selling his services. He has remained a free lance because he likes to travel.

Dr. Sol London, who takes exception on page 46 to the way opera treats doctors, insisted on talking about his family when we asked him about himself. We'll get to them later. Meanwhile, he is a specialist in internal medicine, at present associated with the Lakeside Medical Center, a Detroit private clinic. He has been around, having been born in New York City, educated at the University of Louisville, and transported across Europe in the midst of the 94th Division, wherein he was a battalion surgeon. Most of his writing has been about metabolic diseases, but he also did some music reviewing in college, as well as substituting as instructor in Music Appreciation in the absence of the regular lecturer. Currently he is writing a play in which the lead character is an orchestral conductor. His interest in opera was meager until he married. His wife, Estelle, straightened him out in short order. She is a professional singer, who made her mark in New York radio and concert work, and still sings an occasional soprano lead for the Michigan Opera Company. Their twelve-year-old daughter Nancy shows talent at the piano; their six-year-old son Bobby conducts his kindergarten rhythm band. Okay, Doctor?

Joel Tall, who begins on page 55 a series of articles on tape editing, is himself a

Continued on page 8

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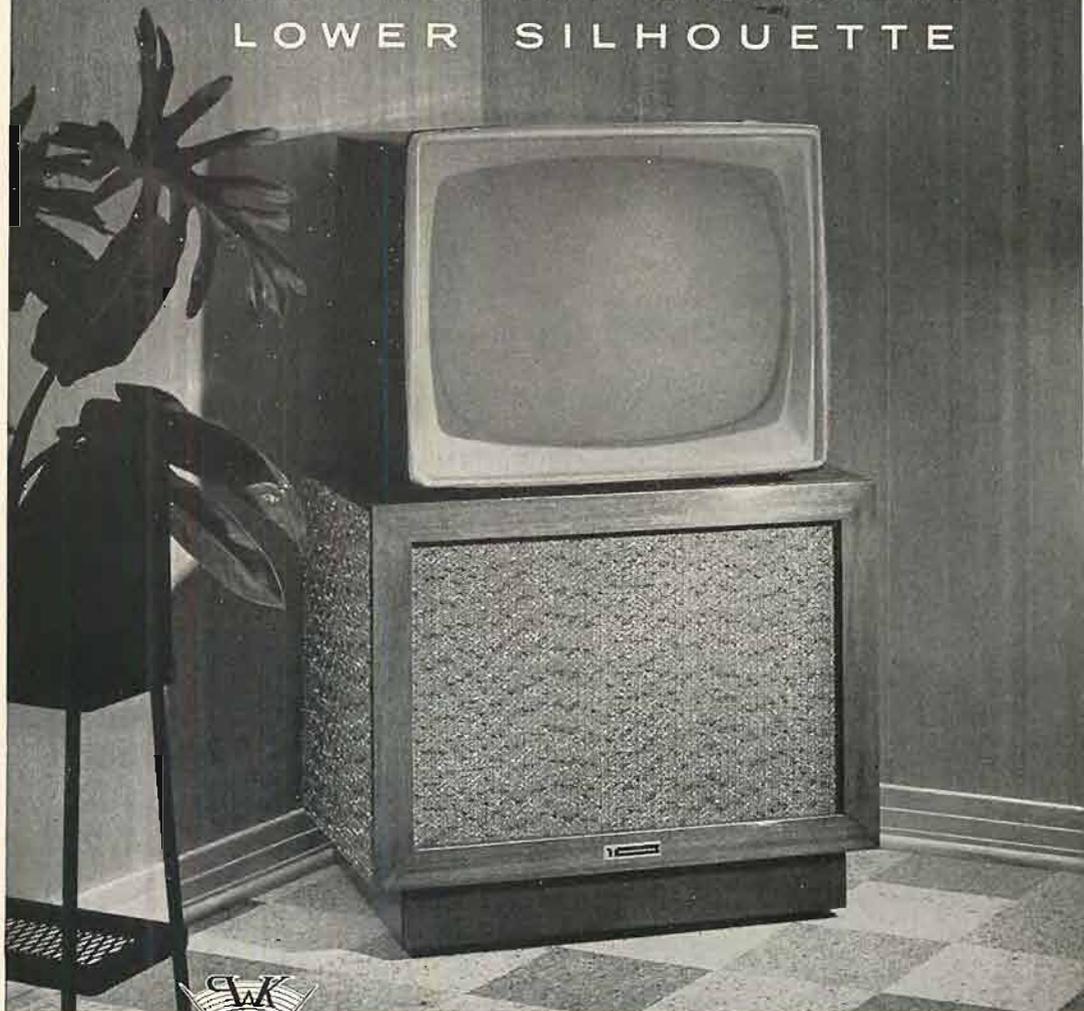


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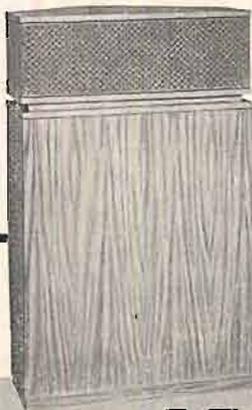
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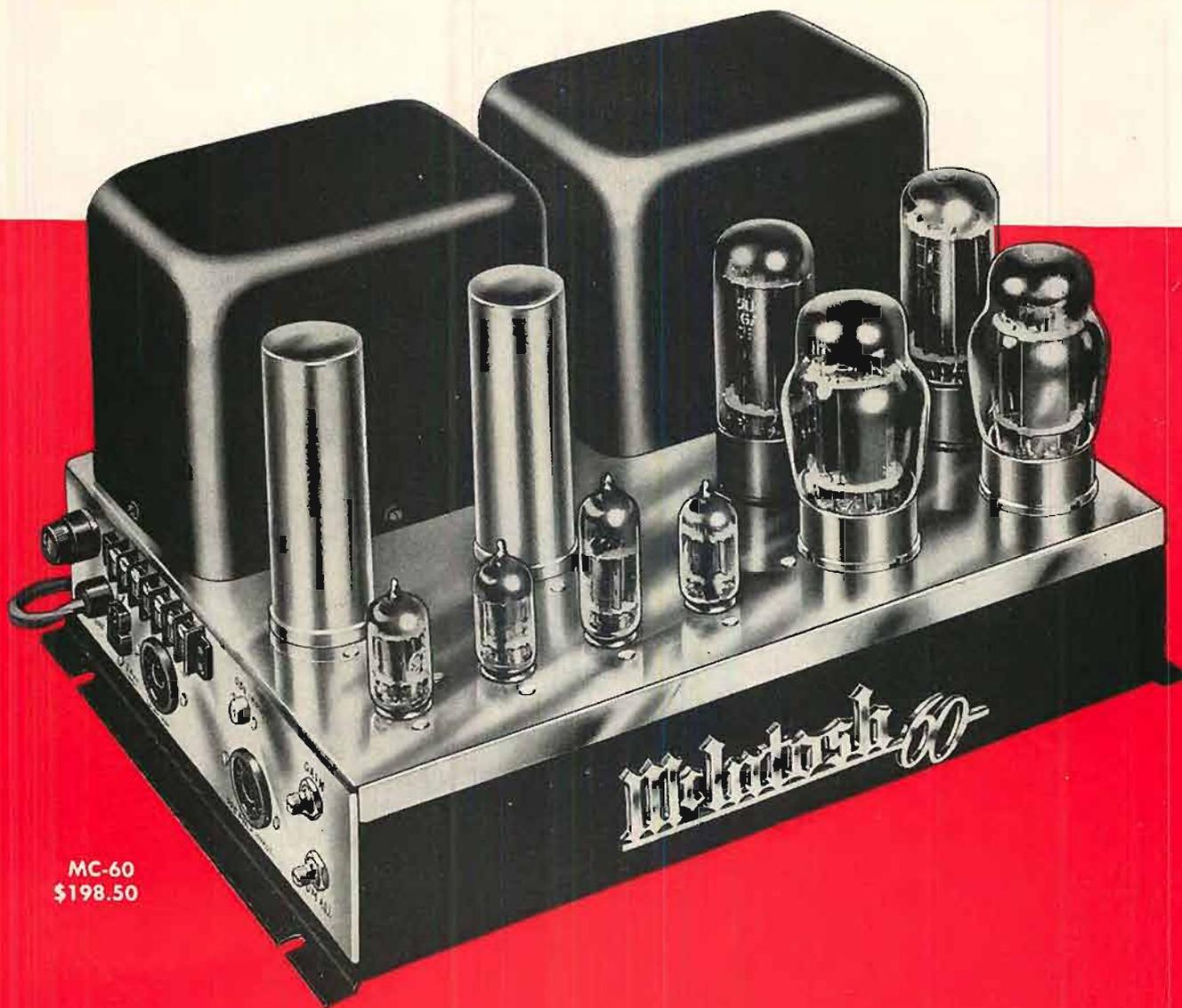
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		45	10	0.04	0.08
			1	0.1	0.15

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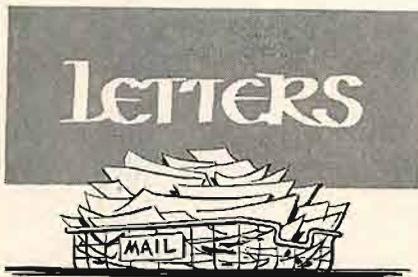
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AUTHORitatively Speaking

Continued from page 5

veteran tape editor, being employed largely in this activity at CBS in New York. He was born in Roxbury, outside Boston, and went to the Boston Latin School. At twelve he made his first crystal set, and electronic communications became his abiding passion, which he furthered with courses at Northeastern Radio School. Even his courtship was tinged with this: he won his lady's heart by warning her in International Code of the approach of the boss at the radio wholesale store where they both worked. He went to work for CBS in 1942, after being turned down by the Navy, and began wire editing there in 1946. The first recording he edited, he recalls, was a Norman Corwin documentary called "We Went Back." He has done numerous documentaries since then, for both radio and records, most notable perhaps being Edward R. Murrow's first *I Can Hear It Now* album. Among celebrities whose programs he has doctored are Sinatra, Bob Hawk, and Godfrey. Testimony to his standing in the craft was his being called as expert witness in certain legal actions involving the validity of tape evidence. He also has taught a course at the New York University Radio Workshop, and is the inventor of the tape-splicing block known as the EdiTall.

Charles Burr, who interviewed Stanley Holloway for us (see page 52), decided as a child that he wanted to be a musician and a writer. People advised him against this, but he has made it pay, being now Literary Editor for Columbia Records, in charge of jacket notes, translations and the like. He was born in Bloomington, Illinois, where his father manages farms (among them Adlai Stevenson's). His mother was in musical comedy before she married, and from her he acquired a love of show tunes. Her father, in turn, was a violinist member of a traveling family of singers and instrumentalists that toured the old West. He was young Burr's first teacher. Musical studies continued in Indianapolis and at Columbia University, and included training in violin, piano, voice, theory, and composition. Literary studies proceeded at Princeton. On the side Burr wrote stories and verses for college magazines, and tunes, lyrics, and sketches for Triangle and Théâtre Intime shows—including *Come What April*, the last Triangle musical before the war. (Burr left college to enter service, returning after the war to graduate.) Part of his interest in Stanley Holloway, both as singing actor and as exponent of the old music hall ballad, springs from the fact both fields are heavily dependent on what Burr calls literate lyrics, meaning lyrics of more complexity and content than today's "pop" song writers usually permit themselves. Burr would like to be even more intimately involved in this interest than he is, and admits that he has about two hundred perfectly good literate lyrics, by Charles Burr, lying in his trunk, awaiting the day of demand. Meanwhile he appeases his creative urges by composing occasional scores for dancers. A couple of these, *Etaoin Shrdlu* and *The Story of Dancy Feet*, have been performed in New York.



SIR:

I was glad indeed to see Mr. John M. Conly's appreciative review of the re-issue of Schnabel's Beethoven sonata recordings, in the January issue of HIGH FIDELITY, p. 73. May I nevertheless correct some doubtful points in Mr. Conly's story of the HMV project to which we owe the original recordings sponsored by the Beethoven Sonata Society. It is my recollection that it was the late Mr. Fred Gaisberg, the artists' representative of HMV, who first persuaded the reluctant Schnabel to try his hand—or hands—at recording (in 1932), and it was Schnabel's idea to record the Beethoven sonatas. Indeed, once persuaded, he insisted on doing all the thirty-two sonatas and the five concertos—much to the consternation of the HMV directors. All this may be verified in Mr. Gaisberg's book, *The Music Goes Round* (Macmillan, 1942), and I can vouch for the facts since it fell to my lot to introduce the HMV man to Schnabel, and to witness his initially painful experiences in what he called "the torture chamber" of Abbey Road.

Mr. Gaisberg, by the way, was not the "engineer" but just a very persuasive businessman with rather bold and artistically fruitful ideas. Mr. Walter Legge, who became his successor, was of course responsible for all of the later Schnabel recordings. . . . One can only hope that RCA Victor may yet find a way of restoring these treasures to public circulation, and to make all Schnabel recordings available to students of music in this and future generations—including those who are unable to spend \$80 at one fell swoop!

César Saerchinger
New York N. Y.

The reviewer replies:

Mr. Saerchinger amplified later in conversation. Schnabel was living with the Saerchingers at the time of negotiations over the Beethoven series, and it was Mr. Gaisberg, says Mr. Saerchinger, who haunted the house trying to persuade him to record. (He hated recording.)

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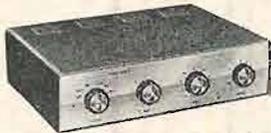
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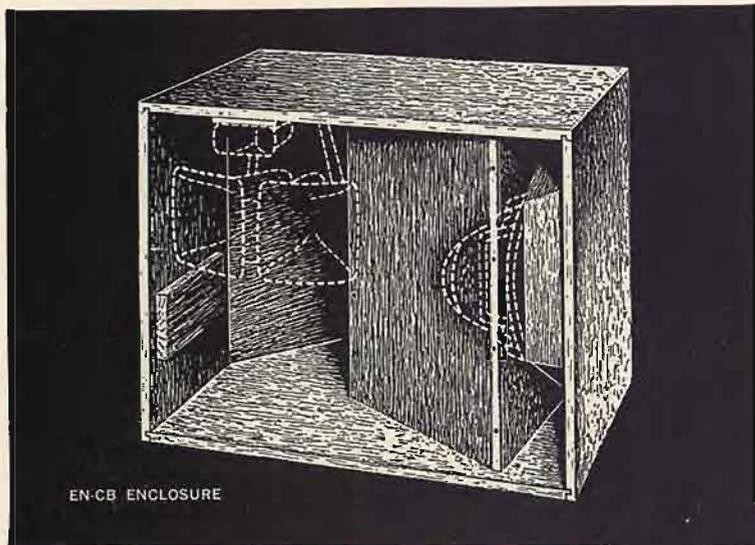
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University has taken the heart of the magnificent CLASSIC system and made it available both as the EN-CB UNFINISHED-UTILITY enclosure and the S-9 UTILITY CLASSIC SYSTEM, complete with components installed and wired. It came about as a result of an overwhelming demand on the part of "do-it-yourself" enthusiasts who wanted to build their own CLASSIC system.

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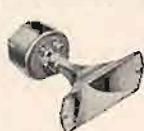
The S-9 is the EN-CB with the recommended CLASSIC components completely installed and wired... A real convenience for those who wish to buy the whole system—ready to use or finish. No charge for installation and wiring. Price: \$293.00.

• The EN-CB and S-9 are a boon to the home decorator who plans to custom build part of his furniture. Decorating ideas are limitless: as built-ins, room dividers, for period treatments and custom finishing.

THE COMPONENTS THAT MAKE THE CLASSIC THE ULTIMATE IN SOUND



C15W



HF-206



COBREFLEX-2



T-30



N-3

LISTEN

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However, Mr. Legge told me that it was he (Legge) who launched the Society series (with the Gerhardt-Wolf album). So I suppose that Mr. Gaisberg used the assurance of a Society subscription guarantee to lure Schnabel into the enormous project. Several readers, incidentally, have asked me to point out that three of the 78-rpm Schnabel albums had been transferred to micro-groove and issued by RCA Victor before the present Limited Edition came forth. I believe, however, that even these three were re-engineered for the Limited Edition. J.M.C.

SIR:

It was very gratifying to find an article on the highland bagpipe in your January issue. As a piper, I appreciated the emphasis on individual piping, and especially on piobaireachd, which, while the crowning achievement of the piper's art, is greatly neglected. (In American highland games, the piobaireachd competition usually marks the time when everybody goes off to watch the highland dancers.)

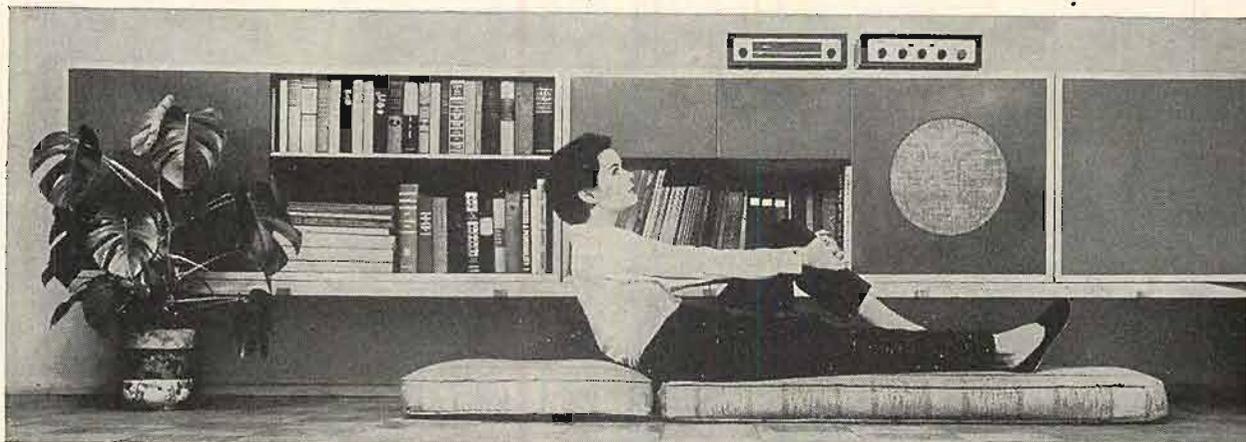
I was sorry not to see more information on the recording of pipe music. There is a lot here to delight the technicians: for example, the highland pipes' peculiar directional characteristic, whereby the chanter radiates mostly to the front of the player and the drones behind. Since the piper generally walks about a great deal as he plays, the drones overbalance the chanter whenever the piper heads away from the microphone. This can be noticed on some records of individual piping. The only solution seems to be to ask the piper to stand still, which isn't always easy (especially on a long tune), since it is more relaxing to walk about...

Just to keep things straight, the big drone is tuned to A, an octave below the tenor drones, and not D as stated in the article. The common impression that the drones are a fifth apart seems to result from the prominent third harmonic in the tone of the big drone, as well as from the fact that some other kinds of bagpipe are actually tuned this way. It should also be noted that the air pressure is maintained by the player's lungs, not his elbow. The only time the elbow should come into play is when the piper inhales, and then only briefly...

Thomas W. Parsons
Madison, Wis.

Continued on page 15

**THE BEST SEAT
IN THE
CONCERT HALL**



It may be a difficult notion to accept at first, but most seats in a concert hall provide the listener with a compromised performance. For one seat, the violin is muffled; for another, a flute passage is lost. Even excellent halls suffer from unwanted reverberations and reflections, and frequently you must listen at a sound level substantially above or below that at which you listen best.

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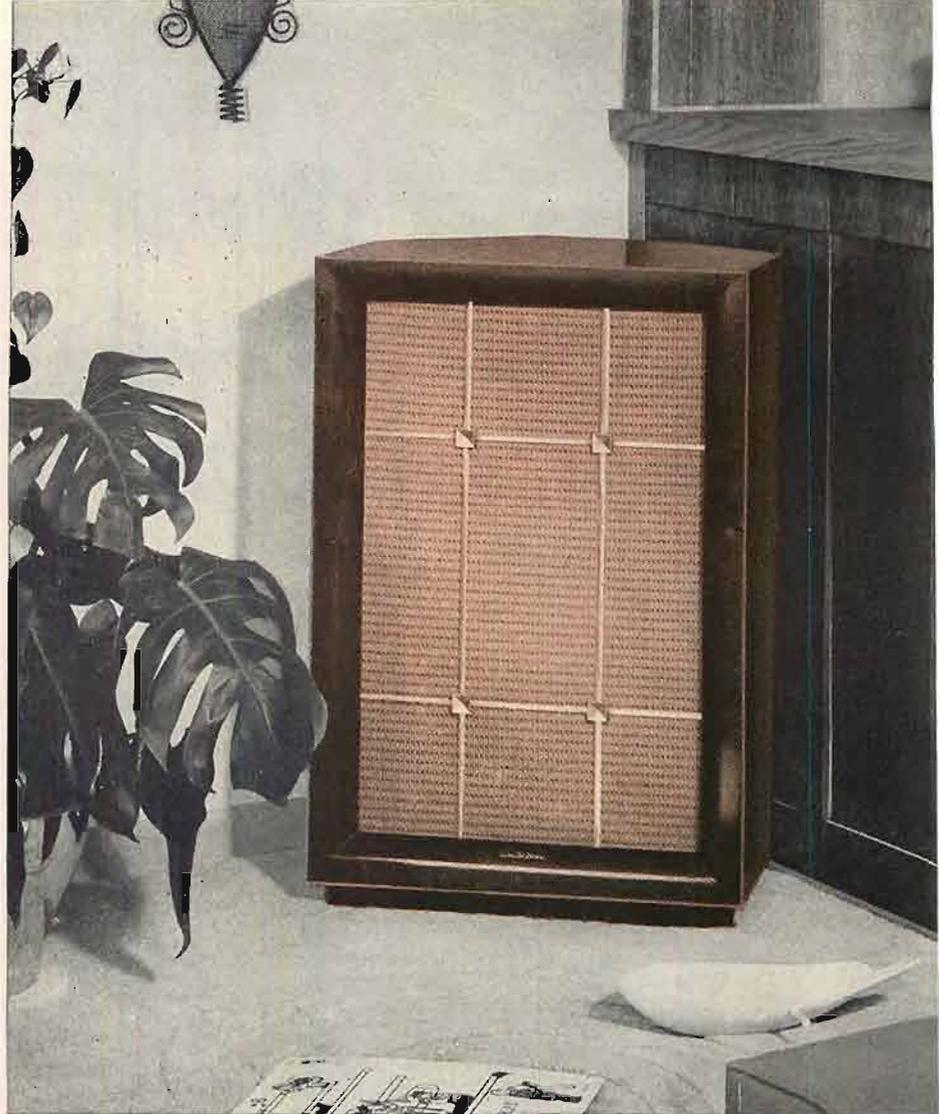
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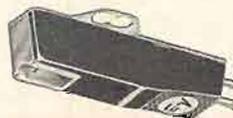
The **ARISTOCRAT III** includes: 12W 12" LF driver, T25A treble driver with 8HD diffraction horn, X8 and X36 crossovers, T35 super sonax driver and two AT37 level controls. The system with mahogany enclosure, \$297. Other ARISTOCRAT enclosures with systems start at \$189. Enclosure only, \$69 in mahogany; \$76 in Korina blonde. Also available in a "Do-It-Yourself" Kit, KD6, \$39 Net.



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Let's Get Down To Earth About Electrostatics

FEW developments in the audio field have created such a whirlwind of fantastic claims, sarcastic denunciation, and fanciful daydreaming as the electrostatic loudspeaker. We doubt that any product has ever created so many self-appointed experts in so short a time. The electrostatic has been alternately praised on the one hand as tolling the doom of the dynamic loudspeaker, and on the other hand wishfully dismissed as a "romantic" concept of speaker design "which has been thoroughly disproven". Neither statement is accurate. While we firmly believe that eventually all quality systems will include an electrostatic high and mid-frequency reproducer, it appears at this juncture that the low end can best be reproduced with cone designs. Manifestly, the head-in-the-sand ostrich approach which tries to dismiss the electrostatic with a wish, is proclaimed either out of abysmal ignorance or malice.

The development of electrostatic loudspeakers has progressed to the point where they can no longer be referred to as identical, any more than all dynamic designs can be so classified. In some respects, there is an even wider divergence of design between the various electrostatics than exists in their dynamic counterparts. No informed individual would attempt to evaluate a \$300 multi-driver speaker on the same performance basis as a \$2.00 replacement cone. Neither should the inexpensive single-ended electrostatics be compared with the precision-built push-pull designs.

The electrostatic is in the ascendancy not because it is now simpler and more inexpensive to build, but rather because the basic principle, long recognized as superior to dynamic designs for reproduction of the upper octaves has been made practical for the first time by the utilization of new materials, techniques and theories previously overlooked. Adherence to rigid production tolerances and test procedures virtually assures that the JansZen will never become a mass-produced item. Its relatively high cost directly reflects the uncompromising design and construction for which it is justly famous.

Since efficiency, per se, is no real criterion of loudspeaker performance, we have made no attempt to

emphasize this factor in our electrostatic design. In fact, the last thing we would want to do would be to match the raucous output of loudspeakers designed for theater use, whose outrageous invasion of one's sensibilities creates the effect of a brass band in the bath-room. We take strong exception to the thinking of some theater sound purveyors who prefer to base their high-powered efficiency claims on a single frequency or narrow band where conversion of electrical energy into acoustical energy is highest, even though claimed response is far in excess of these limits. With a given power amplifier, the maximum acoustic power output of the JansZen is higher than that of any other loudspeaker at the higher frequencies. Over the entire frequency range it is a suitable match for the very finest low frequency systems.

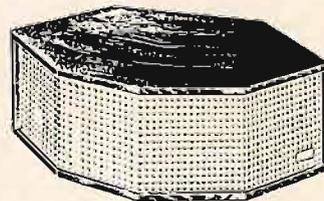
While high frequencies are by nature directional, the exclusive JansZen array results in uniform high frequency distribution throughout the room, without the use of any baffles, gratings, etc. imposed between you and the music. The result is a broad sound source with none of the resonances and reflections common to mechanical systems.

We categorically state that the JansZen has the finest transient response, and will provide the smoothest, most extended frequency response available in any high frequency loudspeaker, with absolutely no trace of any inherent noise.

In the light of the above facts, we hope when you are planning your "ultimate system" that you will give serious thought to the inclusion of an electrostatic, preferably a JansZen.

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Send for complete literature on the JansZen 1-30 Electrostatic as well as the name of your nearest dealer!

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LETTERS

Continued from page 10

Mr. Wrathall replies:

1. The recording of pipe music

A hazardous business and little in it, I should have thought, to "delight the technicians" as Mr. Parsons says — rather to make them sob at the Herculean task of reproducing faithfully the true sound of the instrument. . . .

2. Tuning the drones

Here I have been guilty of quoting the exception for the rule. The tenor drones tuned to A with the bass an octave below is definitely standard practice in concerted playing. In solo piping, however, for the sake of additional color, the player frequently tunes to tenor As and a bass D and sometimes to two Ds and an A. Let Mr. Parsons try, it makes a nice change.

3. Lungs versus elbow

A matter of opinion. The elbow has to press on the bag to keep it in place. It is therefore a good deal easier to exert the additional pressure (to force the reeds into music), *with the elbow*, which thereafter rises and falls as one with the bag and maintains all the while an even pressure. My pipe friends . . . are unanimously with me on this point. The pitfalls attendant on a perpetual switch from lung to elbow, as the valve opens and closes, make an already difficult art vastly more complicated.

It is clear that Mr. Parsons and I had different teachers. Mine was a Scot.

A. R. P. Wrathall
Beaconsfield, Bucks
England

SIR:

After reading Mr. Schopenhauer's article "The Infidelical Spouse," in your March issue, some thoughts occurred to me. The distress shown by Mr. Schopenhauer over the shortcomings of women as listeners seems to me to grow out of expecting too much of people. (He says women, I say people.) How many friends have you, even very good friends you like very much for many reasons, whom you really feel that you can share serious music with? Very, very few, I think.

Neither can you *make* people share music with you. If you play records for what was planned as a social gathering, you are playing to a captive audience; there is no other word for it. It would be quite another thing, of course, if you had asked these friends beforehand if they would like to come to your house for an evening of recorded music. Then you would have every right to expect attention unmolested by interruptions of small talk; and if anyone did so interrupt, you would have a right to be annoyed at his (I mean her, of course) bad man-

Continued on next page



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- Beautiful, die-cast, brushed brass escutcheon and control panel.
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HERE ARE AMERICA'S only FM-AM Tuners with TWO meters for micro-accurate tuning — just one of their many unique features. THE FISHER Series 80 FM-AM Tuners enjoy an unparalleled reputation as the leaders in high fidelity. The roster of professionals using THE FISHER tuners include the names of some of the most outstanding organizations in the research, broadcasting, and educational fields. In every case, THE FISHER was chosen because, unquestionably, it provides a level of performance that exceeds even the most critical requirements. "Performance, flexibility, and all-around 'usefulness' are excellent!"—*High Fidelity Magazine*.

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- The Model 80-T features extreme FM sensitivity — 1.5 microvolts for 20 db of quieting. ■ Full limiting on signals as low as one microvolt. ■ Separate FM and AM front ends, completely shielded and shock-mounted. ■ Separate tuning meters for FM and AM. ■ 72-ohm, plus exclusive balanced, 300-ohm antenna inputs for increased signal-to-noise ratio. ■ Supplied with AM loop and FM dipole antennas. ■ Adjustable AM selectivity. ■ AM sensitivity better than one microvolt for full output. ■ Inherent hum non-measurable. ■ Distortion below 0.04% for 1 volt output. ■ Four inputs. ■ Separate tape-head playback preamplifier (with NARTB equalization.) ■ Preamplifier-equalizer has sufficient gain to operate lowest level magnetic cartridges. ■ Six choices of record equalization. ■ Multiplex and cathode follower outputs. Frequency response, on FM, within 0.5 db, 20 to 20,000 cycles. ■ Super-smooth flywheel tuning mechanism. ■ 16 tubes. (Model 80-R: 13 tubes.) ■ EIGHT CONTROLS: Selector, Variable AFC/Line Switch, Station Selector, Bass, Treble, Equalization, Volume, 4-Position Loudness Contour. ■ Self powered. ■ DC on all audio filaments. ■ Beautiful brushed-brass front panel. ■ SIZE: 12 $\frac{3}{4}$ " wide x 8 $\frac{3}{4}$ " deep x 6" high. (Model 80-R: 4" high.) ■ WEIGHT: 21 pounds. (Model 80-R: 16 pounds.) ■ NOTE: Model 80-R is identical to the above, but is designed for use with an external audio control, such as THE FISHER Series 80-C Master Audio Control.

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T

\$199⁵⁰

MODEL 80-R

\$169⁵⁰

MAHOGANY OR BLONDE
CABINET: \$17⁹⁵

Prices Slightly More
In The Far West

Write For FULL Details

FISHER RADIO CORP.

21-25 44th Dr., L.I.C. 1, N.Y.

LETTERS

Continued from preceding page

ners. Somehow, however, I have the feeling that this was not the case in the instance Mr. Schopenhauer describes. The bad manners were being shown by the man who forced listening on his guests, and the wife who insisted on conversation instead was, in fact, performing a rescue. The dear ladies Mr. S. scorns so may have been just as hungry for conversation as he was for music. Live, Mr. S., but let live too.

Hazel Spencer
Washington, D. C.

SIR:

Your Mr. S. S. Schopenhauer has touched upon a topic of never-dying interest [HIGH FIDELITY, March]: the fact that there are many differences between men and women, some of which are much less fun than others.

What he has done with this topic he has done ably, but I fear he lacks the larger vision. (There are, of course, more ways than one of lacking the larger vision. Schopenhauer's idols, the Messrs. Beethoven and Wagner, went to an extreme opposite to his, and wrote operas almost exclusively concerned with Supergirls, *sans peur et sans reproche*. And, I must say, *sans* much else either. Had Beethoven been satisfied to take a Fiordiligi instead of waiting fruitlessly for a Leonora, he might have eaten better, slept warmer, lived a few years longer, and perhaps given us a Tenth Symphony. How do you vote on that proposition, S.S.S.?)

I too am a hi-fi husband. More to the point, I was something of a pioneer in home fidelitarianism, and have distributed much amateur advice. A surprising amount of this has gone to (would be) hi-fi wives, a good many of whom were in distress because their husbands objected to having around the house any music above the level, artistic and sonic, of pop tunes delivered murmurously by a table radio. I will not deny that I have also encountered some of Mr. Schopenhauer's rin-eared ladies. But the point I am getting to is that this is not a question of men vs. women, but of two kinds of people. The person likely to develop a serious need for stimulus from Beethoven or solace from Bach is almost certainly artistic, perhaps hypersensitive, and everlastingly a stranger in this world he (or she) never made.

Unfortunately, perhaps, at mating time such a person not uncommonly picks a spouse conspicuously devoid of this discomfort, and perhaps for that very reason. And then later he (or she) complains because the spouse does not share his (or her) cosmic concerns. How unreasonable can you get?

I concede that this explanation will not help Mr. Schopenhauer's woe-begone fellow husbands, but I am inexperienced in their troubles. My own wife, as it happens, not only knows wherein Op. 131 surpasses the *Archduke* Trio, but approaches the equalization knob on the preamplifier with the same insouciant know-how she brings to preparing *coq au vin*. Sorry, boys.

J. P. Marsland
Brooklyn, N. Y.

SIR:

Thank you for the kind words in your "AUTHORitatively Speaking" column [Feb. 1957], but may I point out that I am not the author of *The Borzoi Book of Ballets*. That book was published about ten years ago and was written by Grace Roberts. My book is *The NEW Borzoi Book of Ballets*, published June 1956.

Rosalyn Krokover
New York, N. Y.

Our apologies to Miss Krokover for our error. — Ed.

SIR:

I hope you will kindly publish this letter in your magazine.

I would like to obtain a recording of the Telemann Violin Concerto in F, which was recorded by Concert Hall Society in one of their limited series. The record number is CHS-G-17.

I am willing to buy the record or rent it with the purpose of transferring it to tape.

O. Porrato Doria
College of Agriculture and
Mechanic Arts
University of Puerto Rico
Mayaguez, Puerto Rico

SIR:

I believe that there are many music lovers and record purchasers who would like to know more about the technical side of music, specifically to be able to read music, in order to follow a score or to understand some of the more recondite criticisms. There are many books which deal with these

Continued on next page



AMERICA'S LEADING FM TUNER • IN SENSITIVITY, APPEARANCE AND WORKMANSHIP

**THE ABSOLUTE SENSATION
OF THE
LOS ANGELES and SAN FRANCISCO
HIGH FIDELITY SHOWS!**

THE FISHER

Gold Cascode FM Tuner

FM-90X

THE EXCITING RECEPTION bestowed upon the new FISHER FM-90X on the occasion of its recent introduction, was unanimously supported by the ovation accorded it at the Los Angeles and San Francisco high fidelity shows! The revolutionary GOLD CASCODE RF amplifier, and exclusive FISHER circuitry, has brought the FM-90X to the theoretical limits of sensitivity — an achievement never before possible. This tube is the costliest of its type in the world — and it carries a two-year warranty. *Only THE FISHER has it!* The standard FM-90, with its silver-plated RF shield, already surpasses ALL other FM tuners — excepting the superb, new FISHER GOLD CASCODE 90X.

Basic Features of the Series FM-90

- TWO meters, for micro-accurate tuning. ▪ Revolutionary, dual dynamic limiters, assure noise-free reception where all others fail. ▪ Full wide-band detector for maximum capture ratio. ▪ *Exclusive*, variable inter-station noise eliminator. ▪ Full limiting on signals as low as 1 microvolt. ▪ Dual triode, cascode-tuned RF stage, four IF stages. ▪ Uniform response, 20 to 20,000 cycles. ▪ Three outputs (Main, Recorder and Multiplex). ▪ Dual antenna inputs (72 ohms or 300 ohms balanced). ▪ Four controls. ▪ 10 tubes plus four matched germanium crystal diodes. ▪ Special circuits for meter operation. ▪ Chassis completely shielded and shock-mounted. ▪ Beautiful, die-cast, brushed brass escutcheon and control panel. ▪ Dipole antenna supplied. ▪ SIZE: 13 7/16" w. x 6 1/4" high x 8 3/8" deep (plus 1" for knobs). ▪ WGT: 15 lbs.

FM-90X ▪ Gold Cascode FM Tuner ▪ \$169.50

FM-90 ▪ Professional FM Tuner ▪ \$149.50

MAHOGANY OR BLONDE CABINET: \$17.95

Prices Slightly Higher in the Far West

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THE FISHER 25-WATT

Master Control-Amplifier · CA-40

■ Complete in every respect — and it's by FISHER! A new 25-watt amplifier with *complete* Audio Controls. Less than 1% distortion at 25 watts! Six inputs. Six equalization positions. *Exclusive* FISHER TONE-SCOPE provides graph-form indication of Tone Control settings. Direct, tape-head playback and microphone preamplifier. Uniform frequency response within 0.5 db, 10 to 90,000 cycles. Less than 1% IM distortion at 15 watts. Hum and noise level better than 90 db below full output. Cathode-follower tape recorder output. Speaker output impedances: 4, 8 and 16-ohms. Nine controls. TUBE COMPLEMENT: 1-12AU7A, 3-12AX7, 4-EL84, 2-6BW4. SIZE: 12¾" wide x 10¾" deep x 5" high. WEIGHT: 24 pounds. **\$139.50**

Two Great Audio Units!

THE FISHER

MODEL CA-40 · MODEL 80-C

THE FISHER

Master Audio Control · 80-C

■ "Breathtaking!"—*Edward Tatnall Canby*. The Master Audio Control can be used with any amplifier. Provides professional phono and tape-head equalization, plus full mixing and fading facilities for from two to five channels. Seven inputs. Two cathode-follower outputs. Uniform response within 0.25 db, 20 to 20,000 cycles. IM distortion and hum virtually non-measurable. DC on all filaments. Separate equalization and preamplification *directly* from tape playback head. Eight controls. TUBE COMPLEMENT: 3-12AX7, 1-12AU7A. SIZE: 12¾" wide x 7¾" deep x 4¼" high. WEIGHT: 10 pounds. **\$99.50**

Prices Slightly Higher In The Far West Mahogany or Blonde Cabinet \$99.50

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LETTERS

Continued from preceding page

subjects and many works which teach one to read music; but, so far as I know, all of these more or less presuppose the presence of a piano and the working out of the notation on this instrument. It seems to me that this could be more efficiently done with a record, accompanied by an appropriate text. The text would illustrate the note, its position on the keyboard, its name, etc. This note would then be announced and played on the record, so that the reader would have the most important attribute of the note, namely, its sound. After teaching what the individual notes look like and how they sound, the lessons could go on to explain the scale, length of notes, harmonics, the combining of notes in various ways, and so forth. . . . I realize that there are many records which deal with the history of music and illustrate, say, sonata form with an actual sonata. This is fine; but I believe it presupposes an understanding that many people do not have. In other words, it is attempting to teach one to read without bothering to teach the alphabet. I believe that the demands for such records would make this a commercially profitable venture. . . .

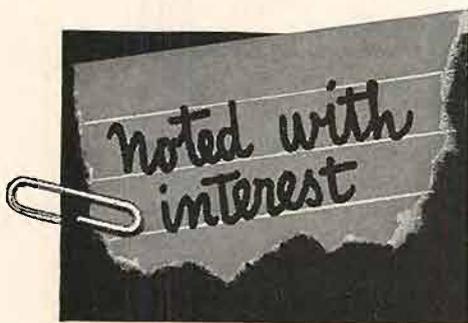
*A. Rostenberg, Jr., M.D.
Chicago, Ill.*

SIR:

I am the manager of a gramophone records department which has the largest stock in East Anglia, and indeed the whole of the east coast of England. Although my personal interest lies in classical music, we also have a great deal of other types of music as well . . . including, of course, a tremendous amount of American light music and jazz.

Now that I've beaten about the bush enough — my request: could you let me have an address where I could ask for a correspondent, a person in the same record business as myself, so that I could exchange news of the recording business? . . . Though I met quite a few Americans during the war, whilst I was in the Merchant Navy, we never kept up any correspondence — much to my regret.

*L. Callaway
Flat No. 1
62, Prince of Wales Road
Norwich, Norfolk
England*



We shall start this month's column with a friendly little item just received from Fred Idtse, Secretary of the Brown Swiss Association in Beloit, Wis., which informs us on a standard "For Immediate Release" form that Leo Kaplan of Great Barrington, Mass., has just purchased from William H. Meyer of Sheffield, Mass., Judd's Bridge Lance, a registered (No. 119883) Brown Swiss Bull.

We appreciate Mr. Idtse's kindness in keeping us informed of local goings-on in the Brown Swiss bull business and can, on second thought, understand why he would add HIGH FIDELITY Magazine to his publicity release list. We will pass along to readers, from time to time, any further transactions reported to us by Mr. Idtse.

Suggestion Box

The February item requesting suggestions for names for "packaged" systems has jammed the suggestion box! Here are some to mull over: Reader Hannken suggests unitized. Dr. Ertinger offers assembled and unassembled. Dr. Stern says high-fidelity console, with detached or integrated speaker, as the case may be, makes sense to him.

Maurice Douglass invented a new word: componepak. John Dennerlein pulled out his thesaurus and found these: bunched, clumped, caboodled, baled, fagoted, fasciculated, conglomerated. Charles Leedham had a fine (and amusing) time working up to *non compos* fidelity, signifying not components . . . and went on to suggest we publish a special magazine, calling it *The Magazine of Togetherness*.

Finally, Seymour Levy pointed out that in the clothing business, packaged apparel is differentiated from the made-to-order variety by being called ready-to-wear. So all we need to do is to change one letter and we have ready-to-hear.

Continued on next page



THE FISHER FM Tuner · Model FM-40

■ A beautifully designed FISHER FM Tuner — with all that the name implies — and only \$99.50! Stable circuitry and simplified controls. Meter for micro-accurate tuning. Sensitivity—3 microvolts for 20 db of quieting. Uniform response ± 1 db, 20 to 20,000 cycles. 72 and 300-ohm antenna facilities. Three outputs: Detector/Multiplex, plus cathode follower main output, permitting leads up to 200 feet. Self-powered. Beautiful, brushed-brass front panel. TUBE COMPLEMENT: 1-6BQ7A, 1-6U8, 3-6BH6, 1-6AL5, 1-12AU7A, 1-6X4. SIZE: 12 $\frac{3}{4}$ " wide x 7 $\frac{1}{4}$ " deep x 4" high. WEIGHT: 15 pounds. **\$99.50**

World Leader in Quality THE FISHER MODEL FM-40 · MODEL AM-80

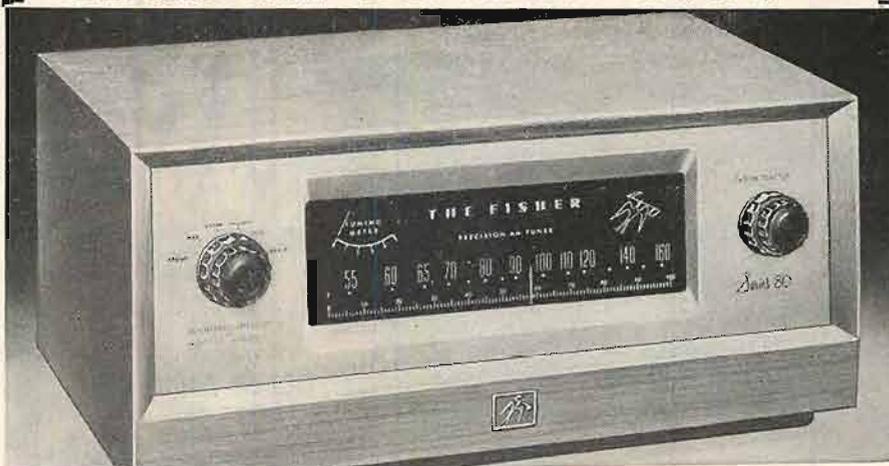
THE FISHER AM Tuner · Model AM-80

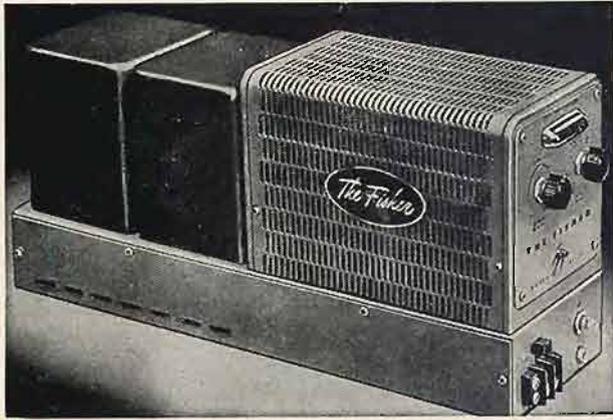
■ Combines the pulling power of a professional communications receiver with the broad tuning necessary for high fidelity reception. Features a tuning meter for micro-accurate station selection. Adjustable bandwidth (three-position.) Remarkable sensitivity—less than one microvolt produces maximum output! Elusive and distant stations are brought in with ease. Built-in 10 Kc whistle filter. Dual antenna inputs. Three high-impedance inputs. Cathode follower output permits leads up to 200 feet. Self-powered. Brushed-brass front panel. TUBE COMPLEMENT: 3-6BJ6, 1-6BE6, 1-6AL5, 2-6C4, 1-6X4. SIZE: 12 $\frac{3}{4}$ " wide x 7 $\frac{1}{4}$ " deep x 4" high. WEIGHT: 15 pounds. **\$119.50**

Cabinets Available for FM-40 and AM-80, Blonde or Mahog., \$17.95

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30
WATTS
\$99⁵⁰

THE FISHER

Lab Standard Amplifier · 80-AZ

■ Here is the incomparable FISHER 80-AZ Amplifier with PowerScope, a visual Peak Power Indicator. More clean watts per dollar than any amplifier in its class. 60 watts peak! Three separate feedback loops. Less than 0.5% distortion at 30 watts, 0.05% at 10 watts. IM distortion less than 0.5% at 25 watts. Frequency response uniform within 0.1 db, 20 to 20,000 cycles; within 1 db, 10 to 50,000 cycles. Hum and noise virtually nonmeasurable—96 db below full output! CONTROLS: Z-MATIC, POWERSCOPE, Input Level. TUBE COMPLEMENT: 1-12AT7, 1-12AU7A, 2-EL37, 1-5V4G, 1-PowerScope Indicator, 1-Regulator. SIZE: 15¼" wide x 4¼" deep x 6¾" high. WEIGHT: 22 pounds.

Two Great Audio Amplifiers

THE FISHER

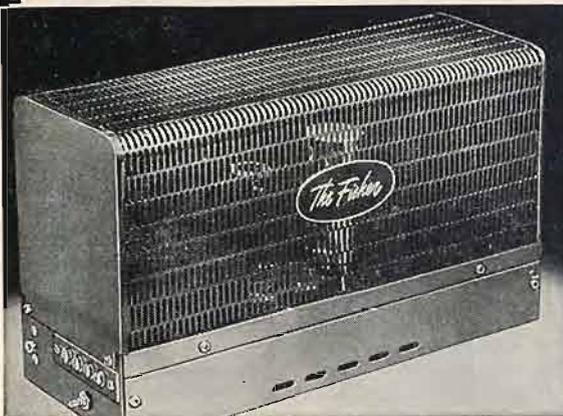
MODEL 80-AZ · MODEL 20-A

THE FISHER

Lab Standard Amplifier · 20-A

■ Low in cost, terrific in quality! The Model 20-A is the 15-watt amplifier thousands of hi-fi enthusiasts have requested. Traditional FISHER workmanship, handsome appearance. Compact, advanced design throughout. Frequency response within 0.1 db, 20 to 20,000 cycles. Less than 0.7% distortion at full output, 0.4% at 10 watts. IM distortion less than 1.5% at 10 watts, 0.75% at 5 watts. Hum and noise better than 90 db below full output! Internal impedance 1 ohm for 16-ohm operation, gives damping factor of 16. Excellent transient response. One volt drives amplifier to full output. Octal socket provides all necessary AC and DC voltages for operating unpowered auxiliary components. Completely enclosed in a protective metal cage. Speaker output impedances: 4, 8, and 16 ohms. Input Level Control. TUBE COMPLEMENT: 1-12AX7, 2-EL84, 1-EZ80. SIZE: 13" wide x 4¼" deep x 6¾" high. SHIPPING WEIGHT: 13 pounds.

THE FISHER LABORATORY STANDARD AMPLIFIER · MODEL 20-A



15
WATTS
\$59⁵⁰

Prices Slightly Higher
in the Far West

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FISHER RADIO CORP.
21-25 44th DRIVE
Long Island City 1, N. Y.

NOTED WITH INTEREST

Continued from preceding page

Hi-Fi Clubs

Also received were some suggestions for what to call a column in which to report activities—or at least locations and meeting schedules—of music and high-fidelity clubs. Audiophilia was one name (proposed by Charles Leedham), but what we need now is some news to publish! Not a word has appeared on our desk so far.

TITH Correction

We fouled up the prices for the Scheller Concert Cabinetry turntable bases in the January TITH report. The price of the professional model (PT and PTH) which we tested should be \$24.90; the deluxe (DT and DTH) models are \$21 and \$22.50, respectively. The standard models are: ST, \$16.50 and STH, \$18. Turntable cut-outs are \$1.50 extra; they are not included in the cost of the base.

Our apologies for the confusion . . .

Classical Music Society

Do all readers within receiving distance of WRCM-FM in New Orleans (97.1 mc) know about the Classical Music Society? According to a letter from them, dated January 18, it is a nonprofit organization which has been broadcasting five hours of classical music over WRCM-FM, each evening except Sundays since September 1956: They point out that "Our FM facility is the only station presenting 100% classical selections uninterrupted by commercials. At present, we have 150 members who have subscribed in the amount of \$10 or more. Their support and the extensive efforts of a small group of officers have enabled us to render this increasingly effective public service for the past four months."

For more information and membership subscriptions to this fine undertaking, write The Classical Music Society, 1014 Carondelet Bldg., New Orleans, La.

New Brunswick, N. J.: Note

The Monmouth Music House, 215 Bevier Rd., New Brunswick, wrote us recently to say that they had moved for the third time in the last year in an effort to keep up with expanding business. They offer the usual com-

plete dealer services, plus mail order and a special, guaranteed service policy. Evening appointments for uninterrupted listening and consultations are readily available.

Music Slides

Musicamera, P. O. Box 330, Chicago 90, Ill. offers a series of film slides on the history of music. The first set of fifteen slides deals with the life, times, and works of Mozart. The sets are available for nonprofit, educational uses only, at \$7.50 the set.

Arm Clip

Howard Wilber, of Wilber Enterprises, 3501 University Ave., San Diego 4, Calif., says he has developed a clip-on finger guide such as Mr. Willdorff asked for in NWI a couple of months ago. Drop him a line, if interested, for prices and other pertinent data.

Buffalo, N. Y.: Note

A high-fidelity show will be held in Buffalo on April 12, 13, and 14 at the Statler Hotel, according to an announcement from Rigo Enterprises.

Add: Consultants, N. Y.

Julian D. Hirsch, one of the founders of the Audio League and editor of their *Reports*, dropped us a line to say that he can undertake a limited amount of consulting work. He is by profession an engineer and a designer of spectrum analyzers; he is not, he points out, in any way connected with the sale of hi-fi equipment and is in a particularly good position to serve as a consultant on equipment.

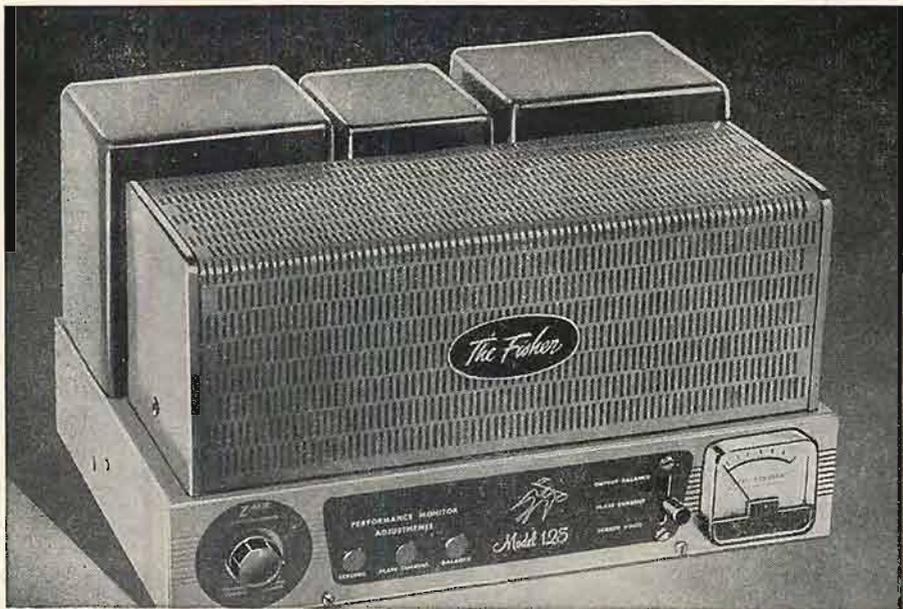
Bright Future

... is what Lawrence LeKashman, vice-president in charge of sales for David Bogen, sees for high-fidelity sales. He pointed out in a talk given at the end of a 7,000-mile, two-week trip that "the greatest protection the hi-fi dealer has of his markets is the complexity of his products. He stands less chance of indiscriminate competition than any other appliance dealer."

Moravian Music Festival

The Fourth Early American Moravian Music Festival and Seminar will be

Continued on page 23



MODEL 125 — ABSOLUTE DEPENDABILITY AND POWER FOR EVERY APPLICATION

NEW! 125 WATTS!

Power For EVERY Purpose

THE FISHER MODEL 125 AMPLIFIER

WITH the introduction of the magnificent, new FISHER Model 125 and its companion, the FISHER Model 55-A, the discriminating user can now select a quality amplifier that will meet his *every* need now, or in the future — on the score of ample *reserve* power and quality reproduction.

OUTSTANDING SPECIFICATIONS

THE FISHER MODEL 125

- Less than 0.6% distortion at 125 watts.
- Less than 1% IM distortion at 100 watts.
- Frequency response ± 0.1 db 20-20,000 cycles.
- Hum and noise better than 92 db below full output.
- Two power supplies.
- Exclusive FISHER Performance Monitor Meter.
- 8 and 16 ohm output impedances.
- SIZE: 14" x 11 $\frac{1}{8}$ " x 8 $\frac{3}{4}$ " high.

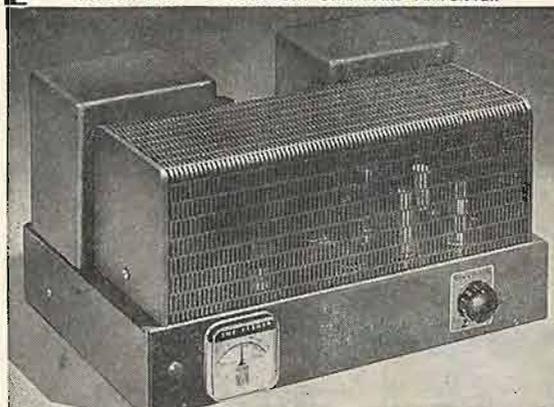
Price **\$229.50**

THE FISHER MODEL 55-A

- Less than 1% distortion at 55 watts.
- Frequency response ± 0.1 db from 20-20,000 cycles.
- Hum and noise better than 92 db below full output.
- Exclusive FISHER Performance Monitor shows correct adjustment of tube bias and indicates average power output.
- 8 and 16 ohm speaker output impedances.
- SIZE: 14 $\frac{1}{4}$ " wide x 9 $\frac{3}{4}$ " deep x 8-3/16" high.

Price **\$169.50**

MODEL 55-A • LABORATORY STANDARD AMPLIFIER



MODEL 55-A

55 WATTS

Write For **FULL** Details

FISHER RADIO

21-25 44th DRIVE

Long Island City 1, N. Y.

All new ultra-compact amplifier SONOTONE HFA-150



15-WATT POWER AT A 10-WATT PRICE!

No amplifier on the market today can compare with the all-new Sonotone HFA-150. Full 15-watt power—superb sound—plus more new, useful “firsts” than any other amplifier at any price.

ONLY 3" HIGH—12" WIDE! For the first time, a complete power *and* control amplifier this compact ... without an iota of performance being sacrificed to compactness. The ultra-smart cabinet cover is available in a *choice* of colors—another Sonotone first!

SIX INPUTS! Now, for the first time, you can buy a quality amplifier in this price range that gives you single switch choice of 6 inputs. Three of these in-

puts have *individual pre-set level controls!*

SEPARATE CONTOUR CONTROL! For the first time you get new, exclusive push-pull rumble and noise filters. Bass, treble and volume controls with a *separate* continuous contour control, infinitely variable from flat to 26 db of contour compensation.

The Sonotone HFA-150 is, unquestionably, the greatest value in *fine* high fidelity components in many years. Make seeing and hearing it a “must”!

ONLY \$79⁵⁰ NET Optional cover \$3.50 Net

Write for detailed information without obligation to:

Electronic Applications Division

SONOTONE[®] CORPORATION

ELMSFORD, N. Y.



NOTED WITH INTEREST

Continued from page 21

held at Moravian College, Bethlehem, Pa., June 23-30, 1957 under the direction of Dr. Thor Johnson, music director of the Cincinnati Symphony Orchestra. For further information write the Moravian Music Foundation, Inc., Salem Station, Winston-Salem, N. C.

Electro-Sonic

Owners of ESL cartridges should be sure to get on the ESL mailing list for their technical bulletins. Four have been issued to date. They are helpful in maximizing performance and in understanding principles of operation.

Slides

We now have high-fidelity photographic slides from sixty-seven countries in 35 mm.

Next, please . . .

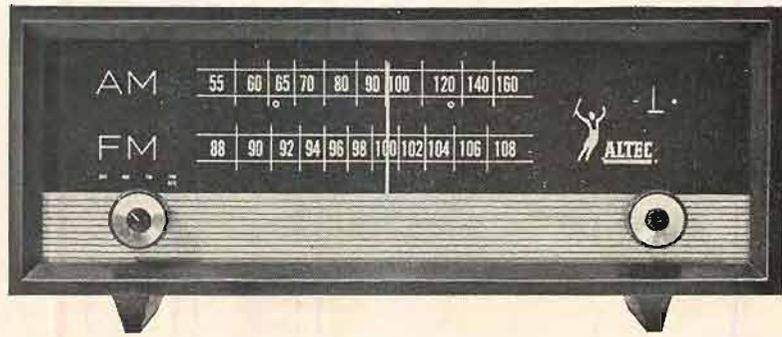
Mood Music Switch

Readers will be interested, no doubt, in an announcement just received from the Magnavox Company: "As a new and unusual feature on the newly announced Super Magnasonic models, Magnavox has included a Mood Music Switch. There are two general types of music to which the average high-fidelity instrument owner listens; one is music which demands attention and must be listened to, and the other is background or mood music which is of a type similar to that provided by wired music services in many big city restaurants.

"The average human ear is less responsive to low bass than it is to high treble at low, comfortable background room volume. This is why a great many high-fidelity sets are played too loud for background purposes in order to bring out sufficient bass to give an apparently balanced sound to the ear at this low volume.

"The Magnavox Mood Music switch changes the ratio of bass to treble, increasing the bass beyond the percentage which would be useful at high volume and gives beautifully balanced, low volume performance suitable for use as dinner music or as party background, or for quiet evening-at-home reading with a musical background.

Continued on page 25



What makes this tuner outstanding?

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

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

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

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

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

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

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

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

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HIGH FIDELITY
AMPLIFIERS AND RADIO TUNERS



PUBLIC ADDRESS SYSTEMS



RECORD AND
TRANSCRIPTION PLAYERS

NOTED WITH INTEREST

Continued from page 23

On the concert position, the switch provides normal performance.

"This is an exclusive Magnavox introduction and was shown for the first time at the Furniture Market in Chicago, January 7."

Altec's New Roof

By the time this appears in print, Altec-Lansing will have at last moved into their new offices and manufacturing facilities at Anaheim, Calif. We are relieved, and no doubt they are—but our reasons differ. They have theirs, which are obvious, but ours have to do with snow and balmy weather. Part of Altec's publicity campaign in connection with this major improvement has been a series of photographs and bulletins all showing our good friend Bob Carrington and a very attractive, pert secretary working at a desk in the great outdoors. The tie-in is "we'll soon have a roof over our heads" and so forth.

Altec's timing of these releases has been very poor. We wish we had kept an accurate record, but it certainly seems that the balmy conditions under which poor Bob and his secretary had to work—roofless, alas—the colder the day and the bleaker the snow outside our office window!

Music Boxes

Does everyone know about the Bornand Music Box Company, 139 4th Ave., Pelham, N. Y.? They have old and new music boxes for sale; also fine LP records of music box music.

Downward Trend

Contrary to most price trends, the cost of transistors is going down. General Electric has announced that the average price of its "entertainment" transistors is 46% lower than a year ago.

Videotape

This is the name for the remarkable Ampex system of recording television sight on magnetic tape. It was announced some months ago and received its first commercial run on the Pacific Coast on November 30 when twelve CBS stations telecast the Douglas Edwards show from tape. It was

Continued on page 28

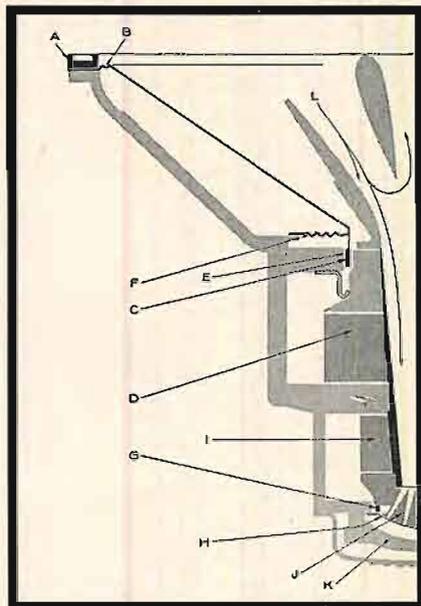
Twelve Years of Superiority

The Altec 604 Duplex®

Since its introduction in 1945 the Altec 604 coaxial loudspeaker has been considered the finest single frame loudspeaker in the world. The 604 Duplex has become the quality listening standard in the majority of recording studios and broadcast stations. And, since the beginning of the home high fidelity market, it has led the field in popular acceptance. More than 95% of all the 604 Duplexes built are still in service today.

The reasons for the marked superiority of the speaker are surprisingly simple. Conceived originally as a professional quality standard, the 604 was designed in a straight-forward manner and at the time of its introduction incorporated many features new to the industry. Continuing research has resulted in the constant improvement of this speaker, but it is interesting to note that the basic design features have not yet been changed; the 604 remains superior and many of the features built into the 604 more than 12 years ago are now being promoted in the high fidelity industry as "new developments" and "industry firsts."

Let's examine the 604C Duplex in detail, analyzing the design features which have made it famous.

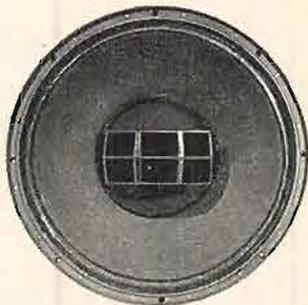


BASS SECTION

(a) The outer edge of the loudspeaker cone is clamped between the cast frame and rigid cast clamping ring, instead of the more common glued construction. This clamping ring permits more accurate centering of the cone and assures its accurate location over a long period. (b) The compliance section of the cone is provided with a viscous anti-reflecting compliance damping to absorb sound waves which would introduce distortion if permitted to reflect back down the cone. (c) The three inch voice-coil is made of 95 turns of ribbon copper wire, wound on edge to provide greater speaker efficiency. The ribbon is .0033" thick and .024" wide and is coated with two .00025" layers of insulation for protection against electrical shorting between turns of the coil. (d) A 4.4 pound Alnico V ring magnet provides high efficiency and precise control over the movement of the speaker cone. (e) The deep voice-coil gap sides provide a long path of homogeneous flux density permitting greater cone excursion (.75") while maintaining the voice-coil in a constant flux field. The use of a shallow gap would mean that the voice-coil would move to areas of varying flux density with resulting distortion. (f) The woven annular compliance spider and damped cone compliance (b) permit free cone excursion for a maximum natural cone resonance of 40 cycles while at the same time controlling the cone movement to avoid acoustic self resonances.

TREBLE SECTION

(g) The 1.75 inch voice-coil consists of 37 turns of double insulated edge wound aluminum ribbon .0023" thick and .014" wide for maximum efficiency. (h) The domed diaphragm is made of an exclusive fatigue resistant aluminum alloy for long life and high rigidity. To provide the lowest possible mass an integral tangential compliance is formed of the same material. (i) A 1.2 pound Alnico V ring magnet physically separated from the low frequency structure. (j) A dual-annular phasing plug automatically machined to assure complete production accuracy. (k) A mechano-acoustic loading cap to provide proper back loading of the aluminum diaphragm. (l) A true exponential throat ending in six exponential horns grouped in a 2x3 multicellular configuration to provide a 40° by 90° distribution pattern. It should be noted that the exponential horn both in its sectoral and multicellular shapes is still the only type of high frequency horn which has proved acceptable in professional use.



The 604C including network \$165.00

As you can see, the Altec 604 Duplex was a truly revolutionary development 12 years ago and today, with its many improvements, still displays a marked degree of engineering superiority and a performance throughout the entire range from 30 to 22,000 cycles noticeably superior to that of any other single frame loudspeaker.

If you are not as yet acquainted with the superb performance of Altec Duplex loudspeakers, ask your dealer for a listening comparison with *any* other units. We are sure you will hear the superiority that has made the Duplex famous for 12 years.

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a new realm
of music
with
Bell
High Fidelity

'World Renowned For the Best in Sound'



BELL MODEL "2325" (20 watt high fidelity amplifier)

... with an exclusive combination of features, including Built-In Pre-Amplifier ... Three Position Speaker Switch ... Eight Position Selector-Equalization Switch with Separate Phono and Tape Equalizer Positions ... Separate Phono Input Selector ... Continuously Variable Loudness Control. Easily adapted for panel mounting.

The sleek, slim silhouette in high fidelity is here. BELL has it!

Looks wonderful ... and sounds wonderful, too. This is high fidelity at its daring best, superbly crafted for a new generation of hi-fi enthusiasts.

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(shown opposite: The Bell Model "2315", 12 watt High Fidelity Amplifier)



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(50 watt high fidelity amplifier)**

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10 watt high fidelity amplifier**

... Moderately priced high fidelity for the low budget ... exceptional value with features galore ... Built-in Pre-Amplifier ... Separate Tone Controls ... Direct Tape Input and Equalization Selectors ... Low Hum Level ... Can be easily custom installed or panel mounted.



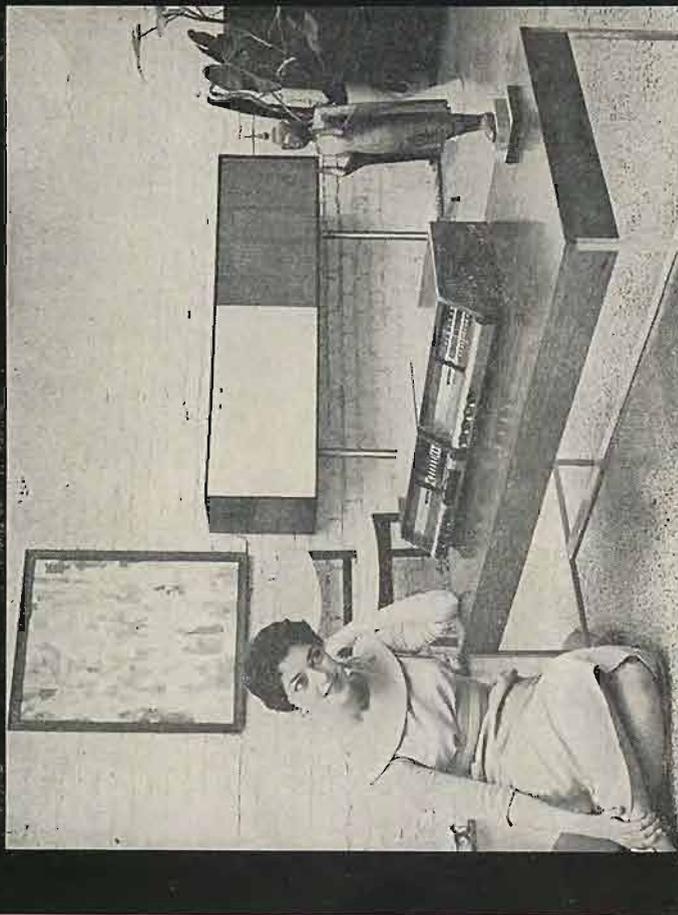
Bell 'World Renowned For the Best in Sound'

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This young lady is simply enraptured by the sight and sound of her new Sargent-Rayment hi-fi. She had been in the usual dilemma of how to find real custom hi-fi that would still blend well with her decor. She recently discovered the new Sargent-Rayment and found it the practical solution to this very big problem. You can see how charmed she is now.

Husbands take heed: You will find that every Sargent-Rayment model will pass the careful scrutiny of your fair lady. Each model is "homemaker approved", an important seal of approval when buying custom hi-fi. In fact, our new line has been designed and engineered to captivate the whole family.

Pictured here are the SR-100 "Brentwood" Deluxe AM-FM Tuner at \$139.95, and the SR-200 "Claremont" Deluxe Control Amplifier at \$149.95. Both are filled with many new engineering advances. We shall be most happy to send you complete specifications on these and other models. Just write



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SARGENT - RAYMENT CO.

4926 East 12th Street, Oakland 1, California

NOTED WITH INTEREST

Continued from page 25

reported that improved gray scale rendition made the taped picture appear much more like a live transmission than the usual photographic methods.

Amendment

In the article, a while back, on bi-amplifiers, mention was made of several manufacturers of electronic dividing networks. We omitted H. H. Scott, one of the earliest entrants into this field.

Statistically Speaking

In case anyone is interested, we have culled a few statistics from the Fact Book recently published by the Radio-Electronics-Television Manufacturers Association. For example, the value of phonograph records and record blanks manufactured in 1947 was \$106 million; it dropped to \$79.6 million in 1954. This is a decrease of 24.9%, one of the largest shown. The breakdown of equipment in this tabulation is not very helpful, from the audio point of view. The largest increase — 2267.8% — is in the category "Parts for test equipment sold separately".

No one knows what goes on among high-fidelity equipment manufacturers or record manufacturers. If ever the President of the United States needs men to serve on a supersecret project, and keep the secret, we recommend that he choose from among sales statisticians employed by high-fidelity equipment and record manufacturers!

For example, some fairly complete data are provided by RETMA on exports of phonographs, phonograph parts, amplifiers, recorders, and so forth — but nothing on the manufacture thereof. The nearest one can get to hi-fi is an obscure figure, for 1955, of 2,223,695 "single phonographs" being sold. Precisely what these are is anyone's guess; we can tell you that they are not "radio and/or television phonograph combinations" because separate figures (580,926 in 1955) are given for this category. For the rest, your guess is as good as ours . . . and that's why you will see estimates of the size of the "high-fidelity business" being anything from \$50 to \$500 million or more.





Books in Review

GIVEN any kind of public rostrum, it's a rare man who can resist the urge to preach. Whatever a commentator's special interest may be, he's likely to estimate the public's need for relevant information by his own craving to impart it; and too often he becomes more intent on stimulating the sense of need itself than on satisfying the less urgent, more diffuse curiosity that actually exists.

Even the reviewer of musical books shares this foible; and by an odd quirk of human nature, those books which prove most difficult for him to grapple with are exactly those he presses most insistently on others. Whatever the reason, I'm sure there is some sort of direct correlation between the initial reluctance of my own approach to a formidably serious work and the zeal with which I preach to others the presumed moral duty of tackling it too.

Luckily, we're all alike in relishing any triumph over obstacles: the more effort something costs us, the more highly we're likely to esteem it—and ourselves! At least I can't advance any more plausible explanation of recent critical excitement over a weighty study in musical aesthetics and of my own intense interest in another, even more forbidding, investigation into the fundamental nature of organized sound's ability to affect and "move" us.

The Labors of Hercules

The first of these, Leonard Meyer's *Emotion and Meaning in Music* (University of Chicago Press, \$5.75), will be discussed in HIGH FIDELITY at a future date, by the author's colleague, Robert Charles Marsh. I can't resist, however, expressing my own surprise that this particular book should have aroused such a storm of publicity, for, valuable as it is, its main thesis (dealing with the exact means by which "affective" tension and release are achieved in music) strikes me hardly as novel or as ultra-significant as Meyer makes it out to be. For me, the secondary emphases on "learning" processes are vastly more

important. But in any case, I fear that the author's soberly professorial approach and language are scarcely calculated to stimulate more than relatively few studious readers to put Meyer's lessons to practicable use in their own musical experience.

And I'm afraid that even fewer can ever relate to their personal listening life the complex, if not fantastic, notions expressed in Victor Zuckerkandl's *Sound and Symbol: Music and the External World* (Pantheon, "Bollingen" series, \$5.00). For here the author—unlike Meyer—is an archpedant, and a vehement, cocksure, arbitrary one to boot. Either he writes badly or else Willard R. Trask's translation preserves only too faithfully the erudite jargon of the original German: at any rate, his hysterical italicizations, Icarian flights into metaphysics, his reliance on ponderous authorities for citations which suit his purposes and his disdain, or ignorance, of other scholars' dissenting views seem almost deliberately calculated to antagonize even initially sympathetic readers.

Yet if Zuckerkandl's prickly beligerency and labyrinthine obscurity don't infuriate you into flinging his volume out the nearest window, and if you can determinedly suspend disbelief in his more outrageous theories, you may find mounting excitement in the discovery of truly revolutionary explanations of music's deepest and most potent mysteries. At his best the author throws dazzling illuminations on our tonal perceptions and, perhaps even more importantly, devises ingenious reconciliations between the ancient dichotomies of mind and body, as well as between the old mechanistic and new atomistic or indeterminate approaches to the nature of the external world, with which sound serves as not the least significant of our sensory bonds.

I don't pretend to qualifications which would enable me to judge the validity of Zuckerkandl's basic hypotheses; and in any case I'd be constitutionally suspicious of any eternal or universal verities where human sensibilities and artistic achievements are

involved. For me, the "truth," if any, in the notions advanced here is far less consequential than the fresh revelations which electrify my imagination when it acts on these notions *as if* they might be true, testing new solutions to old problems and possible answers to hitherto unanswerable questions. From this quite personal and pragmatic point of view, *Sound and Symbol* has led to more provocative insights than anything I have read in this general field since Wolfgang Köhler's *Dynamics in Psychology* and Suzanne K. Langer's *Feeling and Form*.

Sensibility-Stretching Tools

Of course such theoretical investigations as those of Meyer and Zuckerkandl are not the only means of expanding one's musical horizons and stretching one's aural sensibilities. It's usually easier, especially for anyone more immediately responsive to concrete feelings than to abstract explanations of such feelings, to enlarge his individual frames of reference in more specific, piecemeal, and human-interest fashion. Meyer's "principles of pattern perception" and Zuckerkandl's "dynamic tonal-configuration fields" not only demand Herculean effort for bare comprehension, but unremitting independent industry for meaningful application—especially to compositions which we fail to find intelligible in the first place. In these instances we are apt to ascribe the lack of communication either to sheer perversity on the part of "uncomprehensible" composers or, where a particular composer's stature is unquestionable, to some inadequacy in our musical education. And the obvious remedy for that is simply more background information on the composer's characteristic methods and aims. Absolutist aestheticians to the contrary, such background information, even when it is as frankly extramusical as program notes and biographical data, can be immensely valuable in arousing sympathetic curiosity about a composer and his work, besides serving, as

Continued on next page

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Feedback tone controls	✓	•	✓	•	✓	✓	•	✓	•	✓	•	✓
EF86 low-noise preamp. tube	✓	•	•	•	•	•	•	•	•	•	•	•
Presence-rise control	✓	•	•	•	•	•	•	✓	•	•	•	•
Tape-head equalization	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Inputs, selectable at front panel	6	5	5	4	6	4	5	5	6	5	4	5
Microphone equalization	✓	•	•	•	•	•	•	•	✓	•	•	✓
Tape-monitor switch	✓	•	•	•	✓	✓	•	•	•	•	•	•
Damping-factor selection	✓	•	•	•	✓	✓	•	✓	•	•	•	✓
1M distortion at 20 watts	1.0	1.0	1.0	1.4	1.0	2.0	2.0	1.2	1.6	1.5	2.4	2.0
12db/oct. scratch filter	✓*	•	✓	✓*	✓	•	•	✓	✓*	✓	•	✓
12db/oct. rumble filter	✓*	•	✓*	✓*	✓	✓	•	✓	✓*	✓	✓*	✓
Cathode-follower recording output	✓	•	•	✓	•	•	✓	✓	✓	•	•	•
Phono sensitivity (mv) for full output	3	6	5	6	5	5	6	12	5	3	10	15
Unused inputs shorted to prevent crosstalk	✓	•	•	•	✓	✓	•	✓	✓	✓	•	✓

*With sharp turnover provided by inverse feedback or inductor.

Data is manufacturers' published specifications for current "flat-cabinet" amplifiers (20 or more watts).

Technical literature available on request. Write Dept. H-4.

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BOOKS IN REVIEW

Continued from preceding page

Meyer shrewdly points out, to provide logical links between the various moods depicted in—or rather *by*—the music itself and between one work and another of perhaps quite different kind by the same composer.

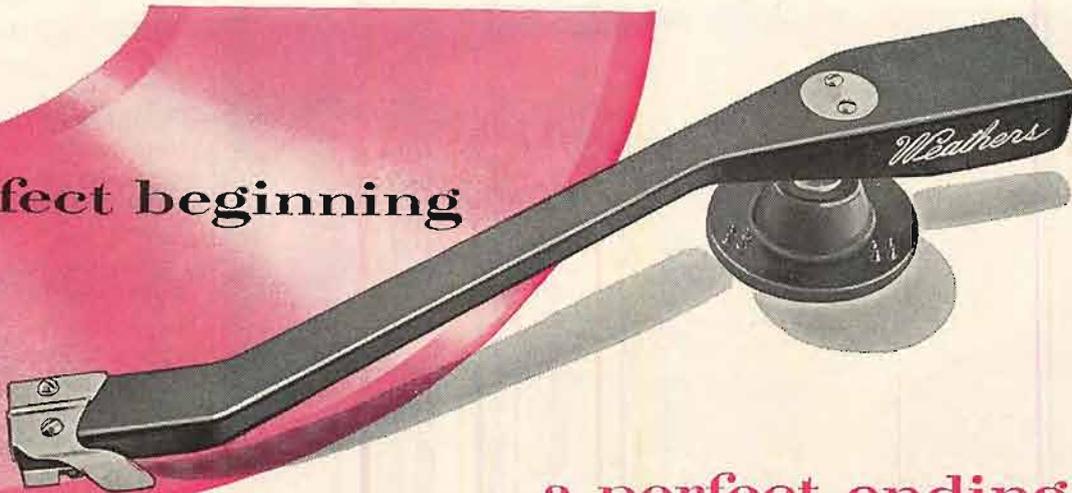
Meeting the Tragic Hero: I

For myself, I incline towards the absolutist position in believing that a close study of the music itself should reveal all its meaning, but I can't deny that this approach doesn't always work where certain composers are concerned. Without rehearsing a note of his music, I find one composer has suddenly become incalculably more significant to me simply through reading his biography. This is a somewhat special case, to be sure, in that most of the music is seldom heard in its original form and the man himself has hitherto been a vague figure for me. But it wasn't until I read M. D. Calvocoressi's *Modest Mussorgsky* (Essential Books, \$9.75) that I realized how little I really knew about the true "Father of Modern Music." Like so many other listeners, I had a smattering of information and a strong suspicion that no one who could write, say, the *Sunless* song cycle, could possibly have been as technically incompetent as Rimsky-Korsakov and other Mussorgsky editors would have us believe. Nevertheless, I was at least subconsciously impressed by the seemingly inexplicable gap between the raw genius unmistakable even in the rescored works and the composer's apparent failure to achieve technical mastery or to complete more than a handful of works.

The Mussorgsky who emerges from Calvocoressi's lucid text is a much more sympathetic and understandable figure than the drunken giant of popular legend; and if in the end he was defeated—like every tragic hero—by his own weaknesses, it was not without a tremendous struggle and powerful outside adversaries. Not the least of these were his supposed friends: the insanely jealous Stassov, who seemed to take perverse pleasure in goading the too gullible Mussorgsky into untenable positions, as well as the Pecksniffian Rimsky, who devoted years of painstaking labor to "correcting" and rewriting works whose true

Continued on page 32

a perfect beginning



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The BARRINGTON
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Weathers high fidelity achievements are not measured in words—but dramatically in sound! Weathers new, improved FM Pickup system is perfectly balanced to a one-gram stylus force, faithfully tracks the finest record engravings, causes *no* record wear. Only such dependable design results in perfect tone quality. Weathers Speaker systems are just as finely engineered. Here you have sound reproduction in the exact middle register—sound with startling realism because it is perfectly natural!

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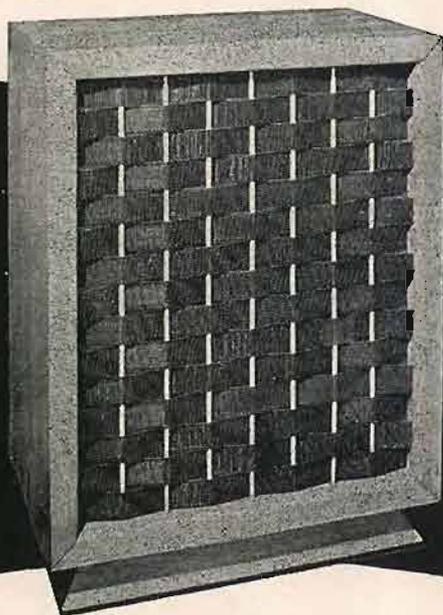
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The speakers, as well as the enclosure, are hand constructed to assure the perfection of this superb instrument. Yet you will find The Grand sensibly priced.

Enclosure measures 38" high, 28" wide, 18" deep. Made of Korina and Korina veneers. Also available in "Traditional" design.

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Dept. 66, 521 E. 162nd Street

New York 51, N. Y. LUdlow 5-4239

BOOKS IN REVIEW

Continued from page 30

originality and strength he never could comprehend—any more than his niggling revisions could bring them down to the "acceptable" level of his own compositions.

However sincere Rimsky's "labors of love" may have been, their aesthetic blasphemy and devastating extent never can be fully appreciated until one has read the factual story here and compared for oneself, as Calvocoressi has done, the detailed differences between what Mussorgsky wrote and what Rimsky thought he should have written. And it is only after learning the full impact which the failure of even his own revised version of *Boris* had on Mussorgsky, that we can better understand his inability to complete *Khovanshchina*, *The Marriage*, *Sorotchintsy Fair*, and other projects which never even got as far as these.

In his biography Calvocoressi provides an ineffably poignant portrait of the man behind the music. But be sure it's this book you read and not the same author's short biography of 1908, when the original scores were still inaccessible; or even the smaller-scaled, more hurried one in the "Master Musicians" series (1946), completed by Gerald Abraham. The present work also is edited by Abraham, but in this case the text is almost exclusively that of the author alone. Commissioned in 1925 by Koussevitzky, but not completed until 1938, the manuscript itself has had a curious history, for it was thought lost in Paris during the war, and even after its recovery it had to wait long after its author's death in 1944 for publication. But here it is at last: a worthy monument not only to its subject but also to one of the outstanding music critics and writers of our times.

It should be read by every music lover, but I hope first of all and most profitably by recording-company repertory directors. After nearly a century of the rankest injustice accorded any composer of any era, it is still not too late—and certainly none too early—for atonement. Mussorgsky's genius may need no posthumous validation, but present-day listeners need more than ever to know it in its undoctored authentic utterances. There are few Mussorgsky LPs which as yet have any fair claim to "high fidelity" in an aesthetic rather than technological sense.

Meeting the Tragic Hero: II

What we owe to the great artists of the past is clearly evident every time we rehear one of their masterpieces, even in such perverted "editions" as those of *Boris*, or the later works so strongly influenced by them. How, however, are we to calculate our indebtedness to a contemporary scientist whose lifework was not the creation of works of art accessible to direct examination and enjoyment, but that of a medium of aural experience, the supreme virtue of which is its transparency? Mussorgsky's tragedy is the more credible for its very remoteness: it's vastly more difficult to recognize the towering stature of someone who lived among us, to realize the implacability of the powers which opposed him, or the blind obstinacy which drove an otherwise reasonable human being to self-destruction.

Major Edwin Howard Armstrong was a giant of Mussorgskian caliber, for whom the times in which he lived and worked were similarly out of joint. At once the last of the old-time independent inventors and the forerunner of the scientific geni of the future, he too found it impossible to accept the standards of his colleagues and equally impossible to impose his own values on them. Yet the handful of creations he still managed to achieve changed our world of communication no less radically than Mussorgsky's works' changed the course of music. Like them, moreover, they now exist only in distorted and adapted forms, with their full potentialities still to be appreciated.

But whereas Mussorgsky is at least vaguely known and perfunctorily honored, relatively few of us really know anything about the personality behind the superheterodyne and FM circuits responsible for the quality of broadcast-music transmission we enjoy today, or realize to what extent the whole notion of high-fidelity sound reproduction owes to the mind which conceived wide-range frequency modulation and imperiously demanded from an uncomprehending and hostile industry at least lip-service to his own lofty standards. At last the story of Major Armstrong has been made accessible. Lawrence Lessing's *Man of High Fidelity* (Lippincott, \$5.00) is written with perhaps more heat and personal bias than future studies may be, but to anyone who, like my-

Continued on next page

BEST BUY IN HI-FI

Grommes



10PG 10 Watt High Fidelity Amplifier

Here is new styling with a full set of controls providing exceptional flexibility in a moderately priced amplifier. A simple efficient flat compact design features modern feedback circuitry, record compensator, loudness control, wide range bass and treble controls, rumble and scratch filters, and six inputs, including one for tape head. Frequency Response: ± 0.5 DB. 20 to 20,000 CPS. Distortion: 2% harmonic and 3% intermodulation at 10 watts.

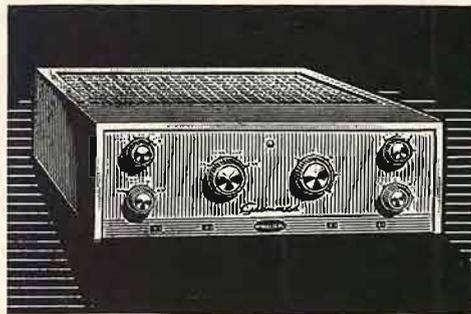
Net Price to user 57.50



15PG 12 Watt High Fidelity Amplifier

The best buy in the medium priced field. The all new deluxe 15PG features the most advanced circuitry, the highest quality components and greater flexibility of controls. It features feedback throughout, separate turn-over and roll-off record compensators, new loudness control, wide range bass and treble controls, rumble and scratch filters, and six inputs including tape head. Frequency Response: ± 0.5 DB. 20 to 30,000 CPS. Distortion: 1% harmonic and 2% intermodulation at 12 watts.

Net Price to user 69.50



20PG 20 Watt High Fidelity Amplifier

An all new amplifier featuring new styling, advanced circuitry and greater control flexibility. The 20PG incorporates feedback throughout and has all the new features of the deluxe 15PG plus higher power in the output stage. Frequency Response: ± 0.5 DB. 15 to 30,000 CPS. Distortion: 1% harmonic and 2% intermodulation at 20 watts. Cabinet in charcoal gray with brushed brass trim and front panel.

Net Price to user 89.50



GRT-3 HIGH FIDELITY FM-AM TUNER—A matching FM-AM Tuner for Grommes amplifiers and pre-amplifiers. Tuning is simplified by flywheel drive, tuning meter and AFC on F/A. Circuit consists of tuned RF stage on FM and AM, dual limiters, wide band IF coils with high sensitivity and cathode follower audio stage. Net Price to user 129.50

See the Grommes Hi-Fi dealer in your area or write

Ask your dealer to also show you the Grommes Premier 212, a new deluxe equalizer pre-amplifier control center and the Premier 260, a new 60 watt basic amplifier. If your dealer cannot help you, write for complete details and where to buy.

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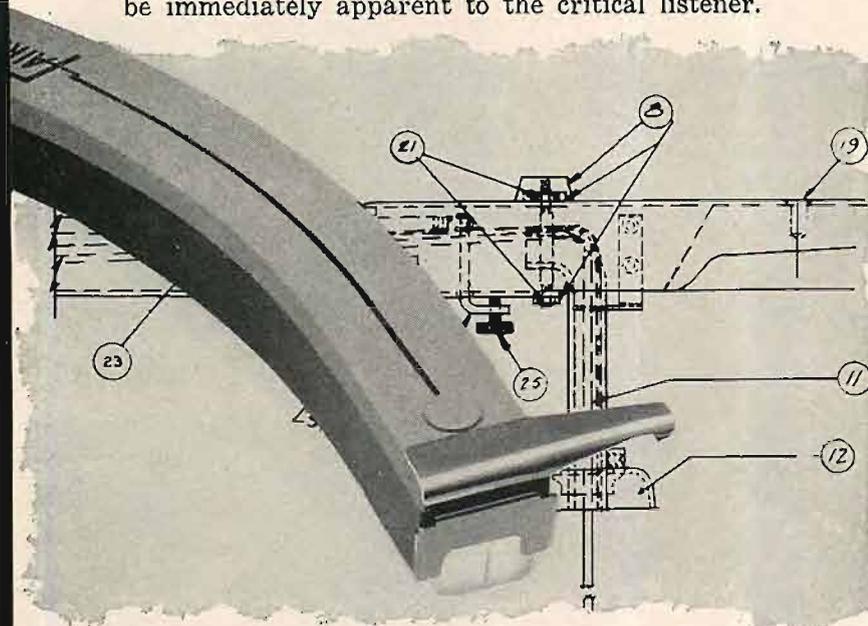
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FAIRCHILD DESIGN

We're often asked—"How will the use of the Fairchild Arm in conjunction with the Fairchild Cartridge increase the performance of my high fidelity system?" Since the 280A Arm is the housing best designed for this famed cartridge, the results will be immediately apparent to the critical listener.



- It will reduce the fundamental resonance which is determined by the mass of the arm and the compliance of the cartridge.
- It will result in excellent tracking of the most heavily recorded passages.
- It will minimize side thrust and hence reduce distortion.
- It will allow complete freedom of motion without vibration or erratic performance.
- It will reduce tracking error to a minimum.
- It will provide unusual features of convenience and ease in handling.
- Most important, it will assure superb sound.

There is no question that a speaker housing is almost as important as the speaker itself. Similarly, the housing for the cartridge is equally important but often overlooked. The Model 280A Arm, the result of much experimentation and fundamental research* can properly be classified as professional in performance, yet is modestly priced at only \$33.95.

*Journal of the Audio Engineering Society, Volume 2, Number 3, July, 1954.

Find out what to look for in a transcription arm. Write Department "S" for free illustrated booklet "HOW GOOD IS YOUR ARM."



FAIRCHILD
RECORDING EQUIPMENT COMPANY
10-40 45th Avenue, Long Island City 1, New York

BOOKS IN REVIEW

Continued from preceding page

self, considers Armstrong one of the authentic geniuses of our times, it couldn't and shouldn't have been written differently. Whether or not you have the same bitter sense of personal loss as so many of us who knew, even slightly, the man himself, or whether you share his and the present biographer's views on the role of big business in the communications world, this is a book which every true audiophile will read with renewed awareness that the age of heroism and injustice and tragic unfulfillment is not and never will be over.

GRACE NOTES

Saint Johann Sebastian? Fantasy is not for everyone and for the realistic-minded reader Johannes Rüber's tale of an imaginary Pope who hoped to canonize Bach may seem wispy if not intolerably whimsical. But for any Bachian listener who can relish the fantastic notion explored so imaginatively here, *Bach and the Heavenly Choir* can be a charming dream, perhaps not quite as evocative as Eduard Mörike's memorable novelette, *Mozart on the Way to Prague*, but scarcely less heart-warming (World Publishing Company, \$3.00).

New Briggs Demonstration-Lecture. The genial Britisher who brought high-fidelity into London's Royal Festival and New York's Carnegie halls returns to the printed page with another of his light-hearted yet wondrously enlightening handbooks—this time directed to a more general audience than his earlier best sellers, *Sound Reproduction*, *Loudspeakers*, etc., all of which have long since become required reading for every complete audiophile. The present title is *High Fidelity: The Why and How for Amateurs*, and except for the "Amplifiers and Tuners" chapter, which incorporates considerable material from the now out-of-print Briggs and Garner *Amplifiers* (1952), everything is brand new and Briggsian bright. But it is perhaps especially valuable for the concluding discussions of room and auditorium acoustics, and the lessons learned from the celebrated public demonstrations of live and reproduced sound brought congenially side by side (Wharfedale, via British Industries Corp., \$2.95 in the U.S.A.).

R.D.D.

HARVEY Reports on HI-FI

MARCH-APRIL, 1957

Progress in hi-fi equipment design is gradually reaching the point where medium-priced components can come close in performance to the costliest items produced for the audio perfectionist. The current crop of developments discussed below is an excellent illustration of this happy state of affairs. In some cases the very finest equipment itself is down to a medium price. This trend is, of course, a source of great pleasure to HARVEY's, "the store where high fidelity came of age," since it brings the unique advantages of separate-component hi-fi at its best within the reach of an ever-growing group of music lovers. That has always been and will always remain one of HARVEY's principal aims.



The Garrard Model RC88 "Triumph II" three-speed automatic record changer is a case in point. It would be an exaggeration to say that this latest version of one of the all-time equipment classics is in every way equivalent to a top-flight transcription turntable and pickup arm combination, but it's close, very close. . . . The turret drive and oversized "soft-tread" idler wheel are, in fact, copied right from the famous Garrard 301 professional turntable. Features like the full manual position and the interchangeable spindles, plus a host of others, make this thoroughly fine machine a perfect choice wherever a record changer is called for. Price is an amazingly reasonable \$54.50.

The fabulous little Tandberg Model 3 three-speed tape recorder is another illustration of this "close-to-the-best-for-less" trend. Although it is definitely in the low-medium range as far as price is concerned, its performance is in some respects quite comparable to that of the finest professional tape recorders. The designers of the Tandberg have somehow managed to keep the tape transport mechanism extremely simple and therefore relatively inexpensive to manufacture, and at the same time superbly stable and rugged. The result is the complete absence of audible wow and flutter even on piano recordings at 1 7/8 ips! The specs tell the rest: Tape speeds 7 1/2, 3 3/4 and 1 7/8 ips. Usable frequency response 30-18,000 cps at 7 1/2 ips; 30-10,000 cps at 3 3/4 ips; 50-6,500 cps at 1 7/8 ips. Flutter and wow less than 0.1% at 7 1/2 ips; only slightly higher at 3 3/4 and 1 7/8 ips. Signal-to-noise ratio 60 db below high recording levels. The price, complete with built-in audio amplifier, Goodmans speaker, furniture cabinet, transport case, microphone, input-output cord, instruction manual and a reel of tape, is \$299.50.



The new Fisher "500" exemplifies another aspect of the trend. Here, on a single compact chassis, are all of the purely electronic components of a first-class high-fidelity system — high-sensitivity wide-band FM-AM tuner, powerful 30-watt low-distortion amplifier, versatile preamplifier-control unit. Add a good loudspeaker and it's a complete high-fidelity radio. Add a record player and it's a complete home music system. And the main point is this — it costs incomparably less than separately purchased components of the same quality. The chassis alone is \$249.50, mahogany or blonde cabinet \$19.95 extra.

The new Fairchild Model 225 pickup cartridge illustrates a further, and most encouraging, point. Although it is inadvisable for the prudent audio connoisseur to talk about a "best" cartridge (or any other component), this fourth version of the famous Fairchild moving-coil design is as good a candidate as any for that honor — yet it is decidedly in the medium price range. As in the case of each of the previous Fairchild improvements, this new cartridge sounds just a bit cleaner, smoother, sweeter than its predecessor. One might justly ask "How smooth can you get?" — but the difference is audible, none the less. Small structural changes account for the improvement, chief of which is the new 'Micradjust' feature, which permits final micrometer adjustment of each individual cartridge before shipment. Price is still only \$37.50.



Finally, just to re-establish our faith in the relationship of price to quality, there are the Marantz power amplifier and 'Audio Console' preamplifier-equalizer. Together they constitute an integrated amplifier system that is unequivocally in the topmost price bracket — but, to paraphrase a popular whiskey ad, "if you can find a better amplifier, buy it!" It would be futile to try to enumerate in this space all of the features of this amplifier of amplifiers — you name it, it's got it! The fantastic care that goes into the selection of components and into the construction of the Marantz units has its parallel only in special types of military, communications and telephone equipment — it is certainly well beyond the highest hi-fi standard. The resulting quality of amplification, freedom from noise and all other bugs, plus long-term reliability and ease of servicing (if that should ever become necessary!) make the initial investment an eminently worth-while one. The power amplifier costs \$198.00, the 'Audio Console' \$168.00 (or \$153.00 without cabinet).

Remember HARVEY's mail order service! Just enclose an extra allowance for shipping charges (excess will be promptly refunded) and let us ship your order the same day as we receive it.

HARVEY RADIO CO., INC. 1123 Avenue of the Americas (6th Ave. at 43rd St.), New York 36, N.Y. JUdson 2-1500



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If you are hunting the best television picture obtainable . . . a picture that's like a professional photographic enlargement* . . . Fleetwood's your answer. An exclusive Definition Control tailors the picture to your taste . . . from hard and sharp to the soft texture of a studio portrait.

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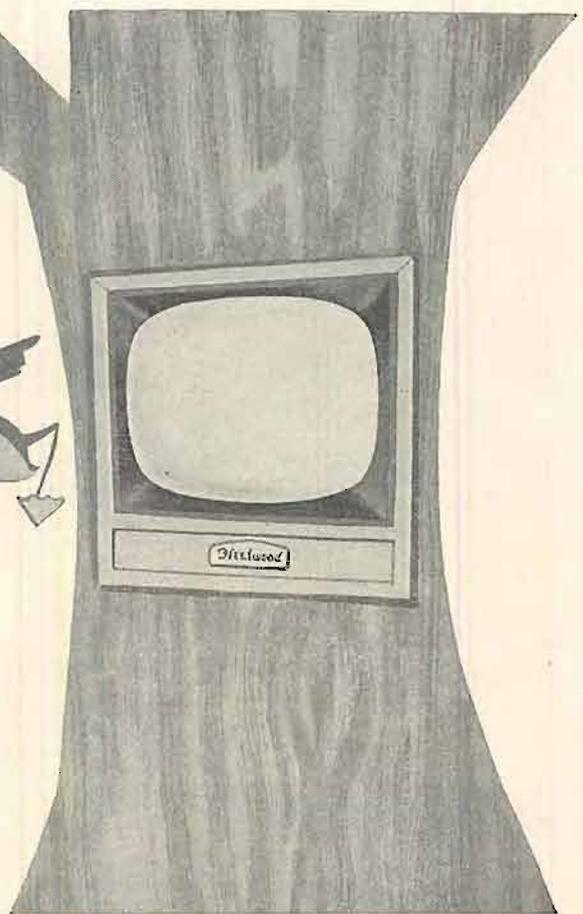
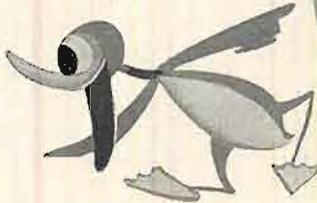
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RESULTS: Garrard Model 301 tested even better than most professional disc recording turntables...sets a new standard for transcription machines!

↓ **Read Mr. LeBel's report below** ↓

3 Stock machines selected at random!

which the undersigned selected at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Pickup and amplifier system conformed in response to the RIAA-new AES-new NARTB curve within ± 1 db.

Standards referred to below are sections of the latest edition, National Association of Radio & Television Broadcasters Recording and Reproducing Standards. Our conclusions are as follows:

Turntable easily adjusted to exact speed!

Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted, to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

WOW less than NARTB specifications!

Measurements were made at $33\frac{1}{3}$ rpm in accordance with NARTB specification 1.11, which calls for not over 0.20% deviation. These values substantially agreed with those given on Garrard's individual test sheets which are included with each motor.

Garrard Serial No.	%
867	.17
937	.13
3019	.12

Rumble less than most professional recording turntables!

Measurements were made in accordance with sections 1.12 and 1.12.01, using a 10 to 250 cps band pass filter, and a VU meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was $33\frac{1}{3}$ rpm.

Gentlemen:

We have tested the three

Garrard Model 301 Turntables

selected at random from sealed unopened

cartons in your warehouse stock. These three bore the following

serial numbers: 867, 937, 3019. We used a standard Model WB-301

mounting base without modification, a Leak tone arm fitted with

their LP cartridge, and a complete Leak preamplifier and power

amplifier, model TL/10.

Pickup and amplifier system conformed in response to the

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easily be adjusted to be exactly correct.

Measurements were made at

$33\frac{1}{3}$ rpm in accordance with

NARTB specification 1.11,

which calls for not over 0.20% deviation. These values substantially

agreed with those given on Garrard's individual test sheets which

are included with each motor.

Signal to Rumble Ratio Using Reference Velocity of 7 cm/sec at 500 cps

This reference velocity corresponds to the NARTB value of 1.4 cm/sec at 100 cps.

Garrard Serial No.	DB
867	52
937	49
3019	49

The results shown are all better than the 35 db broadcast reproducing turntable minimum set by NARTB section 1.12. In fact they are better than most professional disc recording turntables.

Signal to Rumble Ratio Using Reference Velocity of 20 cm/sec at 500 cps

Garrard Serial No.	DB
867	61
937	58
3019	58

We include this second table to facilitate comparison because some turntable manufacturers have used their own non-standard reference velocity of 20 cm/sec, at an unstated frequency. If this 20 cm/sec were taken at 100 cps instead, we would add an additional 23.1 db to the figures just above. This would then show serial number 867 to be 84.1 db.

It will be seen from the above that no rumble figures are meaningful unless related to the reference velocity and the reference frequency. Furthermore, as stated in NARTB specification 1.12.01, results depend on the equalizer and pickup characteristics, as well as on the turntable itself. Thus, it is further necessary to indicate, as we have done, the components used in making the test. For example, a preamplifier with extremely poor low frequency response would appear to wipe out all rumble and lead to the erroneous conclusion that the turntable is better than it actually is. One other factor to consider is the method by which the turntable is mounted when the test is made. That is why our tests were made on an ordinary mounting base available to the consumer.

Rumble: checked by official NARTB standard method (—35 db. min.) —52 db.!

Rumble: checked by Manufacturer A's methods —61 db.!

Rumble: checked by Manufacturer B's methods —84.1 db.!

Of greatest importance! Always consider these vital factors to evaluate any manufacturer's claim.

Very truly yours,

C. J. LeBel

AUDIO INSTRUMENT COMPANY, INC.

C. J. LeBel

Write for free High-Fidelity Plan Book, Dept. GD-27, Garrard Sales Corp., Port Washington, N. Y.

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Music for People Who Don't Want to Listen

AT THE BEGINNING of 1956, Columbia Records, Inc., for the inspiration of its dealers, circulated among them a slogan: *Your Future Is Sound*. To confirm the soundness, the company at the same time distributed an extrapolation of trade trends, the gist of which was that in five years record and phonograph sales would have increased by fifty per cent.

Alas for the extrapolators! At the beginning of 1957, Columbia President Goddard Lieberson was forced to admit that the company had miscalculated. The five-year goal had been reached and passed in the first twelve months. In the long-playing record division, the increase was even more startling—one hundred seven per cent in a year. At the time of this writing, Columbia was the only record company to have issued its 1956 report, but executives at other firms had much the same story to tell. Patently, a lot of new people were buying records, and especially long-playing records, which now account for more than half the industry's revenue.

It was evident, too, that these were new buyers, because of what they were buying. In an earlier surge of micro-groove sales, at the turn of the decade, the main impetus obviously had come from seasoned classics lovers intrigued by three new boons—high fidelity (Haydn's *Military Symphony* and Mussorgsky's *Pictures from an Exhibition*); completeness (*Lobengrin* uncut; all Beethoven's sixteen quartets in one format); and repertorial variety (Varèse and Vivaldi). Later, special spurts took place in such sectors as the spoken word (Dylan Thomas; *Don Juan in Hell*) and jazz, both conventional (Goodman) and modern (Brubeck). Specialties of famous artists pulled reliably, too (Toscanini's Beethoven Ninth; De Sabata's *Tosca*; Walter's Mahler First). There was a certain knowingness expressed in the buying.

The folk crowding record stores today would seem to be much less sophisticated than their precursors. There is heavy demand for the most standard numbers of the standard repertoire, for instance. These days it makes good business sense to issue the twenty-third version of the Tchaikovsky Sixth, since the customers almost invariably ask for the newest, be it played by Ormandy or by Oscar Schmink.

However, a very substantial portion of the new LP sales does not involve classical music at all. It concerns rather what may best be called music for easy listening, though in fact it is called by an enormous variety of utilitarian designations. There is music for relaxing, for cocktail mixing, for reading, for outdoor cooking, for drowsing, for flirting, for whatever happens after flirting, for pipe smoking, for honeymooning, for fireside meditation, and for baby sitting.

This whole latter genre is very interesting, in that what it amounts to is simply music that does not require con-

stant attention. It does not have to be completely unobtrusive. It can be ingenious and hi in fi, unlike, for example, the cover music in a restaurant, which must embody nothing to distract and no treble likely to confuse the waitress' order taking. On the other hand, it is unlike a Brahms concerto in that it has no imperative continuity; it is harmlessly interruptible. At its best, it is familiar in idiom, so that it can be grasped momentarily and instantaneously. It may properly convey a flavor, as of nostalgia or of exotic locale. It need not be soothing, it can be quite gay.

It is almost certainly here to stay, and there is no use inveighing against it. Indeed, there is no sense in so doing. It may furnish an alternative to a situation which has keenly irked sundry music lovers (notably Jacques Barzun), which is that an apparently insatiable popular hunger for constant background music has filled taxicabs and savings banks and jewelry stores with half-audible Mozart and Puccini, a circumstance apt to inure us, eventually, to the vital beauties of their music. No such hazard attends, when what distantly beguiles our ears is *Latin-American Daydream*, or *Music for Exhausted Executives*.

Nevertheless, there is a criticism to be made of the records, now so popular, of music incidental to daily living, and that is that a great many of them, judged however you will, are very, very bad.

A tune by Morton Gould or Leroy Anderson, arranged by the composer and played by a well-rehearsed orchestra under his direction, probably will emerge as worthwhile music. The same tune as it appears in an album called *Melodies for Midnight Wooing*, however, is all too likely to be a monstrosity, arranged with more haste than taste, played with grotesque distortions of tempo, recorded with a vast synthetic echo. If the melodic material is a sentimental popular song tune, vintage of 1957 or of yesteryear, the result will be even more nauseating; no less so will be kindred treatments of themes pilfered from Grieg or Chopin.

Granted that the Messrs. Gould and Anderson are overworked—and so, in a different sense, are the Messrs. Grieg and Chopin—there still remains an enormous literature of insouciant music, old and new, that the record makers can call on, and a great deal of it is meritorious. What brought this whole topic to our attention, in fact, was the issuance by Unicorn Records of an easy listening LP they saw fit to title *Light Music*. (It was reviewed last month.) Melodic, sprightly, and interruptible as you please, it offers its selections as written, no fiddle-goo. The performers, also very good at Bach and Purcell, are the Boyd Neel Orchestra. The composers, some of them also very good at symphonies and oratorios, include Arne, Handel, Sibelius, and Grieg. Maybe we will now see develop a trend within a trend.

J.M.C.



The Quiet Knight

by Andrew Porter

SIR ADRIAN BOULT stands for all that is finest in the unsensational, unworldshaking, getting-on-with-job-with-minimum-of-fuss way of making music. He is the least showy, the most retiring of the four knights (one also a baronet) who head English conducting. He would never dream of blowing his own trumpet, and perhaps we have not been forward enough to blow some fanfares for him. For though we in the British Isles have upheld him as the leading interpreter of Elgar's and Vaughan Williams' and Holst's music, we have left it to America to extol him internationally, beside Walter and Weingartner and Toscanini, as a Brahms exponent. To tell the truth, we have been just a little surprised, and very much pleased, at the resounding success which Sir Adrian's recordings for Westminster — in particular, of the four Brahms symphonies — have had in the States. Even Sir Adrian has been pleasantly surprised. "They seemed to like them," he says, in a gentle deprecatory sort of way, as if "they" might just as easily not have liked them at all.

Adrian Cedric Boult was born in Chester, a fairly important town in the Midlands, on April 8, 1889. He was the only son of a Justice of the Peace; more important, his mother was a pianist who had studied in Paris with a Chopin pupil, and then in Stuttgart under Lebert. At an early age she impressed on him the importance of style-distinction in performance, a problem which has fascinated him ever since. (One of the first things he tried to do with the BBC Orchestra, he says, was to teach its members to distinguish between styles, so that they would at once get into quite a different frame of mind when they saw Debussy, or Brahms, at the top of a page.)

With his mother, Boult played symphonies four-hands, and then — provided he had been a good boy for six weeks — was taken to Liverpool to hear Richter conduct them. He was educated at Westminster School in London, and then at Christ Church, Oxford, where he took his D.Mus. In Oxford, under Sir Hugh Allen, there was plenty of active music making, and in 1910 Boult became president of the Oxford University Musical Club. He continued his musical education at the Leipzig Conservatorium, 1912-13, where his special study was Nikisch's conducting methods. Boult's mild eyes still glow when he talks about Nikisch. "He was an awful slacker about rehearsals," he recalls, "but he had a power of command over his men which even Beecham can't rival. It was all in his stick." But even in his wildest enthusiasm for Nikisch, it is a very short list of composers whose music he would rather have heard conducted by Nikisch than by anyone else:

"Nikisch's Tchaikovsky was a neurotic woman compared with Safonov's. Nikisch's Brahms was altogether

A Fanfare for Sir Adrian Boult

too Magyar; I preferred Steinbach's. His Beethoven sounded Slavonic after Steinbach's or Weingartner's or Richter's." But Boult sat at rehearsal after rehearsal of Nikisch's, enthralled; later he codified what he had learned, and it was to become the foundation of his own conducting methods.

In 1914 Boult joined the staff of the Royal Opera House, Covent Garden. At the end of the War he conducted some provincial concerts, but really made his name with London concerts conducted for the Royal Philharmonic Society in the 1918-19 season. As an undergraduate, Boult had sung in the Oxford Bach Choir in one of the early performances of Vaughan Williams' choral *Sea Symphony*; he programmed the composer's Second Symphony, the *London*, unheard since its 1914 première, for one of his first concerts — and then, he admits, became worried, and wondered whether he could ever master it in time. But the performance was a success, and founded the Vaughan Williams connection: Boult conducted the premières of the Third (*Pastoral*) (1922), Fourth (1935), and Sixth (1948) Symphonies, as well as those of several smaller works.

It was at this time too, at the outset of his career, that another important association was formed: that between Boult and Elgar. "I came to Elgar almost by chance," he says, "having put down the Second Symphony for a concert — it had been rather neglected for a time. Elgar came to the performance . . . and everyone seemed to think it pretty good." Indeed this famous 1920 performance of the Second Symphony has found a place in English musical history. The last words written by Lady Elgar in her diary refer to it (and to her husband's election to the French Academy): "How wonderful to have this, and the Symphony success — so thankful!"

Elgar liked and admired the young conductor (he put him up for membership of the Athenaeum), and Boult became increasingly connected with his music. As music director of the BBC, he was largely responsible for the three-day Elgar festival which marked the composer's seventy-fifth birthday in 1932, and for the commission of that Third Symphony which was never composed. After Elgar's death, he conducted the Royal Philharmonic Society's memorial concert.

In 1919 Boult joined the staff of the Royal College of Music, London, and organized a class on conducting and score reading. The following year he produced his *Handbook on the Technique of Conducting*, a slim volume which still runs into edition after edition and is eagerly read by every student. This handbook, he told me the other day, actually embodies the result of his studies with Nikisch ("I didn't have enough experience of my own

to write it"); but it is also a lucid exposition of his own methods, as they can be observed today.

In the early Twenties he conducted a lot in London — for the London Symphony Orchestra, for Diaghilev at his Empire Theatre season in 1919, for the Royal Philharmonic Society. As well as Vaughan Williams' *Pastoral*, he brought out most of Holst's *Planets* for the Royal Philharmonic, and introduced Bliss's *Colour Symphony* to London at a Royal College concert. He appeared as guest conductor in Munich, Prague, and Vienna; Casals invited him to Barcelona in 1923 to conduct some contemporary British music. In the same year Boult succeeded Sir Henry Wood as conductor of the Birmingham Festival Choral Society, and in 1924 became conductor of the City of Birmingham Orchestra. Here he built up his general repertory, and in 1930 he returned to London as Musical Director of the BBC and conductor-in-chief of the newly formed BBC Symphony Orchestra. Here, he forged the orchestra which later (see below) won Toscanini's high approval, and also organized the nation-wide system of orchestras and choirs which made the BBC Music Department the envy of the world.

Before Boult arrived, the BBC Wireless Orchestra had eighteen to twenty players on contract (one or two are still with the BBC Symphony today). This little band clustered round a microphone dangling from the ceiling; on the wall hung a notice with the legend: DO NOT SNEEZE OR YOU WILL DEAFEN THOUSANDS! But in the Twenties the BBC also sponsored special sets of public concerts, in Covent Garden and Albert Hall, with British conductors and also guests like Monteux, Ansermet, Walter, Strauss, and Siegfried Wagner. Orchestral standards were low — the London Symphony had not regained its prewar standard — and Sir Thomas Beecham and Sir John (later Lord) Reith, head of the BBC, pressed for the formation of a national orchestra organized in conjunction with the BBC. Agreement could not be reached. In 1932 Beecham founded his own London Philharmonic. But the BBC did not abandon the original project.

When the idea of a permanent BBC Symphony first was mooted, impresarios and concert managers urged that it be confined to studio playing; but Landon Ronald, Beecham, and Wood assured Reith that if the new orchestra did not appear in public, it would be worthless in two years. The country was combed for instrumentalists. People like Arthur Catterall, the leader, and Archie Camden, first bassoon, were brought down to London from the North; and a cry went up that the BBC was stripping the provinces of their best players.

More than a hundred instrumentalists were put on contract, and Boult was assigned to train them. In October

1930 the BBC Symphony made its debut in Queen's Hall. The orchestra established standards of organization and performance which were almost unprecedented, and in 1935-9 made history with its performances under Toscanini. The players had been engaged on the best conditions ever offered in a regular orchestra in England, and under Boult they responded splendidly. When Toscanini first came in 1935 he had six rehearsals per concert allotted him. Five he cancelled, declaring that with this orchestra one was enough.

From the first, the orchestra was popular with listeners beyond its creators' most hopeful dreams, and soon Boult had to devise ways of relieving pressure on it. In London he sectionalized the players into five orchestras: the full group, two medium-sized, and two chamber, each with its own leader and different setup of principals (the scheme is tabulated in *Grove*). He founded the independent BBC Opera Orchestra (sixty-three players), Variety and Revue Orchestras, the BBC Singers (eight), Chorus (twenty-eight), and Choral Society (215). In the provinces he supervised the setting up of the BBC Scottish, Welsh, Midland, and Northern Ireland Orchestras.

For a spell of twenty years Boult conducted the BBC Orchestra (in 1942 he resigned the post of Musical Director to Sir Arthur Bliss, but remained on as conductor). Then, on reaching the BBC's stipulated age for retirement in 1950, he became conductor-in-chief of the London Philharmonic Orchestra. And now he has just announced his resignation from that post, to take effect this month. At the age of sixty-seven, he wants to be less active in public conducting, but still intends to conduct occasionally and to go on making records.

The biographical details show us the pattern of a man grounded in the traditional English way of making music, soundly trained, with the German affiliations that reigned here at the turn of the century, but always ready and eager to take on music of any school. After his impressive, versatile start, he settled down to his long spell of public service at the BBC. He has never held the limelights that Sir Thomas and Sir Malcolm attract to themselves. Nor, in the earlier days of the gramophone, were there many records by him to carry to the world the fine performances of the standard, let alone the unusual, repertory which London regularly enjoyed—even though Boult had come early to the gramophone. On the strength of his Diaghilev season, HMV invited him to make some discs with the British Symphony Orchestra—a group composed of ex-servicemen from the 1914-18 War whom Boult had conducted at the People's Palace and Kingsway Hall (these were almost the first orchestral concerts given in the hall which is now the provenance of most of Decca's and Angel's big recordings). He recorded Butterworth's *Shropshire Lad* Rhapsody and a suite from *The Good Humoured Ladies*, and a little later the *Siegfried Idyl*. These put Boult, like Beecham, in the small band of pre-electric conductors who are still active today.

With the BBC Orchestra there were more important recordings: English music, and also Beethoven's Eighth, Schubert's Ninth, Mozart's *Jupiter*; but they tended to be overshadowed by Weingartner on the one hand, Walter

on the other. The classics drop from the post-war catalogues. There, in the immediately pre-LP days, we still find big works by Elgar, Vaughan Williams, and Holst, but otherwise nothing much bigger than overtures. HMV's symphonic repertory is assigned to Toscanini, Walter, Koussevitzky, and Furtwängler. In London's current LP catalogue the picture is much the same. There is a fine series of Vaughan Williams symphonies, but on the whole Sir Adrian is more amply recognized as a concerto accompanist than as a symphonic conductor. But then in Westminster's catalogue, we find him doing all sorts of things—Brahms symphonies, Mendelssohn symphonies, the Schubert *Great C* major again, Respighi, Mahler's First—some performances that we've long admired here, others of works with which he has never been particularly associated. And this series (much of which has not yet appeared in England) has brought before the world's ears the conductor who week-in, week-out for twenty-five years has provided London with unflamboyant sterling readings of the classics.

Sir Adrian resolved early not to become a specialist. Conductorship of the BBC Orchestra would have imposed this on him, but earlier, in his Birmingham post, he had already decided that his job was to provide the public with a kind of musical National Gallery, in which all schools and styles should be represented. A catholic taste and understanding have enabled him to give fine performances of works which one might have thought temperamentally uncongenial to him: Honegger's *Jeanne d'Arc au Bûcher* or Berg's *Wozzeck*, for example. ("I have a strong dislike for horror in music, and for this reason I've never been able to bring myself to go and see *Wozzeck* on the stage, even though I admire the score immensely. No one has ever asked me to conduct Michael Tippett's *A Child of our Time*, but I should have to refuse if I were.") Mahler he has a "soft spot" for, especially the Fourth and *Das Lied* ("but when I heard the Seventh under Mengelberg in Amsterdam I thought it was terrifying"). Busoni's *Doktor Faust* impressed him immensely, and he regrets that he has only once had the chance of doing it.

Jeanne d'Arc, *Wozzeck*, and *Doktor Faust* were concert performances for the BBC; since his Diaghilev season, Boult has worked relatively little in the theater, though in his Birmingham days he used to conduct the British National Opera Company during their annual visit to the town, and at the Royal College of Music he conducted *Parsifal*, and on the strength of it was invited to conduct all the B.N.O.C. *Parsifals* the following season. During the recent war he was in charge of *Fidelio* at Sadler's Wells, notable for having no *Leonore* No. 3; and more recently he guest-conducted a few performances of *Job* and *Daphnis et Chloé* with the Sadler's Wells Ballet at Covent Garden.

Let us look at him at work. He is a tall, commanding personality, courteous and confident in manner, with an authority that no one would dream of questioning. At 10:30 precisely the rehearsal or recording session begins. "Pray, silence . . . let us refresh our memory of *The Planets* . . . (after the first stop) vicious those crescendos, quick the diminuendos, and not

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by John S. Wilson



the HOT parade



A jazz buff might understandably feel that the millenium has arrived when he can walk into his neighborhood supermarket and there buy

a freshly minted copy of a treasure like the Mound City Blue Blowers' 1929 disc, *Hello Lola*, or *Delirium*, made in 1927 by Red and Miff's Stompers. Agreed? Then we now must be several steps past the millenium, for not only are these discs available at supermarkets—and at bargain prices—but, incredible as it must seem to those jazzophiles who have long been reconciled to being members of a little understood minority, these records and others like them are actually being used as bait to lure Mr. and Mrs. Average Public to come to the supermarket week after week. What's more, the Columbia LP Record Club has seen fit to make a free offer of a three-disc *Basic Library of Great Jazz* as an inducement to join its Classical Division, or, if you prefer, its Broadway, Movies, Television and Musical Comedies Division, its Listening and Dancing Division or, if you insist, even its Jazz Division.

These are only two manifestations of the sudden and surprising emergence of recorded jazz history as a high-powered commercial commodity. Chronologically, the salable span takes in everything from earliest New Orleans jazz to the most advanced modern experimental work. Economically, it ranges from Columbia's free offer and the supermarket records—ten-inch LPs which sell for 99 cents each—to Riverside's handsome \$25 album, *History of Classic Jazz*.

Books on jazz are appearing with increasing frequency (it has been alleged that any jazz book currently published, can anticipate a sale of at least 5,000 copies), and almost every jazz book inspires a record tie-in which invariably, these days, takes a historical approach. The two most recent reference works, Leonard Feather's *Encyclopedia of Jazz*, published in 1955, and the Hugues Panassié-Madeleine Gautier *Guide to Jazz* (Boston: Houghton-Mifflin, 1956. \$4.00, 312 pp.), have each produced collections of record reissues. Eddie Condon's anthology of jazz writing, *Eddie Condon's Treasury of Jazz*, was accompanied by a retrospective record made up of new performances of old tunes by Condon's gang. Two separate records resulted from Billie Holiday's autobiography, *Lady Sings the Blues*, while plans for a disc to go with George Shearing's forthcoming life story were completed even before the book was in print. In fact, jazz books are coming out too slowly to satisfy the record makers, with the result that Decca, for instance, is harking back to Wingy Manone's *Trumpet on the Wing*, published in 1948, as a basis for an LP review of Manone's career.

This rush to put jazz in perspective on records has apparently resulted from two things. One is the recent awareness that jazz has become so strong an element in our culture that there is a growing nostalgic curiosity about its development.

The other causative element is the realization that jazz, being essentially an extemporaneous art and one not susceptible to written notation, can be preserved only on records. Books can be written on jazz from now until doomsday, but they can tell you very little if you don't also have access to recorded examples of all jazz eras and styles. These recorded examples—the vital evidence of jazz—have been accumulating for forty years but, until very recently, most of them had only a brief, often obscure, career on the open market and were then retired to warehouses where they stayed in storage, unavailable to the average record buyer.

The companies which control most of the old jazz masters—Victor, Columbia, and Decca—usually have been reluctant to do much about putting these out-of-print jazz records back in the stores. They finally have been pried loose in bulk in the past two or three years, after some carefree record pirates and, later, a daring shoestring operation, brought the market for old jazz records into focus and started building it toward its present broad base.

The pirates were observant gentlemen who knew what to do with a vacuum when they saw one. The vacuum was created by the small but steady demand for out-of-print jazz records, combined with the refusal of the record companies which owned the masters of these records to reissue them. The pirates simply made dubs from the cleanest available copies of these records and put them out, first on 78s, later on LPs. The rightful owners of the masters considered the whole thing such small potatoes that they didn't bother to do anything about it until the pirates really stepped on their toes by dubbing some current releases. Then, after a fast, drastic lawsuit instituted by Columbia Records and Louis Armstrong, such colorful labels as Jolly Roger disappeared from the scene.

This procedure was noted with interest by Bill Grauer, Jr., and Orrin Keepnews, then publishing *The Record Changer*, a magazine devoted to the needs of jazz collectors. From their experience with the magazine, they knew that the small but willing market discovered by the pirates still existed and was still willing. Their problem, however, was how to meet the demands of this market by legal means. Victor, Columbia, and Decca were the only active companies which owned large stocks of old jazz masters. However, much of the jazz of the past had been put out by small, short-lived companies which had gone under years before. Grauer and Keepnews set out on the laborious task of tracking down the current owners of the rights to these minor-label masters, until they either had bought or gained access to the masters of such legendary jazz labels as Gennett, Paramount, Black Swan, Champion, and Solo Art, along with many others, and were able to launch Riverside Records with the most ambitious schedule of jazz reissues ever undertaken by any label. This led to the "Vault Originals" series on Victor's "X" label, which was produced by Grauer and Keepnews as a side venture, and stimulated Columbia and Decca to step up their reissue programs.

As a matter of fact, both Columbia and Decca had made brief concessions to the collector of historical jazz in the early days of LP—Columbia with its excellent multidisc sets of Louis Armstrong, Bessie Smith, and Bix Beiderbecke and Decca through its transfer to LP, on the Brunswick label, of some reissue albums which had already been released on 78 rpm. But, after promising starts, these projects were allowed to lapse.

The appearance in the past few months of several organized and annotated historical surveys of jazz on records is, for the most part, the logical consequence of these recent years of more or less haphazard reissues. The reissuers have now had both the time and the incentive to organize some of their material into meaningful units.

There have been a few stabs at this sort of thing before. Several years ago Capitol issued a set called *The History of Jazz* on four ten-inch LPs, but since this young company had little to draw on in its files, most of the examples had to be studio recreations. George Avakian produced two single disc samplers for Columbia, *I Like Jazz* and *\$64,000 Jazz*, which provided hasty views of the full jazz horizon.

The only previous attempt to produce a detailed, full-length survey of jazz on records was Folkways' eleven-disc *Anthology of Jazz*, annotated by Frederic Ramsey, Jr., and Charles Edward Smith. This set dates back to the pirating days and, in keeping with those times, it wanders blithely into everybody's catalogue by means of dubs. As a consequence, it has a scope far beyond that possible for any label dependent on its own catalogue for all its material. Even though the sound quality of this set is distinctly below that of some of the more recent surveys, it is still the most representative collection available today.

Simply because no one company has recorded the best samples of every aspect of jazz, a historical survey drawn from a single catalogue—even when that catalogue is actually an amalgam of several catalogues, as Columbia's, Decca's, and Riverside's are—is bound to have its weak

points. The surprising thing about some of the surveys which have just been released is that they seem to have deliberately chosen to be weak in some areas.

Of the three recently released multidisc surveys which have not yet been discussed in *HIGH FIDELITY* [see January 1957, p. 89 ff., for a review of *History of Classic Jazz*], Decca's four-disc *Encyclopedia of Jazz on Records* seems to have made the most of the material available. Leonard Feather, who compiled the set, has adapted biographical material from his *Encyclopedia of Jazz* to provide a running commentary, which is particularly helpful in putting individuals and periods into perspective. The set is made up of four discs, one devoted to each of the four decades during which recorded jazz has existed.

By force of circumstances, Feather is a bit short on the kind of early jazz that is covered so admirably in the *History of Classic Jazz*. But this lapse is more than balanced by the inclusion of such unquestioned classics as Pine Top Smith's prototypic *Boogie Woogie*, Jimmie Noone's *My Monday Date*, a Johnny Dodds-Louis Armstrong *Wild Man Blues*, and Ellington's early savage *East St. Louis Toodle-O*. His *Jazz of the Thirties* is, except for the absence of the key figure of Benny Goodman, a well-rounded presentation of the big band era, although the Chick Webb and Jimmie Lunceford entries might have been stronger. In *Jazz of the Forties*, he has to reach for early, atypical performances by Stan Kenton, Charlie Parker, and Woody Herman to try to cover the decade, and he completely ignores Dizzy Gillespie. One might conclude, on the basis of this disc, that the Forties was a relatively uninteresting decade for jazz, which is certainly arguable. The weakness of Decca's jazz catalogue is especially noticeable in *Jazz of the Fifties*. Aside from Tony Scott and possibly John Graas, it offers none of the important names of the Fifties (Erroll Garner's contribution was actually recorded in 1945, while Red Norvo was probably a more significant figure a decade earlier). And the traditionalist revival, which might have been included as part of either the Forties or the Fifties, is not given proper recognition in the representation of either period.

The final impression is that Decca inherited some good material from the late Twenties, grew quite strong in jazz in the Thirties, and has been declining since then. Feather has done an outstanding job, however, of fitting together the pieces of the Decca catalogue in such a fashion as to build a running history of jazz about as broad and informative as it could be under the circumstances.

The Columbia Basic Library of Great Jazz, three discs plus a large format booklet by George Avakian, is at present available only as a bonus to members of the Columbia LP Record Club. The approach is quite similar to that of Feather's *Encyclopedia* set. The traditional jazz disc is more probing than Feather's roughly equivalent *Jazz in the Twenties*. It includes both ragtime and boogie-woogie and provocatively places Bessie Smith's moving *Back Water Blues* beside Mahalia Jackson's rousing *Down by the Riverside*. Beiderbecke is present this time, but King Oliver and Jelly Roll Morton are missing.

The swing representation is adequate, but Columbia's catalogue could provide

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Contents of the Jazz Anthologies

THE RCA VICTOR ENCYCLOPEDIA OF RECORDED JAZZ

Album 1—*Pleasin' Paul*: Red Allen; *Boogie Woogie Jump*: Albert Ammons and Pete Johnson; *High Society, Rockin' Chair*: Louis Armstrong; *Night Whispers*: John Kirby; *Georgia on My Mind*: Mildred Bailey; *Between 18th and 19th on Chestnut Street*: Charlie Barnet; *South, Money Is Honey*: Count Basie; *Nobody Knows the Way I Feel Dis Mornin'*: Sidney Bechet.

Album 2—*Barnacle Bill the Sailor*: Hoagy Carmichael; *Sobbin' Blues*: Bunny Berigan; *Shufflin' at the Hollywood*: Lionel Hampton; *Ready Eddy*: Barney Bigard; *That Da Da Strain*: Muggsy Spanier; *The Scat Song*: Cab Calloway; *Lazy River*: Hoagy Carmichael; *Goodbye*: Barbara Carroll; *My Favorite Blues*: Benny Carter; *Buckin' the Blues*: Buck Clayton.

Album 3—*Rockin' Chair*: Larry Clinton; *Every Time*: Al Cohn; *Tip Easy Blues*: Jones-Collins Astoria Hot Eight; *I'm Gonna Stomp Mr. Henry Lee*: Eddie Condon; *Panhandle Rag*: Gene Krupa; *Pencil Papa*: Johnny Dodds; *Anything, Well All Right*: Tommy Dorsey.

Album 4—*You Don't Know What Love Is*: Earl Hines; *Hop, Skip and Jump*: Artie Shaw; *Perdido, Lover Man*: Duke Ellington; *Bublichki*: Ziggy Elman; *Stoppin' at the Blue Horseshoe*: Irving Fazola; *I Found a New Baby*: Bud Freeman; *Erroll's Bounce*: Erroll Garner.

Album 5—*Night in Tunisia*: Dizzy Gillespie; *Singapore Sorrows*: Ben Pollack; *Sing Me a Swing Song*: Benny Goodman; *Lazy Bones*: Glen Gray; *Everybody Loves My Baby*: Lionel Hampton; *One Hour*: Mound City Blue Blowers; *Shoe Shine Boy*: Fletcher Henderson; *Swing Out*: Red Allen.

Album 6—*Grand Piano Blues, Everybody Loves My Baby*: Earl Hines; *Squatty Roo*: Johnny Hodges; *Any Old Time*: Artie Shaw; *Stormy Weather*: Lena Horne; *Peckin'*: Benny Goodman; *When the Saints Go Marchin' In*: Bunk Johnson; *Lullaby of Birdland*: J. J. Johnson and Kai Winding.

Album 7—*Thou Swell*: Louisiana Sugar Babes; *Shimmeshawabble*: Max Kaminsky; *Tweed Me*: John Kirby; *My Scandinavian Baby*: Gene Krupa; *Everybody Loves My Baby*: New Orleans Feet Warmers; *The Wild Dog*: Joe Venuti; *Easy Rider*: Leadbelly; *A Closer Walk with Thee*: Bunk Johnson.

Album 8—*Honky Tonk Train Blues*: Meade Lux Lewis; *Sweet Rhythm*: Jimmie Lunceford; *Plain Dirt*: McKinney's Cotton Pickers; *Jumpy Nerves*: Wingy Manone; *Everybody Loves My Baby*: Mezz Mezzrow; *Delirium*: Red and Miff's Stompers; *West End Blues, Tank Town Bump*: Jelly Roll Morton.

Album 9—*Lafayette*: Bennie Moten; *Tailspin Blues*: Mound City Blue Blowers; *You Can't Cheat a Cheater*: Phil Napoleon; *She's Cryin' for Me*: New Orleans Rhythm Kings; *Davenport Blues*: Red Nichols; *I'm Going Home*: Jimmie Noone; *The One That Got Away*: Red Norvo; *New Orleans Shout*: King Oliver.

Album 10—*Livery*

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A practicing physician takes his stethoscope and scalpel to famous operatic scena and finds therein that medicine is maligned, the doctor defamed, and the patient perplexed—all because the plot's the thing.

by Sol London, M.D.

WITHOUT UNDUE PREAMBLE, let me state the argument at the outset: we doctors resent and protest the ill treatment which has been afforded us by operatic composers and librettists.

The boards of the legitimate stage have been thumped prodigiously by the medical profession, the radio has paid us all due homage, and the screen, both shadow and electronic, has scintillated with fact and fiction about medicine and its practitioners. Only the lyric theater has singularly refused to utilize the inherent potentialities of physicians and surgeons for musical drama.

Before launching into the great body of evidence which has been accumulated to back this premise, let us not (yet) discard our scientific detachment. Rather, let us first probe into the reasons (or etiologies, if you will) for this execrable treatment of doctors by the agency called Opera. There are two main reasons. First, although most operas were written in the nineteenth century when medicine had at last entered upon the scientific era and begun its steady march of conquest, most of them (more than seventy per cent) were written *about* subjects of the eighteenth and earlier centuries. Those times were critically marked by medical ignorance, when purging, bleeding, and other traumatic remedies were employed without success, and superstition dominated all medical theory. It is no wonder, then, that the laity regarded the profession as a legion of blundering fools whose ineptness was matched only by their pomposity. By the opening of the nineteenth century this prevailing attitude was characterized by an acid Voltairean clarity which is nowhere better illustrated than in the two plays of Beaumarchais, *Le Barbier de Séville* and *Le Mariage de Figaro*. Under these auspices, doctors could hardly be expected to provide subjects of great dramatic intensity and, when they were used, became objects of ridicule and lampoonery.

The second reason is the difficulty in approaching matters of health—of the fight against illness, of unheroic death from disease as opposed to melodramatic death in battle or by assassination, of the utter helplessness of the doctor facing the devastating sweep of epidemics—in musical terms. It remained for the twentieth-century "verismo" of Puccini to prove to an operatic audience that *Mimi's* death from tuberculosis could be an exquisitely moving experience. Even Violetta's death from the same disease in *La traviata* was carried off by Verdi in the same crash-bang manner as the melodramatic brutalities of *Rigoletto*, *Il trovatore*, and *Otello*.

Returning to the serious proposition at hand, there

is one fantastic aspect of this whole matter fairly begging for exposure. It becomes a matter of great import when we realize that in opera, where the mortality rate of the characters is so high, there are so few doctors to attend these people. A look at the figures, a habit so dear to the medical heart, bears this out. In eighty operas of the (more or less) standard repertoire reviewed by the method of random choice, there are fifty-eight in which people die. Of these fifty-eight, there are thirty-four involving multiple deaths. This is, indeed, a shockingly high mortality rate, yet only thirteen operas of the eighty reviewed employ doctors and in one of these the doctor merely hovers in the wings and never makes his entrance onstage. Further, of the thirteen operas utilizing doctors, there are only six involving deaths, a deplorable waste of medical manpower. Reflect on it: only 7.5% of the situations demanding medical attention received it, meaning that 92.5% of our standard (and most beloved) operatic characters (actually more, since thirty-four operas have more than one death) are so underprivileged as not to be attended by a physician. On the other hand, where doctors are actually employed, 53.8% of them are either not involved with a serious medical problem or are presented in a purely social situation.

What type of men—and doctors—are these few lyrical medicos? Before we dissect them, it may be important, since these doctors are also artists, to determine the relative significance of their roles in their respective operas. Here again a deplorable situation is encountered. Of thirteen physicians, only two approximate star billing, both of them in Donizetti operas—Dr. Dulcamara in *L'elisir d'amore* and Dr. Malatesta in *Don Pasquale*. To inflict a caustic upon an already smarting wound, translation of these names reveals a humiliating irony. "*Dulcamara*" means "sweet-bitter," a raffish incongruous characterization for a doctor, and "*Malatesta*" means "bad head" (actually "crazy head"), a most unkind cut upon a physician's dignity. A third, Dr. Bartolo in Rossini's *Barbiere di Siviglia*, is quite a motive force but just never merits a star on his dressing-room door because of the overwhelming brightness of the mercurial Figaro. Still another disturbing fact appears when one considers Dr. Bartolo's position, the ascendancy of a barber over a physician in the days when barber surgeons were providing painful thorns for doctors' sides.

A classification, the type referred to in the medical literature as nosological, of the thirteen men and their roles will serve as a base line for further consideration of these "select" few. The classification would run as follows:



Is Opera Fair to Doctors?

I. True Doctors (*Doctores veri*)

A. Roles of a professional character

1. Dr. Grenville — Verdi's *La traviata*
2. Military Surgeon — Verdi's *La forza del destino*
3. Dr. Spinelloccio — Puccini's *Gianni Schicchi*
4. Doctor — Richard Strauss's *Der Rosenkavalier*
5. Physician — Debussy's *Pelléas et Mélisande*
6. Doctor — Puccini's *La Bohème* (the nonmaterializing doctor)

B. Roles of a nonprofessional character

1. Dr. Bartolo — Rossini's *Il barbiere di Siviglia*
2. Dr. Bartolo — Mozart's *Le nozze di Figaro*
3. Dr. Malatesta — Donizetti's *Don Pasquale*
4. Dr. Caius — Verdi's *Falstaff*
5. Dr. Caius — Nicolai's *Die lustigen Weiber von Windsor*

II. Quacks (*Doctors spurii*)

A. Dr. Dulcamara — Donizetti's *L'elisir d'amore*

B. Dr. Miracle — Offenbach's *Les contes d'Hoffmann*

In temperament and behavior, Dr. Spinelloccio actually belongs in Class I. B with the *opera buffa* characters, but since he makes his very brief appearance onstage as a doctor on a house call he technically belongs in Class I. A. The treatment accorded Dr. Spinelloccio is rather distressing. He calls to see Signor Donati, who has been seriously ill, but is unceremoniously ushered out by the avaricious family, bent on no good, who tell him that the patient is recovering very nicely. Signor Donati,

however, in actuality has divested himself of this mortal coil. We begin to be suspicious of Dr. Spinelloccio's ethics and ability when, before leaving, he announces in unwarranted triumph that Spinelloccio's patients never die because of his superior talents.

The other five Class I. A doctors are more credible from a dramatic point of view. The most sympathetic role is that of the Physician in *Pelléas et Mélisande*, who appears only in Act V and whose heartbreaking task it is to comfort the dying Mélisande and blunt the guilt of Golaud, her husband, who is responsible for her death. Debussy's incomparable music delineates the gentle but helpless Physician along soft yet starkly dramatic lines.

Dr. Grenville, in *La traviata*, has a similar duty but is cast in a much weaker mold. He is both a member of Violetta's social entourage and her physician; as the latter he has the thankless job of treating a case of far advanced pulmonary tuberculosis in the 1850s. Grenville is present in the third act to minister to Violetta when she is cruelly lashed by Alfredo for alleged unfaithfulness, and again in the last act, his big moment, when he attempts to infuse courage into the dying woman. Verdi, however, plays a mean trick on Grenville when he forces him to bellow the death pronouncement ("*E spenta*") in the finale with a most unmusical, unmedical, and undignified phrase.

In contrast, the Military Surgeon of *La forza del destino* fares much better at Verdi's hands. In the third act (here again an only appearance) he performs masterful

surgery in removing a bullet from Don Alvaro's chest after preparing for the operation in the best Barnum-and-Bailey manner. He is, in addition, not at all reluctant to burst in on the assembled company onstage to announce with commendable (?) melodramatic force that the off-stage operation has been successful and that Don Alvaro will live. Verdi kindly allows Don Alvaro to recover and go on to greater dramatic heights, thus not giving his Military Surgeon the lie.

The Doctor in *Der Rosenkavalier* does a brisk and businesslike job of first aid on the howling Baron Ochs in the second act, when the lecherous Lerchenau is scratched on the arm in the course of a skirmish with Octavian. The Doctor then vanishes into the host of strange figures who Strauss constantly keeps trooping onstage and off to some of the most delectable music in all opera.

We can only deplore the failure of the nonexistent doctor in *La Bohème* to materialize in the last act, but we are indebted to him for Colline's superbly touching aria, "*Vecchia zimarra, senti.*" Colline finds himself forced to pawn his faithful old companion, his overcoat, to pay this doctor's fee for Mimi, desperately ill with tuberculosis. The song of farewell then unfolds as a lyric gem.

The doctors of Class I. B are unrelieved *opera buffa* characters. Dr. Bartolo, in *Il barbiere di Siviglia*, is a pompous sixty-year-old who starts the proceedings rolling when he wants to marry his young ward Rosina. He becomes progressively more ludicrous as Figaro, Rosina, Almaviva, and finally his would-be agent Don Basilio, trick him into making it possible for Rosina to marry Almaviva. At one point he responds to this merciless baiting by blasting out at Rosina in an extremely undignified aria, "*A un dottor della mia sorte,*" protesting loudly that one should not dare ridicule a doctor of his vast importance. The medical profession loses face with every word from Bartolo's mouth. It regains none of its lost *éclat* in *Le nozze di Figaro*, where Bartolo, older but none the wiser, attempts to revenge himself on Figaro. Mozart tries to be kind to the old doctor by keeping him out of most of the principal action and by giving him a rousing good aria ("*La vendetta*") with which to vent his spleen on Figaro. Then, however, the composer delivers the *coup de grâce* by revealing that Figaro is Bartolo's son by Marcellina, the elderly lady whom the doctor is forcing Figaro to marry. Dr. Bartolo's stature is then lost beyond redemption and he becomes a figure for sorrowful contemplation by all physicians, an example of the irreparable harm which follows dignity undone.

Despite his unfortunate name, Dr. Malatesta in *Don Pasquale* proves himself quite a contrast to Bartolo. This old medical practitioner is a sagacious individual who prevents his seventy-year-old friend and patient, Don Pasquale da Corneto, from marrying a young girl. The motivation behind Malatesta's action is, we suspect, as much medical as it is social. His methods, although typically *opera buffa*, reveal clear and strategic thought, and he moves with the self-containment of an experienced general, extemporizing successfully whenever snags are encountered. Of course, abetting the cause of young love does him little harm in his popularity ratings. Although we might cavil at his

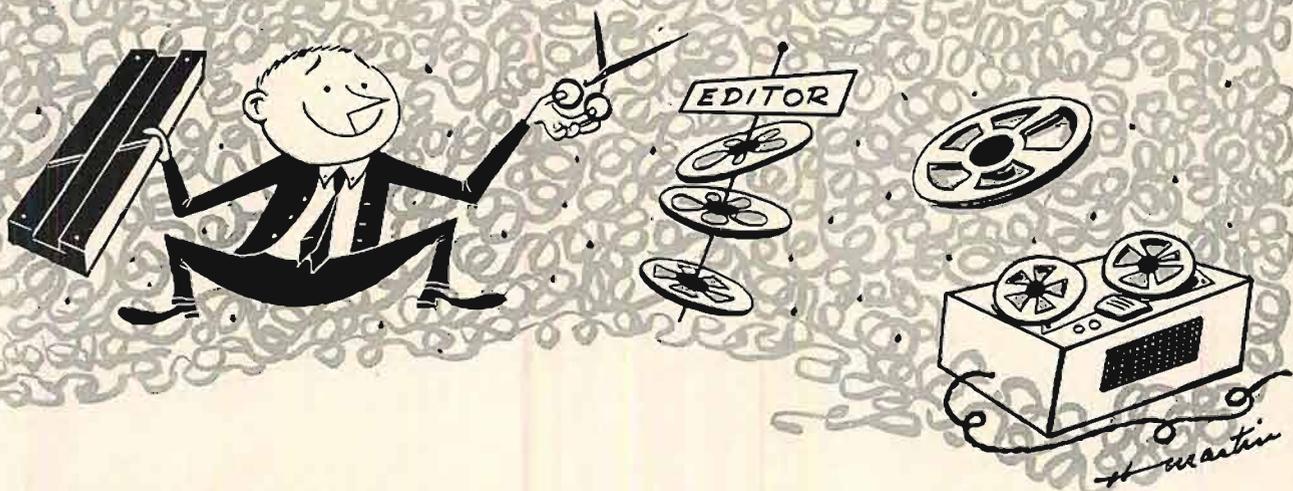
seeming heartlessness in exposing a famished old man to the charms of beautiful young Norina, still we must reconcile ourselves to the effectiveness of this therapy as we observe Norina turning into a domineering greedy harpie immediately following their mock marriage. Certainly, the old Don's foolish ardor is thereby neatly quenched and he is restored to his proper septuagenarian relationship to life, love, and women. The venerable Malatesta is given very agreeable music to sing, both in solo and ensemble, and provides the theme for a sparkling finale with his "*Brave, bravo, Don Pasquale.*" Altogether, we come away from this opera with some mollification of our sense of outrage at the operatic treatment of physicians.

Dr. Caius, in both *Falstaff* and *Die lustigen Weiber von Windsor*, is essentially a faceless character. Although he breaks into the first act of *Falstaff* as the curtain rises, in a fury of invective, he soon disappears into the background of mischief makers. His role in *Die lustigen Weiber von Windsor* is just as ineffective. Shakespeare draws Dr. Caius with a skilled sympathetic hand as a French baboon who tumbles into his mischances because he cannot understand the nimble English patter of his Windsor neighbors. One can feel for Shakespeare's original Caius a certain compassion impossible for either Verdi's or Nicolai's. The fact that this Doctor is a tenor in both operas strips away even more of his professional bearing; he is not even left the cloak of a rich baritone or bass voice with which to cover his pitiful nakedness. As a matter of curiosity, Caius is the only tenor among operatic medicos. Except for the voiceless, nonappearing doctor of *La Bohème*, the others are either baritones or basses—two baritones and eight basses, to be exact.

The Class II doctors—the quacks—are, of sheer perverted necessity, the most intriguing. Painful as it is to admit them to the medical fraternity, the exigencies induced by the plots and the characters' own insistence make it mandatory. Fortunately, there are only two in this class. Dr. Dulcamara, of *L'elisir d'amore*, is far and away the most famous *opera buffa* character in the repertoire and undoubtedly the most charming of the operatic doctors. The success of his fake elixir can therefore safely be attributed to his personality alone and gives hard-working physicians an excellent chance to cluck deprecatingly at their patients and to comment upon how often therapeutic success is due to personal charm rather than professional ability. Dr. Dulcamara, however, does stumble on to this marvelous elixir quite by accident through the credulity of a country bumpkin named Nemerino, who firmly believes that red Bordeaux wine has the same powers as the love potion given Iseult by Tristram (Wagner notwithstanding). From there on the action quickly gathers momentum. Dulcamara's entrance is marked by a celebrated basso patter aria, "*Udite, udite, o rustici!*" in which he advertises the remarkable properties of his cure-all in the best huckster tradition of the carnival midways. He sparkles his way through the plot, doing his best to keep all the cauldrons boiling at the proper temperature, and then races to the end of the opera as the center of a rousing finale with the village populace shouting "*Viva il grande Dulcamara!*" The

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the music menders



by JOEL TALL

A REPORTER was recalling some of his experiences in covering the trial of Axis Sally after World War II: "There we were," he said, "judges, lawyers, audience, and newsmen, all listening on headphones to tapes recorded in Germany during the war. Mostly, we just marveled at the high quality of the recordings, compared with the quality of the disc recordings made by our side. But what gets me is that never once was the authenticity—as evidence—of a single word recorded on those tapes challenged! No one had ever heard, it seems, of tape editing."

How different the story is today. Tape editing now is taken for granted. Concert artists are sometimes permitted to record an opus in bits and pieces, while others play their music through several times, the best parts of each effort then being patched together to make the master

tape. Radio actors, when they know they are being taped, rely completely on the tape editor to clean up their fluffs. Tape editing is an integral part of the process of composing "tape music." Even judges, lawyers, and legislators have learned about tape editing: taped evidence has been outlawed in many courts.

Editing of sound was very difficult to perform before the advent of sound recording on film. An engineer who could manipulate controls with enough dexterity to "re-record-edit" on discs was considered to have mastered an almost impossible art, and was guarded by the boss for fear he would be enticed away by a competitor.

The picture changed with the coming of film. Here, with the "action" on one film and the sound on another, editing could be performed easily (at least in comparison with disc editing) and the art of editing began its rather



rapid latter-day development. The mechanics of film editing now are well known, but it still requires an artist to cut film with the finesse and understanding that top-grade work requires. It remains true that the editing of a film, both picture and sound, is the most important part of film production. Most great pictures, film men say, are created in the cutting room.

After film came wire. I began to edit sound on wire in 1946. I do not know why I was picked for the job, unless it was because my predecessor had had clumsy fingers and could not tie nice tight knots. I could. Another requirement is that the wire editor must smoke cigarettes. It is only in the red hot crucible of a cigarette end that wire can be softened to just the right degree so that a tight knot can be tied in it. For those who want to edit wire, at this late date, here's how it is done. Cut the wire at both ends of the part to be cut out, leaving about two inches of wire to make the knot. Tie a square knot and pull it almost closed. Puff on your cigarette until it glows red, hold the knot in the burning tobacco, and draw the knot tight. Then brush off any burley that clings to the wire and snip off the ends protruding from the knot. If you've done the job correctly, the knot will pass through the slotted head of the wire recorder with only a tiny "clunk," due more to the demagnetizing of the wire by the heat than to the physical size of the knot.

After I had edited several hundred miles of wire (at least it seemed so), relief came in the form of the Brush BK 401 tape recorder. Now it was possible to rerecord the wire to tape and edit on tape. For the first time I found I was able to cut cleanly, without any "clunks." There were difficulties, yes, but nothing like those of working with wire. I bought a pair of fine Solingen steel scissors and a roll of transparent cellophane tape and began to edit in earnest.

New medium, new troubles. It was easy enough, actually, to edit with scissors. You established your cutting points, overlapped the tapes so they coincided, and cut both with the scissors at the same time. However, remember that all recording tape then was paper-based. Further, the only splicing adhesive available was ordinary cellophane adhesive tape. Its adhesive regularly and infuriatingly "bled"

out at the edges, causing rounds of the paper tape to stick together, sometimes so tightly that the tape broke when it was played back, or "wowed" horribly. It was during this time of struggle with paper tape, unpredictable splices, and cranky machines that I decided to ease at least one part of the process of editing. With the help of an engineer named Victor Piliero, I made a tape splicing block by filing a channel in a block of brass, with a saw cut crossing the tape channel at a forty-five degree angle. It worked and saved me considerable time.

In 1948 the Minnesota Mining and Manufacturing Company came out with cellulose acetate plastic recording tape, and with their first splicing tape. The recording tape was fine, but the original splicing tape "bled" almost as much as the ordinary adhesive tape we had been using. It was quite a long time before the present No. 41 Scotch Splicing Tape was perfected. Now it is trouble-free.

In 1945 American technicians were more than a little impressed, even astonished, when an improved German Magnetophon was brought to this country. Its fidelity was far above anything manufactured here and to me, at least, it explained something that had been bothering me for a long time. It was my job, during part of World War II, to monitor German broadcasts. Occasionally I would hear Hitler's broadcasts from various stadia in Germany, while the newspapers would place him in Berchtesgaden or some other spot. I can only guess, now, that his speeches may have been recorded on a Magnetophon, and probably edited (one of the most frightening editing assignments, by the way, that I can imagine).

The capture of other Magnetophons, and their removal to this country, furnished American engineers an opportunity to study and improve on them. Colonel R. H. Ranger, John T. Mullin, and other outstanding engineers began to design American tape recorders of high quality. The results, in 1948 and shortly thereafter, were the Ampex, the Rangertone, the Presto, the Magnecorder, the Stancil-Hoffman, and the Fairchild recorders. In 1948, also, Bing Crosby began to broadcast via tape, with the able assistance of the above-mentioned John Mullin. It was not because Bing's singing ever required editing that he began to use tape, but that, as I see it, he could thus get in a few extra hours of golf. With tape he needn't leave the links for the broadcasting studio in the middle of the afternoon so that Easterners could enjoy his crooning at a reasonable hour.

While Jack Mullin was recording and editing Bing Crosby's songs and patter, I was slaving away over hot tape recorders concocting news documentaries, editing speeches, and performing various other tape chores. One that stands out in my memory is connected with radio humorist Bob Hawk's first experience with tape editing. Those who know Bob Hawk know that he is a master of quick repartee and a joke teller par excellence. Thus, when recording a program of his, we were surprised when he caught a crab in telling a joke, got all rangled up in his story, and had to switch quickly to another story to avoid losing his audience. I finished recording the program and then, as quickly as I could, rearranged the mistold story on tape, dubbed in a loud audience guffaw at the story's

end, and rewind the tape to the beginning. Hawk came into the recording studio with his head drooping and sat down dejectedly. I played back the show. He looked up upon hearing the edited joke, his eyes wide. "That ain't the way I heard it!" he said—and decided then and there to record all his future shows for broadcasting from tape.

Tape editing is now taken for granted. But top-grade editing is still rather rare. Good editing is not just a matter of cutting tape and patching ends together again, however neatly. These things are necessary, of course, but it is far more important to know *where* to cut. Let me begin from the beginning and outline the methods now used in cutting and splicing tape. The matter of where to cut will be taken up later.

The first tape editor I knew in this country was Jack Mullin. At the time that I watched him work, cutting the tape with scissors and patching the elusive tape ends together with the fingers of one hand, I marveled that anyone could be so dexterous. Mullin worked with a 30-inch-per-second machine, and splices did not have to be perfect to be unnoticeable. The lower the tape speed, the more careful editing has to be.

Scissors cutting is still used in many places, especially in Europe where technicians have long been accustomed to their use. However, a scissors editor cannot splice as rapidly, or as accurately, as an editor of commensurate ability using a good splicing block.

The first thing to do is to find a way to mark the tape with a grease pencil (or "china marking" pencil) at the gap of the magnetic reproduce head. Professional machines have head shields that are hinged, or removable in other ways, so that the reproduce head can be exposed for tape marking. Home type recorders generally have a shield covering the heads, and another cover over the drive or control units, leaving only a slot through which the tape can be threaded or removed. This slot is not wide enough to allow the insertion of a marking pencil. Some people solve the problem by taking off the head shield, locating the play head gap, and nicking the shield just above it to indicate the position of the gap. Thus, when the shield is replaced, the tape has only to be lifted up and lined up with the nick in the head shield. The tape can then be marked accurately for cutting. There are other ways of making a tape marking point, the main requirement being that of accuracy.

When you have reached the point where the cut is to begin, mark the tape (on the base side) with a grease pencil. Now, you may cut the tape at this point or wait until you have reached the end of the tape section that is to be cut out. If it is only a short section, ten feet or less, I prefer to pull the tape out up to the next cut and mark the tape again. Then place one marked tape on top of the other and cut through both marks at the same time. By doing it this way you can be certain, if you have lined the tapes up properly, that the cut ends will butt together perfectly when spliced. It has proved best to cut tape at a 45-degree—or smaller—angle.

Now comes the most difficult part of making a scissors splice. The two cut ends of tape have to be butted together

and a piece of splicing tape has to be *placed* over them. Scissors editors generally use No. 41 Scotch Tape in the one-inch width as the splicing tape, although I have used the new 7/32-inch size successfully. If you use the one-inch size, cut off a piece at least one inch long and lay it down over the tape ends diagonally, allowing about one-half inch or more (not less) of splicing tape on each recording tape end. Rub the splicing tape down with your fingernail; when it is adhering properly to the recording tape you can see it change color slightly.

Now the splice is made, but you have some excess sticky tape to trim off with your scissors. Trim it off carefully, at the same time cutting into the recording tape *very slightly*. This tricky operation is called "undercutting," and is recommended principally to make sure that no protruding splicing tape sticks to the next round of tape on the reel. The other reason for undercutting is to try to make the spliced section of tape equivalent in pliancy to the unspliced magnetic tape. The theory is that tape has to remain pliant to make good contact with the head surfaces. In practice, I think the dangers of undercutting are equivalent to the danger of added tape stiffness. In fact, 7/32-inch splicing tape is preferred because, with its use, we can avoid both undercutting and severe loss of pliancy. No matter what splicing material is used, it is best to cut and apply it at an angle to the magnetic tape. Thus, if adhesive *does* "bleed" at the ends of a splice, which is extremely unlikely in most latitudes, the adhering next round of tape will peel off in the playback and not cause a wow.

European technicians a few years ago used overlapped, cemented tape splices. The overlap splice, similar to that employed in film splicing, is very hard to make correctly; the cement, unless it is very carefully applied, may dissolve too much coating binder and result in noise at that point. Another splicing method has developed since plastics replaced paper: fusion. In this, the tape ends are joined by fusing at the proper temperature. Theoretically, the application of heat to the plastic backing at the splice should melt the plastic and produce a perfect bond. The advantages of this method are obvious; there is a perfect, single-layer bond at the splice, there is no messing around with adhesive tape and no chance of adhesive "bleeding".

However, for the average recordist, the adhesive splice remains standard. And standard equipment for it is a tape splicing block. (This

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by Charles Burr

A Frame for Stanley Holloway

... all dressed up and listening

A FIRST CLASS COMIC character actor is a rare bird indeed. Most comics in this category are basically themselves, with lines painfully written by others to sound like their own remarks. Even when they play character parts, the basic quality of their approach to humor is much the same. Stanley Holloway, the subject of this sketch, is that rare bird, the man who is really none of his comic roles, yet who fills them all with a readiness that is amazing and a capacity that is nearly total.

In the souvenir program for *My Fair Lady*, his latest vehicle, are two pictures of him. Next to his biography there is the framable studio portrait of a dignified, carefully groomed, slightly conscience-stricken Englishman in collar and tie and coat, looking very much the bank president, the well-to-do importer, the special emissary of Her Majesty's government. He seems to be listening for something not quite audible. This is the real Holloway.

Below this, and looking like some one else entirely, is a halftone of Holloway as Alfred P. Doolittle, a cockney character with patched shirt, kerchief at the throat, cap worn backwards, and mud-covered shoes. On stage he sports also a nose touched with paint from the red pot. In this guise he plays the staunchly unrepentant father of Eliza Doolittle, as some one said to him "like a dray horse kicking up his heels."

What he accomplishes is the all-out, totally effective kind of stage portrayal usually only possible to those who *are*, in reality, very close to the characters they are pretending to be. Holloway is not. But the very perfection of his art works against him in that people tend to dismiss this degree of comic intensity with the idea that he simply *must* be himself a cockney "type." To be sure, Holloway is technically a cockney, as is Doolittle, a cockney being any one born within the sound of London's Bow Bells. But in truth Holloway is not a "type" of comic at all, but a comic character actor, one of the very best.

Some people think of Holloway as a North Country or Lancashire type, but this is likewise a false impression. The Lancashire tag comes from the Sam Small stories which Holloway invented for himself and which were the basis for his first recordings. They were written in northern dialect, he explains, for the purpose of making the comic speech more confidential, in somewhat the same way that we use a Southern or hill dialect in the

United States. A sense of easy intimacy and unabashed outspokenness is transmitted along with the accent, the "thee" and "thou" of British North Country speech functioning like the "you-all" of our Southern comic language. These stories were recorded for English Columbia back in the 1930s and recently rereleased by Angel. Sam Small was Holloway's first triumph as a monologist, but these uproarious skits are as funny today as they were when fresh.

Hearing them, a friend of Holloway's named Marriott Edgar worked up another set of characters for him, the Ramsbottom family, consisting of father, mother, and son Albert. Of these skits *Albert and the Lion* is probably the best known, though *Albert Comes Back* and the others in this set are equally telling.

These vocal cartoons are the delight of a whole set of alumni Holloway-lovers who now quite rightly feel they knew him when. But not all make the identification of the author of the laconic Sam with the interpreter of the bumptious Alfred P. Doolittle. For this reason the jacket for the Angel rerelease now sports a bright blue label pasted on the cover naming Holloway "The Comedian Star of *My Fair Lady*." To those who knew Holloway of old, this tag may seem a bit ironic, like ads that explain G. B. S. as the author of *MFL*. But in many ways, all of them not obvious, this latest triumph as Doolittle *does* sum up and represent Holloway—past and present—in all his talents and experiences.

Holloway was born in 1890 to what he describes as "an old Victorian family." Sunday evenings at the piano revealed a budding musical talent, and Stanley was sent to apply for a post as choir boy. "It immediately intrigued me," he remembers, "because I could see that I would dress up in a surplice and cassock, which was a uniform to me and very attractive. Eventually I made it and became a solo boy and from that came singing at concerts as a boy soloist and then going around the country earning my own living. But I think that was the prime factor in getting me on the stage—the idea of dressing up."

The first professional dressing up he did was for what is called a concert party. A concert party uses an absolute minimum of props and costumes and a maximum of original ideas and material, and grew out of a thoroughly

British "sit-round" type of home minstrel entertainment, the antecedent of the intimate revue. This one bore the title—beautifully confused but innocent of racial malice—*The White Coons*. "We just had our ordinary faces," he recalls, "and dressed in white suits."

About this time Holloway studied for opera in Milan for six months. The First World War put a stop to that project, but what voice training he got has been put to excellent use nonetheless—for instance in the pure upper class head tones he calls forth to portray the officer ranks in his Sam Small stories.

In the War he went right on singing while in the uniform of an Irish regiment, at the front, at rest depots, and at training centers.

His professional career got under way again in 1921 when he participated as utility man in a show—hardly more than a concert party—called *The Co-Optimists*, a terribly clever title then, when optimism and co-operation were political keywords. Ten congenial young British theater people out of work decided to produce it on a profit-sharing basis. "It occurred just after World War I, when there was everything against it. We put this show on in a trade depression, a heat wave, a coal strike, and we took one of the hottest little theaters in Dean Street, Soho, and from the very word *go* it was a terrific success. . . . This is why I never make an excuse for bad business!"

The basic costume here was the Pierrot ruffle and skull cap; the top part varied. The show ran a phenomenal six years, from 1921 to 1927.

Thereafter came the London version of *Hit the Deck*, in which Holloway played the juvenile, and various costume plays. "Then I reverted to type and went back to vaudeville, music halls, just using an ordinary suit and putting on the mustache and hat to suggest a character. When you get tired of dressing up, you just use the minimum. You dress up yourself as a character, *inside*." Several pictures of Holloway in such guises are on the cover of the Angel record.

Holloway worked out in the music halls in the same era as Charlie Chaplin, whom he remembers when Chaplin was with Fred Karno, a music-hall impresario. "Charlie was just one of his boys," he remembers. "He had a show called *The Mummie Birds*, with a little stage on a stage, you know, and Charlie was the drunken man in the box. He used to fall out of the box when the girl came on with the low cut dress. He had opera glasses, you know, and used to lean out so far he would fall out of the box. . . . Wonderful! Then he used to play Stiffy the Goal Keeper; that was a sort of football sketch they used to do."

Like Chaplin, Holloway turned to films when they came along, and his credits in this division, sandwiched between stage roles in Shaw and Shakespeare, are numerous indeed: *This Happy Breed*, *Brief Encounter*, *Caesar and Cleopatra*, and *Major Barbara* were four of them. Picture roles which gave him the best lines to play with were probably the gravedigger in Olivier's *Hamlet* and a member of Alec Guinness' *Lavender Hill Mob*, turning out solid gold miniatures of the Eiffel Tower. He is a family man in real life, happily married and father to a son, but in recent pictures—as in *My Fair Lady*—he seems typed as father to the

heroine, e.g. *Passport to Pimlico*, *Lady Godiva Rides Again*.

In off hours in England he likes to potter about the acreage of a small farm in Buckinghamshire. At present, of course, he is in New York on a run-of-the-show basis, an irreplaceable element in our biggest musical smash and a full-fledged star. He and his charming wife occupy a cozy Manhattan apartment where they enjoy the Britannic overtones of a Trafalgar telephone number.

When asked directly what sort of man he is when not dressing up, inside or out, he currently likes to fall back on Rex Harrison's line about being "just an ordinary man." As in the show, this line at once makes clear that it isn't so at all.

It is my guess that, in Alfred P. Doolittle, Holloway has found a showcase that suits him very well, and that Alfred P. is going to be a part of Holloway's mental dressing up from now on.

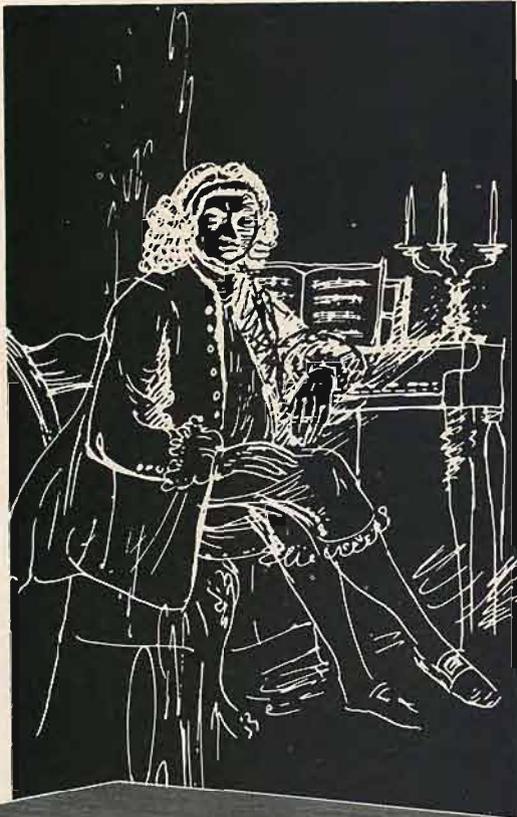
In his first LP record etched for Columbia—recently released, and titled *'Ere's 'Olloway*—he has chosen to sing and act just those songs and sketches which, he feels, Doolittle in his day (1910-12, the circa of *Pygmalion*) might have heard sung from his thrupenny seat in the music hall and then, perhaps, have re-enacted for his cronies at the pub. His new recorded personality is, then, an extension of Doolittle, a continuation of what Holloway likes to call "his healthy vulgarity," his boozing, and his enchantingly amoral love of a good time. The outrageous antics of this seasoned reprobate have a strength to them that makes even Sam Small's obstreperousness seem wan by contrast. There is also in the songs a touch of the delicately absurd: *The Little Shirt My Mother Made for Me*; *Eving's Dorg 'Ospital*, and *My Word! You Do Look Queer!*, a story-tune of a man who rises from his sick bed and is offered such gloomy sympathy from friends as nearly to frighten him to death.

Continued on page 115



FRIEDMAN-ABELSE

Robert Coote, Holloway, and Rex Harrison in *My Fair Lady*.



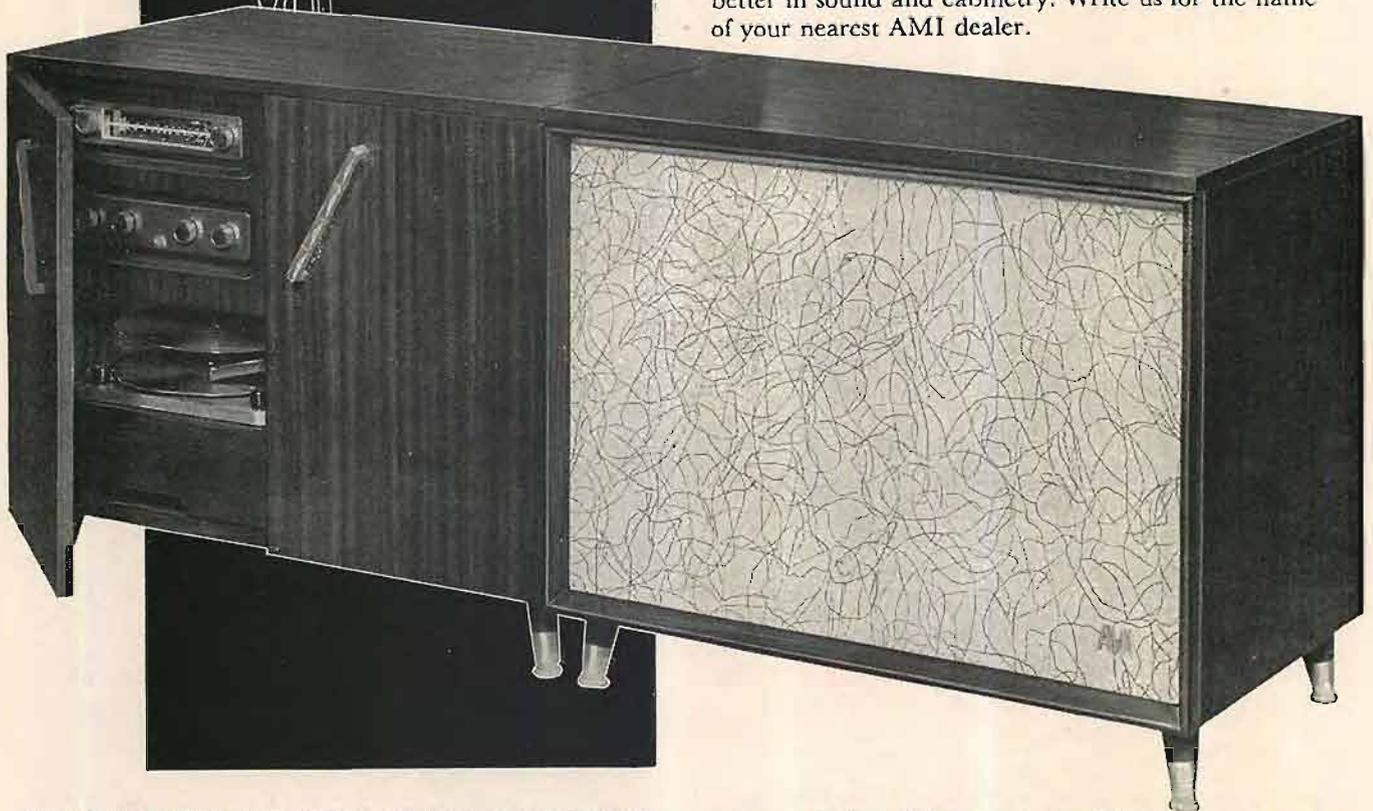
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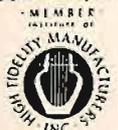
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music makers

AS ANY BIBLIOPHILE knows, a first edition orthographically blemished is many times more valuable than a second edition free from typographic error. Collectors whose heart is in the game have all the important identifying "points" memorized—"aply" for "apply" in the first issue of *Robinson Crusoe*, the inverted £ sign in *Martin Chuzzlewit*, "Chevalier D'Eon" for "Catalina de Granso" in *Saint Joan*—and they look for them in second-hand bookstalls with all the assiduity of a Périgord pig hunting down a truffle. So far as I know, this particular mania has not yet smitten collectors of LP records, though it is prevalent to some extent among the 78-rpm fraternity. But wait. The plastic microgroove disc will yet have its A. S. W. Rosenbach and its A. Edward Newton. For those with an eye to the future and a yearning to acquire tomorrow's rarity today, the following intelligence regarding the new Toscanini recording of *Aida* should be closely heeded.

There are in circulation today a certain number of copies embodying a mistake, an exceedingly minor one to be sure, but perfect as a "point" to establish first-editionhood. It occurs in the Judgment Scene of Act IV, when Ramfis charges Radamès with disloyalty to Egypt. The high priest makes three indictments. In the "first edition" the second indictment is never heard; instead the third is heard twice.

Not many copies of LM 6132 with this small blemish were manufactured. For that, future collectors of LP first editions can thank (or curse) James Hinton, Jr., of HIGH FIDELITY, who listened to an early *Aida* pressing with score in hand, noticed the discrepancy, and innocently phoned RCA's George R. Marek to ascertain the whys and wherefores. Marek instructed an engineer to check the original *Aida* broadcast tapes and was assured that in 1949 the second indictment was distinctly present. A hurried call went out to all RCA pressing plants to halt production until a new, corrected stamper for Side 6 was prepared. Manufacture of Toscanini's *Aida* was resumed a few days later. Ramfis no longer repeated

himself, and LM 6132 had gone into its second (presumably nondescript) edition.



There is an Arthur Winograd.

ARTHUR WINOGRAD has, during the past two years, conducted a variegated assortment of records for M-G-M—from Mozart to Schoenberg by way of Beethoven, Grieg, Tchaikovsky, and Ibert. Almost without exception, this eclectic conductor's recordings have been well received by the critics. I was remembering his history of success with this widely scattered repertoire as I listened recently to a new Winograd-directed recording of two early Haydn symphonies, and it occurred to me then that he was about as dark a horse as ever graced a record label. Was he young or old, imported or domestic? Did he, in fact, exist? Or was he just a *nom de disque* conceived by M-G-M's musical director, Edward Cole?

At a subsequent meeting in an Italian restaurant, I learned that there is indeed an Arthur Winograd and that he is a native New Yorker in his mid-thirties. I also learned why so little is known about his career as conductor. Except for a few concerts of twelve-tone music given at the Juilliard School of Music under his direction, Winograd's work on the podium has been entirely confined to the recording studio.

It happens that Edward Cole is devoted to *avant-garde* music and never misses an opportunity to hear it in concert. He showed up therefore as a matter of course at one of Winograd's Juilliard programs, was well impressed with what he heard, and went backstage afterward to introduce

himself to the conductor and propose a trial recording session. Winograd assumed that *Pierrot Lunaire* or another atonal piece would be chosen for his first excursion into the recording studio. Not at all. "I thought it more prudent," says Cole, "to try him out on two Mozart serenades—a revealing area of music, yet at the same time not too dangerous." The sessions went well, and Winograd has been kept busy by M-G-M ever since.

Like most conductors, Arthur Winograd entered the profession by a side door. He studied the cello, first at the New England Conservatory, later at Curtis Institute, and for nine years (1945-54) had occupied the cello desk of the Juilliard String Quarter. He had never formally studied conducting. The technique of beating time, he feels, can be grasped in an hour. As for the art of conducting, his knowledge has developed from experience and from watching his elders.

Winograd currently divides his time between the M-G-M studio in New York, where he conducts a pick-up group of fairly constant personnel, and the Musikhalle in Hamburg, where he conducts the so-called Philharmonia Orchestra of Hamburg. The Musikhalle, a nineteenth-century edifice, was the only large auditorium in the city still standing intact at the end of World War II. Its acoustic qualities are reputedly first-class, but not its soundproofing. The rattle of trolleys on the street outside can be heard within its walls all too clearly; in consequence, each M-G-M Hamburg session is scheduled to begin at midnight.

When I spoke with Winograd, he had just returned from Hamburg filled with excitement over his latest undertaking there, the first recording of Schubert's Easter cantata *Lazarus*—or rather Act I thereof (the work was left incomplete). His curiosity about this score had been aroused by a passage in Alfred Einstein's *Schubert: A Musical Portrait*. There he read that "from the point of view of the historical development of opera towards music-

Continued on page 57

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drama, Schubert's fragment far surpasses *Tannhäuser* and *Lobengrin*," that "there occur in this sacred opera sublime things which are not to be found even in Schubert's songs," and that the first act is "a perfect work of art" over which "there lies a shimmer of transfiguration—the outcome of an intense enthusiasm, a purity of soul, and an astonishing creative power." Despite this eminent recommendation, Winograd approached the score with some skepticism, having learned that neglected music is often neglected for good reason. But *Lazarus*, he says, turned out to be everything Einstein said it was. He considers it his most important recording to date.

FRESH WINDS are blowing in the artist and repertoire department of RCA Victor.

Item: Youth is being wooed with real diligence—after years of Victor dependence on old Red Seal faithfuls. Philippe Entremont, a young French pianist whose Philips tapings have already been published here by Epic, has been signed by RCA for solo and concerto recordings to be made in France and the U.S.A. So has Andrej Czajkowski, twenty-one-year-old Polish pianist who was heard by Artur Schnabel at the Queen Elisabeth International Musical Competition in Belgium last year and pronounced by him to be "one of the finest pianists of his generation." (On Schnabel's recommendation, Sol Hurok is bringing Czajkowski to this country for a concert tour next season; his name will be simplified to the less fearsome André Tchaikowsky.) Yet another recent Victor acquisition is John Browning, an American pianist whose career to date has been restricted to Europe.

Item: Interest in chamber music has revived at RCA in the shape of a new program called "Chamber Music for Everyone." The Festival Quartet of Aspen (Szymon Goldberg, violin; William Primrose, viola; Nikolai Graudan, cello; Victor Babin, piano) has already made three recordings for release in early fall. The Juilliard Quartet has been signed by RCA for a survey of chamber music from Haydn to the contemporaries on eight LPs. And negotiations are in progress with several of Victor's high-powered solo artists for sonata and trio recordings. This chamber music binge, say the people at Victor, is something of a shot in the dark. Whether "Chamber

Music for Everyone" will be continued and expanded after the initial effort depends on how faithfully "everyone" supports the product.

Item: The San Francisco Symphony, which began recording for Victor thirty-odd years ago (first under Alfred Hertz, then under Pierre Monteux), has been restored to the roster. Sessions were held in the San Francisco Opera House in February. Enrique Jordá, the orchestra's present conductor, was in charge. The repertoire: Prokofiev's *Classical* Symphony and Third Piano Concerto (Gary Graffman, soloist).

GERMAN THOROUGHNESS can seldom have been more effectively demonstrated than in a set of six Deutsche Grammophon LPs that recently came our way, the first in a recorded "survey of German musical production of the present" sponsored by the German National Committee of the International Music Council and issued under the rubric *Musica Nova*. The discs are packaged in a stout linen-covered box together with a handsomely printed, copiously detailed introductory booklet and miniature scores of the entire repertoire—all the necessary tools for a sober evaluation of mid-twentieth-century German music. A desire to explore the creative work of Messrs. Blacher, David, Distler, Egk, Hartmann, Hensenberg, and Jarnach can easily be satisfied through the 1956 edition of *Musica Nova*. What this set of records costs I do not know (ours was a gift from the West German government),



Arnold Gamson

but the tab is apparently too high for direct importation on anything like a large scale. Decca intends, however, to use *Musica Nova* tapes in its regular domestic issues, beginning this month with the *Französische Suite* of

Werner Egk and the Sixth Symphony of Karl Amadeus Hartmann.

NEW YORK'S MUSICAL LIFE has been notably enriched during the past four seasons by concert performances of some fascinating nonstandard operas put on by the American Opera Society. Through its auspices New Yorkers have first become acquainted with Rossini's *Otello*, Cherubini's *Medea*, Offenbach's *La Périchole*, and a number of other works off the beaten operatic track. The performances, moreover, have been good. *La Périchole*, for example, as given by the society last season, sounded far more elegant in style and memorable in substance than it has this year in the Metropolitan's overinflated production. And Poulenc's *Les Mamelles de Tirésias*, which brought the present season to a close, seemed even more adroitly handled here than in the Parisian performance recorded by Angel.

Credit for these successes is shared by two men in their late twenties: Allen Sven Oxenburg, director, who has managed to engage singers of the order of Eileen Farrell, Inge Borkh, Jennie Tourel, Denise Duval, Russell Oberlin, Martial Singher, and Cesare Siepi; and Arnold Gamson, the society's conductor, who has achieved consistently fine results in a variety of differing musical idioms. Actually, conducting is only part of Gamson's contribution. He prepares the orchestral scores (often from microfilms of a manuscript), copies out each instrumental and vocal part, coaches the singers in their roles, and supervises the staging. Because so much detailed labor goes into each production, Gamson will attempt only operas that he admires a great deal. His enthusiasms, fortunately, cover a wide area.

Despite its sold-out houses (the New York performances are oversubscribed in advance), the American Opera Society must depend on outside financial help. This season's deficit ran to \$35,000, made up in part by foundations, in part by individual patrons. Record royalties may in the future become a helpful source of new income. Cadence Records, a company whose reputation has been made in the pop field, hopes to invade the classical market with some recordings of the American Opera Society's productions. Agreements are being negotiated now. If all goes well, Cadence expects to be out with its first opera in the fall.

version. Yet, Boito's devil is far more cosmic and chilling than Gounod's sardonic *bon vivant*. Bernard Shaw, writing in 1889, put it neatly: "Gounod has set music to Faust and Boito has set Faust to music."

Mefistofele, like most operas, responds to the impact of strong personalities. In the early Twenties the Metropolitan casts featuring Chaliapin, Gigli, Frances Alda, and Florence Easton created events of stunning theatrical and musical impact. These now live only in memory. However, recorded proof of personal magic also exists in Toscanini's amazing record of the prologue

BRAHMS: *Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102; Tragic Overture, Op. 81*

David Oistrakh, violin; Pierre Fournier, cello; Philharmonia Orchestra, Alceo Galliera, cond.

ANGEL 35353. 12-in. \$4.98 (or \$3.48).

It is probably just to hail this as the most acceptable edition of the score, combining as it does two artists of faultless virtuosity with the Philharmonia under an able conductor who adds a spacious and convincing reading of the *Tragic Overture* as a sort of encore. The recording is up to

BRITTEN: *Young Person's Guide to the Orchestra*

Philharmonic Promenade Orchestra, with Sir Adrian Boult conducting and reciting the commentary. In the coupling: various members of the orchestra and of the Westminster recording staff, talking. WESTMINSTER XWN 18372. 12-in. \$3.98.

Here seems to me to be, by all odds, the best *Young Person's Guide* on microgroove, especially for people who want with the music (as I do) the lively and instructive

Continued on page 64

Aries



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“Angel’s triumphant triumvirate—Callas, Di Stefano and Gobbi.” *High Fidelity Magazine*

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Marvellously wrought performances of two music-shelf “musts” . . . “The Philharmonia plays like 100 angels for von Karajan.” *Boston Globe*
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No. 25, K.183 No. 40, K.550
Another great Mozart recording with the Philharmonia.
Angel 35407

Previously Released: Klemperer-Philharmonia: Mozart ‘Jupiter’ Symphony with Symphony in A major, K.201 (35209); Mozart Serenade in D major, K.239 coupled with Beethoven Grosse Fuge (35401) and Adagio and Fugue in C minor, K.546

GABRIEL FAURE: Three Suites

Dolly (orchestrated by Rabaud)
Pelléas et Mélisande • Masques et Bergamasques
Paris Opéra Orchestra *Conductor*: Georges Tzipine
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STRAUSS: Death and Transfiguration

TCHAIKOVSKY: Romeo and Juliet
Philharmonia Orchestra *Conductor*: Alceo Galliera
Angel 35410

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Neville Cardus, Manchester Guardian

Coming: Arrau record of Etudes, Op. 25; 3 Nouvelles Etudes.

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Fauré Elegie for ‘Cello and Orchestra
The first recording on Angel of a magnificent artist.
Philharmonia Orchestra *Conductor*: Walter Susskind
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“A virtuoso of the first rank,” *London Times*.

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Grave, Op. 41; Largo, Op. 12, No. 1
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Minuet in A (THE FAMOUS MINUET)

(most recent claim to fame: its use in the Alce Guinness film, “The Ladykillers”)

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CLASSICAL

ALBENIZ: *Suite Española*

Gonzalo Soriano, piano.
 BOSTON B 302. 12-in. \$4.98.

Gonzalo Soriano's quiet, spare approach to his countrymen's music continues to have its fascination. The deliberate tempos, the crystalline, slightly dry tone, and the tooled phrasing make his performances atmospheric not as swatches and blends of color but as sharply etched drawings. Sometimes the dryness becomes a little brittle, sometimes, as in *Cadiz*, the melody begins to sing, the rhythms take on grace, and the contrast is exciting. It is a style that grows more attractive with each hearing. The recorded sound is unblemished. R.E.

BACH: *Brandenburg Concertos (6)*

Boyd Neel Orchestra, Boyd Neel, cond.
 UNICORN UN LP 1040/41. Two 12-in.
 \$3.98 each.

Nos. 1, 2, and 4 are on 1040; Nos. 3, 5, and 6 on 1041. The latter is the more successful disc. In concertos like Nos. 3 and 6, which are for strings only, the conductor's fancy seems more effectively engaged. The sonorities in No. 3 were especially delicately calculated by Bach; and a conductor has only to follow the score faithfully here to come out well. In No. 5 Mr. Neel is helped by a first-class performance on the harpsichord, by George Malcolm. The playing in the other three concertos is rather stolid. Aside from a few obvious crescendos, the only attempts at nuance are some echo effects that are neither indicated nor, in one or two cases, logical. The recording, "mastered" by Peter Bartók, is fine. N.B.

BACH: *Concertos (6) for Clavier, after Vivaldi, S. 972-3, 975-6, 978, 980*

Sylvia Marlowe, harpsichord.
 CAPITOL P 8361. 12-in. \$3.98.

Bach arranged for solo clavier some sixteen concertos, mostly for violin, by Italian and German composers. Of these, six have been identified as works by Vivaldi — three from *L'Estro Armonico*, two from *La Stravaganza*, and one from Op. VII. (The D major Concerto, by the way, is not based on No. 7, in F, of Vivaldi's Op. III, as the notes have it, probably following an error in Schmieder; it is based on No. 9, in D.) As with all of Bach's transcriptions, a comparison of the original with the arrangement throws a fascinating light on Bach's mental processes and on performance practices of the period. But these works are not only of technical interest; they make attractive harpsichord pieces, and it is only occasionally in a slow movement that one misses bowed strings. Miss Marlowe plays, as usual, with intelligence and verve, and the recording is fine. N.B.

BACH: *Toccatas: in D minor, S. 913; in E minor, S. 914; in G, S. 916; in D, S. 912; in G minor, S. 915; in F sharp minor, S. 910; in C minor, S. 911*

Fantasias: in C minor, S. App. 86; in G minor, S. 920; in A minor, S. 922; in C minor, S. 906

Agi Jambor, piano.
 CAPITOL PER 8354. Two 12-in. \$7.96.

All seven of Bach's toccatas for clavier are presented here, and there is not one of them that does not richly reward careful listening. I found especially attractive the E minor, with its poetic Adagio; the altogether winning G major, whose first movement has a sunny gaiety that is Scarlattian in character; and the D major, with its dancelike Allegro and moving Adagio. As for the Fantasias, doubt has been cast on the authenticity of all of

them. The one in C minor (S. App. 86) has a kind of pathos that seems more characteristic of the young Philipp Emanuel or of Wilhelm Friedemann than their father; the one in G minor is not very interesting, consisting largely of passage work and arpeggios; and in the A minor some unusual ideas are spun out too long. The splendid Fantasia in C minor, S. 906 is played here without its fugue, which is thought to be incomplete. Miss Jambor's playing is technically unexceptionable. Everything is neat and brisk. Some of the slow sections are taken a little too quickly and lose part of their effect, but the rest are nicely done. The sound is exemplary. N.B.

BACH: *Trio Sonatas Nos. 1-4, S. 525-528*

John Eggington, organ.
 OISEAU-LYRE OL 50123. 12-in. \$4.98.

The playing of Mr. Eggington, whose work was previously unknown to me, cannot be fairly judged from this recording, since his instrument, the organ at the Cathedral of Meaux, seems quite unsuited to it. The manual stops have some quality and character, but the pedal emits vague rumbles, among which definite pitches can be discerned only occasionally. N.B.

BEETHOVEN: *Quartet No. 10, in E flat, Op. 74 ("Harp")*

Quartetto Italiano.
 ANGEL 35367. 12-in. \$4.98 (or \$3.48).

As they ripen, the Italian Quartet become more pliant to masculinity in music. This is their best Beethoven to date, bowed with a decision not apparent in two earlier efforts, and without sacrifice of the subtle suppleness that makes even their poorest records arresting. Anointed with a little sweat (for the second violin let's say a glow) their fastidiousness is more wholesome, and their *Harp* Quartet in this excellent sound — larger than reality at full

volume—aggregates as much merit as any other version. C.G.B.

BEETHOVEN: Quartets: No. 10, in E flat, Op. 74 ("Harp"); No. 11, in F minor, Op. 95; No. 16, in F, Op. 135; Grosse Fuge, in B flat, Op. 133

Koekert Quartet.
DECCA DL 9893/4. 12-in. \$3.98 each.

Billed as "Germany's leading chamber music ensemble," the Koekert Quartet reveals its nationality in musical terms by its solid bass line, its measured tempos, and its feeling for rhetoric—occasionally at the cost of a loss of cohesion in the phrasing. It is obvious that this is a first-class chamber music team, perhaps equally obvious that one's feeling about them will depend in part on whether one responds to their point of view.

This is good German Beethoven—solid, touched with the romantic more than the ethereal, and best when it can be emphatic. In such terms the performances are soundly conceived and rewarding. The recording is first class, even the *Great Fugue*, where the strain on the players to keep the lines reasonably distinct is no less a challenge to the engineers. R.C.M.

BEETHOVEN: Sonatas for Piano: No. 21, in C ("Waldstein"), Op. 53; No. 30, in E, Op. 109

Lili Kraus, piano.
LONDON DTL 93108. 12-in. \$4.98.

Direct and affectionate treatment of Op. 109, made startlingly clear by close and lifelike reproduction of the piano, but a *Waldstein* in distasteful dynamic exaggerations and hard phrasing, its Rondo actually ungainly in what one would guess was planned as a trial of strength, to prove that the female too has muscles. The engineers give irrefragable and brilliant verification to the contention. C.G.B.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67

New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. (With an analysis of the first movement spoken by Leonard Bernstein and illustrated by an orchestra under his direction.)
COLUMBIA CL 918. 12-in. \$3.98.

We all receive the appearance of a new Fifth Symphony with composure unless it transcends its forerunners tidily, which this one does not although it is a good specimen. The everlasting youth of the conductor insists on a performance of dramatic tensivity, vehemently accented, and very lively in the glint of its colors. It compares with the new Klemperer version, for instance, as a machine-rifle to a mortar, and music lovers are entitled to their choice of weapons. The Columbia sound is the good standard of that company, brighter than the Angel but with less substance and surge.

The overside contribution of Mr. Leonard Bernstein is one of the best of all the recorded talks on great music. One actually regrets its brevity and its confinement to one movement. Using the material in Beethoven's sketchbooks, the speaker vivifies the agonized way of Beetho-

ven's composing by leading an orchestra through the vicissitudes of the peremptory principal theme of the first movement as the composer variously conceived, rejected, and amended it before deciding in favor of the shapes we all know now. The spoken comments are discerning, intelligent and intelligible; and their impression on the listener is deepened by the very real awe with which the topical composer of our age, famous for his driving energy, colors his consideration of the universal composer of another age, unbelievably industrious in his application of a unique instinct for perfection. Sparing of platitudes and in its way devout, the discourse throws light on the nature of the immortality of the Symphony that has become the symbol of symphony, and which sometimes we think we have heard too much. C.G.B.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67
Zur Weihe des Hauses, Overture, Op. 124

Philharmonia Orchestra, Otto Klemperer, cond.
ANGEL 35329. 12-in. \$4.98 (or \$3.48).

Dr. Klemperer retraces the path of his memorable and ancient Fifth Symphony recently withdrawn from the Vox catalogue. There are no significant deviations from the broad, slow, powerful and solemn course of the old record, even to the inclusion of the repeat in the Finale, which this conductor is almost alone in respecting. Naturally the new sound shames the old, and indeed, in its strength and clarity, claims a high position among the multitude of recordings devoted to the symphony that will never have a definitive edition. Probably the only thing to be urged against the projection as a whole is a whiff of stolidity in the majesty, and it is interesting that the old Vox record exposed less of this, helped by its very defects of distortion and stridency, which in reducing the

merits of the disc interjected an unsolicited shrill excitement increasing the strike of the music. There is, however, more permanence in the healthy appeal of the new Angel than in the factitious challenge of the old Vox.

The noble *Consecration of the House* has a version here fit to dispute eminence with the Westminster of Dr. Scherchen. C.G.B.

BEETHOVEN: Trio for Piano, Clarinet and Violoncello, in B flat Op. 11 ("Gassenbauer"); Trio for Piano, Violin and Violoncello, No. 3, in C minor, Op. 1, No. 3

Paul Badura-Skoda, piano; Jean Fournier, violin; Antonio Janigro, cello.
WESTMINSTER 18030. 12-in. \$3.98.

Only one recording uses the clarinet in the Trio intended for it, Decca 9543, with a commanding performance by Messrs. Horszowski, Kell, and Miller. This is to be preferred to those versions like the present one that substitute a violin for the reed, although the violin versions are all commendable, including this refined one wherein the blitheness is amusingly reluctant to emerge. It is much more interesting than the timid and uncertain projection of the greater work, the surprising Third Trio of 1793, in which the players do not express conviction until the Finale. It is to be suspected that they knew their parts better in Op. 11, for in the earlier work the cuing is tentative and the pianist refuses to take decided command. The sound of this side is satisfactory but less cleanly etched than the Op. 11 side. Nevertheless the poorer side has the greater importance, being much better in sum than the only other version, an old one played with more authority, but in a registration too dry and lusterless for us now. C.G.B.

BIZET: Symphony in C
†Stravinsky: *Pulcinella, Suite*

Bamberg Symphony Orchestra, Fritz Lehmann, cond.
DECCA DL 9901. 12-in. \$3.98.

My reaction to the receipt of this disc was one of weariness and annoyance, since it contains the ninth version of Bizet's unimportant symphony to enter the record lists and the fifth version of Stravinsky's suite. The record itself very quickly made me change my mind, especially because of its wonderfully sensitive performance and recording of the Bizet, on which Lehmann and Decca confer a much more important sound than, in my experience, it previously seemed to have. The Stravinsky is acceptable if not particularly remarkable. A.F.

BLOCH: Poems of the Sea; Five Sketches in Sepia; Enfantines

Maro Ajemian, piano.
M-G-M E 3445. 12-in. \$3.98.

The best thing here is the *Five Sketches in Sepia*, a capricious, monochromatic affair full of fine, subtle shades within its single coloration. *Enfantines* is a children's suite in the tradition of Schumann's *Kinderszenen*. *Poems of the Sea* is probably Bloch's most celebrated piano piece, but

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for me its wavelike sonorities and its sea-chantey slow movement are rather more obvious than evocative. Performances are very fine and the recording is good if not startlingly so. A.F.

BOCCHERINI: *Concerto for Cello, in D, Op. 34*
Quintet for Guitar and Strings, in E minor, Op. 50, No. 3

August Wenzinger, cello; Concert Ensemble of the Schola Cantorum Basiliensis, Joseph Bopp, cond. (in the Concerto). Fritz Wörsching, guitar; Rodolfo Feliciani, Wolfgang Neiniger, violins, Marianne Majer, viola; Wenzinger, cello (in the Quintet).

ARCHIVE ARC 3057. 12-in. \$5.98.

The concerto is not the one that has been recorded several times, which is in B flat. The present one is attractive and melodious, if not particularly outstanding, and worth an occasional hearing. It is played with spirit and fine tone. This listener found the quintet more interesting. The unlikely combination of guitar and string quartet was very skillfully handled by Boccherini, who lavished on the work ingratiating materials and loving care in working them out. One or two of the modulations are Beethovenian in their unexpectedness. A charming composition competently played and nicely balanced in the recording. N.B.

BOITO: *Mefistofele*

Orietta Moscucci (s), Margherita; Amalia Pini (c), Martha; Giacinto Prandelli (t), Faust; Piero de Palma (r), Wagner; Boris Christoff (bs), Mefistofele. Chorus and Orchestra of Rome Opera House, Vittorio Gui, cond.

RCA VICTOR LM 6049. Two 12-in. \$7.96.

Despite the fact that some have found derivative moments in the score of *Mefistofele*, Boito's music served as an inspiration for the years that followed rather than as a repository of previous echoes, leaving its imprint on all the Italian operas of the late nineteenth century.

Nevertheless, though influenced and, in turn, influencing, Boito's music for *Mefistofele* sounds like none other. The language is original, making its effects through choral massings, pungent orchestration, and a soaring chromaticism.

In Italy *Mefistofele* has proved immensely popular for the past eighty years; here the opera has suffered neglect because of the great prestige of Gounod's charmer, *Faust*, whose adherents admit no other version. Yet, Boito's devil is far more cosmic and chilling than Gounod's sardonic *bon viveur*. Bernard Shaw, writing in 1889, put it neatly: "Gounod has set music to Faust and Boito has set Faust to music."

Mefistofele, like most operas, responds to the impact of strong personalities. In the early Twenties the Metropolitan casts featuring Chaliapin, Gigli, Frances Alda, and Florence Easton created events of stunning theatrical and musical impact. These now live only in memory. However, recorded proof of personal magic also exists in Toscanini's amazing record of the prologue to the opera. RCA Victor's new entry

(recorded by HMV) attains a far less exalted level. For one thing, it is quite incomplete. Conductor Gui has seen fit to omit the effective Grecian Scene (where Boito, like Goethe, evoked the shade of Helen of Troy) and to make numerous other cuts, including the appearance of the "gray friar" (Mefistofele) in the outskirts of Frankfurt. Despite the conductor's defense of this procedure in the notes that accompany the album, the inevitable impression is of a truncated version—a result of whim. Vittorio Gui is obviously no routinier, and the scenes he chooses to present uncut are notable for great sensitivity and refinement. (Margherita's prison aria and the subsequent duet, "*Lontano, lontano*," are examples of this care.) Also present, unfortunately, is an occasional preciousness that robs this music of the theatrical excitement present in good stage performances.

The Chaliapinesque Boris Christoff catapults his part with enormous energy, in tones coarse and wide open yet undoubtedly effective. He sings with a relish no one can miss, if with little subtlety. His most famous aria, "*Son lo spirito che nega*," shows him at his least successful. He is at his brawny best during the Witches' Sabbath. Giacinto Prandelli, the Faust, takes his bumps in this music, particularly in his strained voicing of "*Dai campi, dai prati*." He sounds well only when he sings very softly. For all that Urania's Gianni Poggi is no great favorite of mine, I think him far more consistent than Prandelli in this role. Orietta Moscucci, as the distraught Margherita, employs a haunting *pianissimo* in the prison scene. This is a fresh, young voice, perhaps not heavy enough for the score's dramatic moments, but exquisitely used against Prandelli's head tones in a cherishable singing of the idyllic prison duet. The chorus and orchestra of the Rome Opera are all one could wish. The role of the chorus in this work is of great importance, and it is a pleasure to report that both the prologue and the Sabbath come off splendidly and are wonderfully well reproduced. The conductor must also take his share of applause for these stunning moments.

Despite the set's assets and its very superior sound, I fear that one must still turn back to Urania's somewhat uneven performance for a *Mefistofele* presented as it is in the theater. The old Columbia-Entré set, despite the fabulous Nazzareno De Angelis, is too dated in sound to rate more than a nostalgic interest in bygone days. A first-rate complete *Mefistofele* on records is still in demand. M. DE S.

BRAHMS: *Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102; Tragic Overture, Op. 81*

David Oistrakh, violin; Pierre Fournier, cello; Philharmonia Orchestra, Alceo Galliera, cond.

ANGEL 35353. 12-in. \$4.98 (or \$3.48).

It is probably just to hail this as the most acceptable edition of the score, combining as it does two artists of faultless virtuosity with the Philharmonia under an able conductor who adds a spacious and convincing reading of the *Tragic Overture* as a sort of encore. The recording is up to the Angel standard, although I liked it



Dietrich Fischer-Dieskau

better when I boosted the top a trifle. Side 2 of the review copy was pressed slightly off-center. R.C.M.

BRAHMS: *Ein Deutsches Requiem, Op. 45*

†Mahler: *Kindertotenlieder*

Dietrich Fischer-Dieskau, baritone; Elisabeth Grümmer, soprano; Choir of St. Hedwig's Cathedral (Berlin); Berlin Philharmonic Orchestra, Rudolf Kempe, cond. RCA VICTOR LM 6050. Two 12-in. \$7.96.

Hearing this set after a pair of concert performances under Bruno Walter, I am impressed by its excellence. The tapes appear to have been made in an enormous hall, but the detail is respectably clean in even the largest masses of sound, and the balance is consistently good, particularly in the passages for soloists.

Fischer-Dieskau is a singer of the highest caliber, and his statement of "Lord, Make Me to Know . . ." could well make this the preferred edition of the score. It is a beautiful and moving performance, ably supported by fine choral work.

Kempe's tempos are slow, but the moving pulse of the music is always felt and the dramatic passages are given their full value. The orchestra plays extremely well, and the chorus is an expertly blended group of male and female voices, capably schooled in their roles.

The Mahler songs, here given in the male voice the composer preferred, are sung with taste and sensitivity, but without the intensity of feeling the music demands for its fullest effect. R.C.M.

BRITTEN: *Young Person's Guide to the Orchestra*

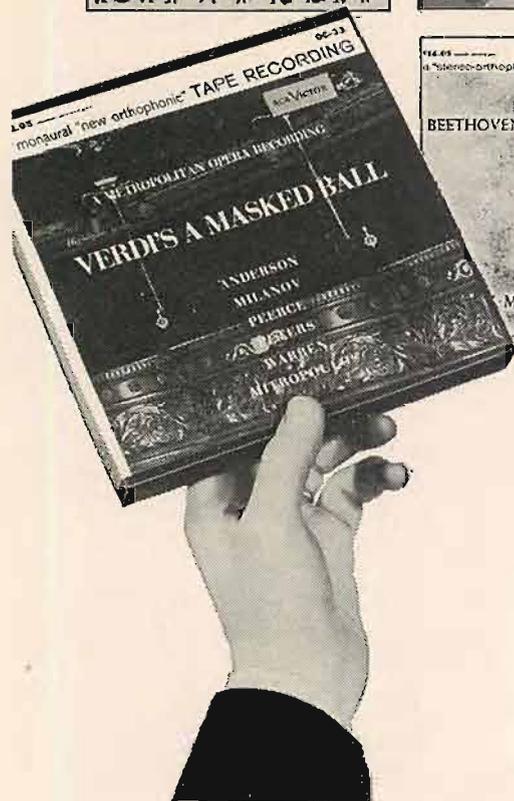
Philharmonic Promenade Orchestra, with Sir Adrian Boult conducting and reciting the commentary. In the coupling: various members of the orchestra and of the Westminster recording staff, talking. WESTMINSTER XWN 18372. 12-in. \$3.98.

Here seems to me to be, by all odds, the best *Young Person's Guide* on microgroove, especially for people who want with the music (as I do) the lively and instructive

Continued on page 64

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Salome: Dance of the Seven Veils* (R. Strauss) — Reiner, Chicago Symphony CCS-23, \$10.95.
*And Final Scene, with Inge Borkh.

Violin Concerto (Beethoven) — Heifetz, Charles Munch and the Boston Symphony Orchestra. FCS-24, \$16.95.

1812 Overture (Tchaikovsky) — Reiner, Chicago Symphony. ACS-26, \$6.95.

Mefisto Waltz (Liszt) — Reiner, Chicago Symphony Orchestra, ACS-25, \$6.95.

MONAURAL

Pines of Rome; Fountains of Rome (Respighi) — Toscanini, NBC Symphony. BC-51, \$8.95.

Symphony No. 9 (Beethoven) — Toscanini, the NBC Symphony and the Robert Shaw Chorale with soloists Farrell, Merriman, Peerce and Scott. EC-52, \$14.95.

Il Trovatore Highlights (Verdi) — Milanov, Bjoerling, Warren, Shaw Chorale, RCA Victor Orch., cond. by Cellini. DC-34, \$12.95.

Oklahoma!-Carousel Suites (Rodgers) — Morton Gould and His Orch. CC-37, \$10.95.

Samson & Delilah Highlights (Saint-Saëns) — Stevens, Peerce, Merrill, NBC Symphony cond. by Stokowski. DC-35, \$12.95.

Symphonies No. 39 and No. 40 (Mozart) — Reiner, Chicago Symphony Orch. CC-28, \$10.95.

Finlandia, Op. 26 No. 7 (Sibelius); Dance of the Hours (Ponchielli); Zampa Overture (Hérold); Roman Carnival Overture (Berlioz) — Toscanini, NBC Symphony. BC-38, \$8.95.

Sonata No. 23 in F Minor, Op. 57 "Appassionata" and Sonata No. 8 in C Minor "Pathétique" (Beethoven) — Artur Rubinstein. CC-39, \$10.95.

With Love From a Chorus — Robert Shaw Male Chorale, R. Shaw cond. CC-40, \$10.95.

Sylvia; Coppélia (Delibes) — Monteux, Boston Symphony Orch. CC-30, \$10.95.

Melachrino on Broadway — George Melachrino Orchestra. CP-52, \$10.95.

Under Analysis — Sauter-Finegan Orchestra plays great band hits. BP-49, \$8.95.

Play Melancholy Baby — Matt Dennis plays and sings. BP-54, \$8.95.

One Night in Venice — Armando and his Orchestra. BP-45, \$8.95.

Cole Porter and Me — Eddie Cano and his Sextet. BP-50, \$8.95.

Beauty and The Beat — Bob Scobey's Frisco Jazz Band with Clancy Hayes. AP-51, \$6.95.

Dust On The Moon — Pablo Beltran and his Orchestra. BP-53, \$8.95.

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script written by Eric Crozier for the original film version. (For those who don't want the commentary, I recommend the London recording by Van Beinum; the Sargent-Columbia is a little better played, but the sound is inferior.) Boulton enters into the spirit of the work and brings out beguilingly its modest but very real merits—cleverness, whimsy, spontaneity, sonic ingenuity, genuine melodic invention. Further, his bright but dignified speaking voice is very well suited to the script, making it good grown-up fun. The Westminster people have recorded the performance to perfection, for this sort of thing—every orchestral voice is vivid and intimate, precisely as Britten must have wanted it.

Unhappily, praise for this recording of the *Young Person's Guide* must be qualified by consideration of the upside. Westminster has dubbed this "Hi-fi in the Making," and it consists of an informal taping of a portion of the recording session. One hears Kurt List, the company's musical director, asking members of the orchestra to sound their instruments so that imbalances detected in the control room may be corrected. It is hard to imagine anything less interesting to listen to. Further, even if it were interesting, it would remain a sales-promotion gimmick ("See how we strive for our fit?") and something for which the customers ought not to have to pay. This kind of antic I think ought to be discouraged. J.M.C.

BRUCKNER: Symphony No. 5, in B flat
 †Wagner: *Götterdämmerung: Dawn and Siegfried's Rhine Journey; Siegfried's Funeral March*

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.
 LONDON LL 1527/8. Two 12-in. \$7.96.

From the standpoint of organizational unity, the Fifth is Anton Bruckner's most remarkable symphony. Not only is it more tightly constructed than many of his other works in this genre, but it employs a unique example of the use of cyclical form. Certain motto themes appear throughout the symphony, and the Finale, while introducing important material of its own, is concerned just as much with a further development—often highly contrapuntal—of themes from the first movement.

Always with Bruckner there is the problem of different editions of his symphonies. The composer would write in his own way, then would permit some well-meaning colleague to "edit" his work, which usually involved reorchestrating certain passages in Wagnerian fashion and making numerous cuts in the long score. In recent years, however, a move has been afoot to restore the symphonies to their original condition. This has often been difficult because Bruckner himself sometimes made his own revisions and produced more than one "original" edition. Knappertsbusch seems to prefer the shortened "edited" forms of the symphonies. According to the album notes, he uses the one prepared in 1894 by Joseph Schalk. Gerhard Pflüger, who recorded this same work for Urania a few years ago, employs a longer version—probably an original edition.

Whereas Pflüger adopts faster tempos in the first movement and in parts of the Finale, Knappertsbusch makes the Scherzo move along at an appropriately more rapid pace. The two conductors are about equal in the slow movement. Yet Pflüger's performance runs nearly thirteen minutes longer. Both men treat the music sympathetically, but it is Pflüger who appears to be the more cohesive and forceful in his approach. The reproduction in both sets is extremely faithful, the London being slightly the mellow.

The inclusion by Knappertsbusch of some Wagnerian excerpts in an album of Bruckner is highly appropriate, but there are some serious shortcomings in the conductor's handling of this music. The connecting tissue between the Dawn section and that devoted to the Siegfried-Brünnhilde duet is strangely cut; and although the Rhine Journey is given beautifully transparent orchestral sound, it is played in a stodgy three-beat tempo. Also, both this section and the Funeral March—the latter interpreted with intense power and conviction—are ended most abruptly and inconclusively, as if the tape ran out. Knappertsbusch has done far better by Wagner on other occasions. P.A.

DENNY: *Quartet No. 2*
 †Lees: *Quartet No. 1*

Juilliard String Quartet.
 EPIC LC 3325. 12-in \$3.98.

William Denny's second string quartet is one of the finest works of its kind so far produced by an American. It is extremely logical and ingenious in its structure, felicitous to the highest degree in its thematic ideas, and altogether masterly in its handling of the medium. Over and above its numerous definable excellences is the quality of inevitability which used to be called inspiration. The quartet by Benjamin Lees on the other side is more conventional in character, but has an especially attractive finale. Both works benefit immensely from the Juilliards' sympathetic performance and Epic's fine recording. Both composers here make their debuts on long-playing records, thanks to the sponsorship of the Fromm Music Foundation. A.F.



Demeissieux: faithful to the composer.

DONIZETTI: Don Pasquale

Brina Rizzoli (s), Norina; Petre Munteanu (t), Ernesto; Claudio Adorni (t), Notary; Giuseppe Valdengo (b), Doctor Malatesta; Renato Capecchi (b), Don Pasquale. Chorus and Orchestra of the Teatro San

Carlo, Naples; Francesco Molinari-Pradelli, cond.
 EPIC 45C 6016. Two 12-in. \$9.96.

The new Epic set, the first product of a working agreement between the company and the Teatro San Carlo, is the fourth full-length *Don Pasquale* on microgroove. It is also, although with reservations, the most satisfactorily engineered. As a performance, it maintains and occasionally transcends a respectable level over-all, but it is not, in the end, definably better than the competitive versions; and none of them is without at least one element that surpasses it. Nor do any of the later availables come close to the average of excellence defined by the Victor 78s of the early thirties, especially by the elegant phrasing of Tito Schipa.

While the comedy of character and situation is worked out in terms of four principals—and no one set offers superior casting in all these roles—in the last analysis, the interplay centers on Don Pasquale himself. In this part lie both the most admirable contribution of the Epic set and the most frustrating, just as the part itself is perhaps the most rewarding of all opportunities for the *buffo* bass and one of the easiest to fail to realize. If Don Pasquale is merely a stock *buffo*, going for laughs at the cost of anything else, the play comes short of the mark; yet if he has not come to seem ludicrously misguided, the effect of contrast is lost, along with any justification for the trick played on him by the others.

All of this Renato Capecchi certainly knows explicitly, but he does not project either the age or much of the humanly sympathetic combination of assurance, innocence, and extravagance of gesture needed to give the concept dimension. The trouble, essentially, is that his voice—in native quality a lyric baritone, not quite powerful enough for the first-class dramatic roles he began by singing—has, in the bassier tessitura of Pasquale, neither the weight nor the variety to bring his intentions home in purely vocal terms. All told, he is an interesting Pasquale for the devotee to listen to, but in primary terms a rather dull and inconsistent one—not, all told, so effective as Fernando Corena (not yet at his best then, but good, in the Urania) or Sesto Bruscantini (Cetra) or, for all that the voice is even less a bass, Melchiorre Luise (Westminster).

The soprano who sings Norina has what amounts to an opposite problem—to seem a girl of desirable charm and affection, and at the same time make herself believably shrewish as she lays the whiplash on her mock-marriage husband. Brina Rizzoli does not quite accomplish this for Epic, nor does her voice make for much absolute musical pleasure with its drill-like top and approximate way of tumbling through passage work that ought to be rippled off the lips or not heard at all. As Ernesto, Petre Munteanu sings with very satisfying musicianly style, but the voice itself is not intrinsically the lovely instrument it should be for the best realization, nor is it freely mobile enough to keep the inner ear from anticipating trouble (with some vindication) in the nimble pages. As Dr. Malatesta, Giuseppe Valdengo is up to the usual present level, but not above

it in any way—the voice good but the characterization surely no match for Afro Poli's style (Urania).

The San Carlo orchestra is satisfactory, as is the chorus—subject to strong doubts as to the rightness of the shape given the score by Francesco Molinari-Pradelli. The sound is clear, in the voices-close, orchestra-covered tradition, with some solipsisms of balance but none disqualifying. Full text (with a terribly patched-together translation) and elaborate notes. J.H.,JR.

FRANCK: *Trois Chorals*

†Vivaldi-Bach: *Concerto for Organ, No. 2, in A minor, S. 593*

Jeanne Demessieux, organ.
LONDON LL 1433. 12-in. \$3.98.

This release properly takes first place among the recorded versions of Franck's last and greatest compositions for the organ. Though Mlle. Demessieux plays with less brilliance and forward motion—among the most significant characteristics of Clarence Watters' performance for Classic—she still manages to achieve praiseworthy results. Despite the more relaxed tempo in the First Choral and the introduction of more rubato in the Second, she is able to present a clear outline of the variations in the former and to preserve the passacaglialike movement in the latter, at the same time building up to a logical and effective climax. Only in the Third do I miss the exuberance and forcefulness of Watters' interpretation. The big difference here is, however, the roundness and realism of the reproduction—far and away the best to be heard in any of the versions.

The Concerto in A minor, which completes this record, is Bach's transcription for organ solo of Vivaldi's Concerto Grosso for Strings, Op. 3, No. 8—part of the famous dozen known as *L'Estro Armonico*. In her registration Mlle. Demessieux pays homage to the original by providing strong contrasts between the solo and tutti passages. She also preserves the clean lines of Vivaldi's string writing through the extensive use of staccato, but at times this practice tends to impart a stiffness to the phrase lines. P.A.

GLUCK: *Orphée et Eurydice*

Suzanne Danco (s), Eurydice; Pierette Alarie (s), Love; Leopold Simoneau (t), Orpheus. Orchestre des Concerts Lamoureux and Roger Blanchard Vocal Ensemble, Hans Rosbaud, cond.
EPIC SC 6019. Two 12-in. \$7.96.

Epic, which has been responsible, during the last two years, for notable recordings of *Pelléas* and *Louise*, now goes back almost two hundred years and comes up with the oldest opera in the standard repertoire—Gluck's *Orphée et Eurydice*. *Orpheus* was first produced in Vienna during 1762, sung in Italian. The presence in the Viennese company of the *castrato* Gaetano Guadagni dictated the vocal range of the role of Orpheus. When Gluck took his opera to Paris in 1774, he was mindful that French audiences liked spectacular productions. Accordingly, he elaborated *Orpheus* with added ballets and choruses, availing himself of a new and excellent

translation by Pierre Louis de Moline. Finding no *castrato* permitted in Paris, and the cult of the female contralto voice nonexistent, he had no choice but to settle for the tenor Legros in the role of



Simoneau: a happy choice for Orpheus.

Orpheus. This meant that many adjustments were necessary to accommodate a different vocal range, and Gluck availed himself of the opportunity to rework his orchestration.

In this form *Orphée* was presented at the Opéra, until its revival in 1859, when the director of the Théâtre Lyrique favored a return to the dark, plangent quality of the contralto voice for the role of Orpheus. The celebrated Pauline Viardot-Garcia was then cast in the part, and Hector Berlioz was engaged to revise and edit the French score so as to accommodate it to the original vocal line.

What we generally hear today is largely a fusion of the 1762 and 1774 versions, based for the most part on the edition by Berlioz. Epic, in this album, has successfully attempted to restore *Orphée et Eurydice* in a full-length recording of its original French printed edition of 1776, which was the last form given it by the composer himself.

The result is a lofty artistic achievement. Leopold Simoneau's clear, sweet voice is heard in the role of Orpheus. Its high-in-the-head placement encompasses the trying *tessitura* with ease. This tenor has an instinctive feeling for the classic style and meets a considerable test with distinction. Many (myself included) actually prefer in this music the rich timbre of the contralto voice, so eloquent of inner desolation and loss, so capable of elegiac mood. Alice Raveau's memorable singing of Gluck's melodies will not be forgotten by anyone who heard her. But, if the version of the opera demands a tenor for Orpheus, no choice among available tenors of our day could be happier than that of Simoneau.

Suzanne Danco, though her voice lacks roundness and body, is a classic Eurydice and sings this kind of music uncommonly well. She is also enlisted for the air of the Blessed Shade, usually assigned to another singer. Pierette Alarie, after a rather tremulous start, sings well as L'Amour.

The Lamoureux Orchestra plays ably

with the rather astringent tone characteristic of French orchestras; and Hans Rosbaud, though lacking depth of feeling, conducts with smartly paced authority. The Overture, often considered inappropriate and conventional and not included in some scores, is offered as it was in 1774. The last scene has some banal additions of ballet and is by far the weakest part of an otherwise revolutionary and historic opera. The Roger Blanchard Vocal Ensemble performs with precision and firmness in a recording which, though bright and clear, could sound more mellow. Turning down the treble helps a bit.

The competing *Orpheus* recordings are not as yet numerous: Urania's unevenly recorded performance of the Italian version, starring Margarete Klose and Erna Berger; the Vox-Pathé excerpts featuring Alice Raveau (deleted, but perhaps still available in some shops); and London's abridged version with Kathleen Ferrier. However, Decca has announced for release in late April a recording of *Orpheus* sung (in German) by Dietrich Fischer-Dieskau, Maria Stader, and Rita Streich, under the direction of Ferenc Fricsay, and I have heard rumors of another made-in-Paris *Orpheus* that is in the works. For the present, the Epic set is the most modern in reproduced sound, of interest as a document of Gluck's final intentions regarding *Orpheus*, and artistically of very high standard. M. DE S.

HARRISON: *Mass*

†Killmayer: *Missa Brevis*

New York Concert Choir and Orchestra, Margaret Hillis, cond.
EPIC LC 3307. 12-in. \$3.98.

Lou Harrison's *Mass* is a phenomenon of a delightful kind: a piece of music in an altogether unique idiom, but an idiom which nevertheless has strong traditional ties, going back to the special type of plainsong that was sung by Indians in the old missions of California. In its first version, it followed mission practice in being accompanied by percussion instruments, but later Harrison "Europeanized" the score with "a contrapuntal accompaniment based on medieval methods, and with stone-structure acoustics as well as parish finances in mind." The version which has been recorded is therefore accompanied by an orchestra of strings, harp, and trumpets. The result is an absolutely enchanting work, simple and primitive in feeling, but not picturesquely so. All the lines are long, supple in rhythm, subtle in modal flavor; and the tawny color of the orchestration rounds out the dignity and fine spiritual resonance of the concept.

The *Missa Brevis* of the young German composer Wilhelm Killmayer is for chorus *a capella*. It makes fine use of vocal color and is often interesting by virtue of its exciting rhythmic texture, reminiscent of the sensational choral effects of Killmayer's teacher, Carl Orff.

Performances seem highly authoritative and recordings are excellent. This disc is sponsored by the Fromm Music Foundation as part of its Twentieth Century Composers Series. A.F.

Continued on page 68

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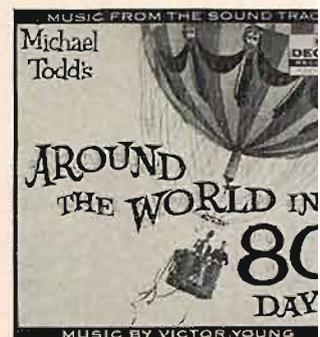
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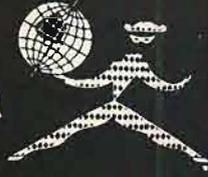
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Continued from page 65

KILLMAYER: *Missa Brevis* — See Harrison: *Mass*.

KIRCHNER: *Trio; Sonata Concertante*

Nathan Rubin, violin; George Neikrug, cello (in the Trio); Eudice Shapiro, violin (in the Sonata); Leon Kirchner, piano. EPIC LC 3306. 12-in. \$3.98.

The impact of this music is little short of overwhelming. Its relentless drive, especially in the trio, does not, however, conceal its lyrical high purpose, the grand logic of its design, or the sensitivity to subtle effects of color which is characteristic of Kirchner. The *Sonata Concertante* is more open in its texture and more brilliant in its handling of the instruments, but the same epic qualities suffuse it. Nothing so far released by the Fromm Foundation so clearly exemplifies what Paul Fromm had in mind when he wrote of the "fulfillment" that comes when one "listens with complete immersion . . . each time hearing more of what the composer intended to communicate in his work." A composer like Kirchner is not an entertainer whose values are dissipated with a single hearing. Performers and sound engineers alike have seen to it that these recordings do him justice. A.F.

LEES: *Quartet No. 1* — See Denny: *Quartet No. 2*.

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

Andor Foldes, piano; Berlin Philharmonic Orchestra, Leopold Ludwig, cond. DECCA DL 9888. 12-in. \$3.98.

Andor Foldes gives his customarily literal, architecturally solid, technically exact performances in these concertos. There is no driving excitement, only the steady haul, with not a note out of place. Yet this very literalness has a way of sounding fresh, probably because the Liszt concertos often are susceptible to much emotional abuse: many ornamental passages, phrased precisely and not raced through, actually make better musical sense in an objective interpretation. Mr. Foldes' solid tone becomes almost meltingly lovely in some of the cadenzas, and this rarity makes it doubly effective. Oddly enough, he plays the less flamboyant A major Concerto with more *brio*. The Berlin Philharmonic provides some of the best accompaniments I know of in these works; the balance between soloist and ensemble is just about perfect; and the sound is remarkably spacious. R.E.

MAHLER: *Kindertotenlieder* — See Brahms: *Ein Deutsches Requiem, Op. 45*.

MAHLER: *Symphony No. 4, in G*

Teresa Stich-Randall, soprano; Hague Philharmonic Orchestra, Willem van Otterloo, cond. EPIC LC 3304. 12-in. \$3.98.

The interest of Dutch audiences in Mahler, which goes back to the composer's life-

time, continues to provide us with high quality recordings of his music. The only rival of this version is Bruno Walter's (Columbia), but that is now more than ten years old and unable to compete sonically with more recent productions. Otterloo has a remarkable grasp of the score and an orchestra that is completely at ease in the style. These assets, plus the good engineering, make for a splendid recording that holds its own, point for point, against the Walter until the final movement, when the old master scores. Stich-Randall doesn't make the most of her part, though she performs adequately.

All in all, this is probably the Mahler Fourth most persons will prefer. R.C.M.

MENDELSSOHN: *Songs Without Words*

Ania Dorfmann, piano. RCA VICTOR LM 6128. Three 12-in. \$11.94.

The forty-eight short piano pieces here presented in order are among the most frequently recorded works for the instrument, and it is strange that it has been so long before an artist of Miss Dorfmann's rank provided us with a complete edition. All previous recordings might as well be proclaimed obsolete; and the annoyance of going from one collection to another, from 33 to 78, and so on, in order to hear the series in sequence is no more.

Naturally among the older editions there are individual performances of one or more of these pieces that rival Miss Dorfmann's. The differences, however, lie within the realm of preference rather than musicianship. She understands this music thoroughly and plays it sensitively and well, not forgetting that songs must sing



Ania Dorfmann knows "songs must sing."

nor overlooking the expressive possibilities Mendelssohn provides. The recording is an excellent likeness of her playing. R.C.M.

MONTEVERDI: *Vocal Music*

New York Pro Musica Antiqua, Noah Greenberg, dir. COLUMBIA ML 5159. 12-in. \$3.98.

A splendid selection of Monteverdi madrigals for one to six voices marks the first appearance of the Pro Musica Antiqua of New York on the Columbia label. Eight individual works plus the cycle *Lagrime d'Amante al Sepolcro dell'Amata* are offered. Characteristic of most of these pieces is their emotional quality, that intensity of

feeling which Claudio Monteverdi was able to express in music — and in terms that still appeal directly to us. This is felt immediately in the first work, the duet *Zefira torna*. Here the standard murmuring breezes and the standard pastoral lovers of innumerable madrigal texts suddenly come to life. To be sure, Monteverdi indulges in old tricks of tone painting on a line like "At times I weep, at times I sing." But the warm human feeling is there. It is there, too, in the great *Lamento della Ninfa*, in which the nymph bemoans the loss of her loved one while male voices comment softly on her sorrow, and all the while an *ostinato* accompaniment relentlessly underscores the hopelessness of the situation. Mr. Greenberg's fine group performs with its customary zest and vitality. An uncanny touch is provided by a few off-pitch moments in the *Lagrime*. N.B.

MOZART: *Concerto for Piano and Orchestra, No. 23, in A, K. 488*
†Schumann: *Concerto for Piano and Orchestra, in A minor, Op. 54*

Monique Haas, piano; Berlin Philharmonic Orchestra, Ferdinand Leitner (in the Mozart) and Eugen Jochum, conds. DECCA DL 9868. 12-in. \$3.98.

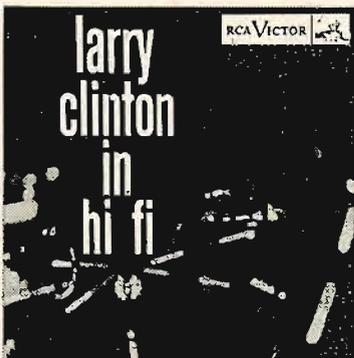
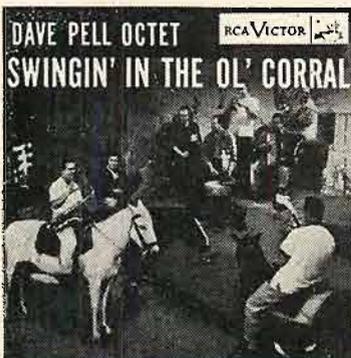
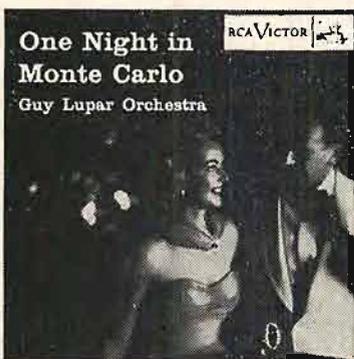
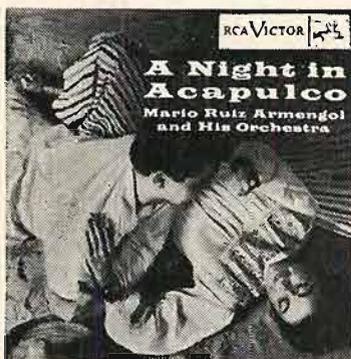
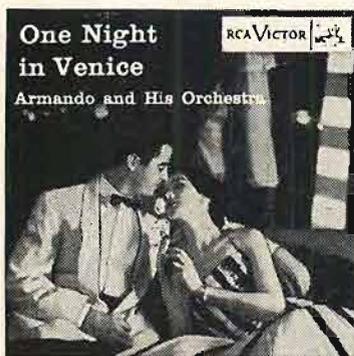
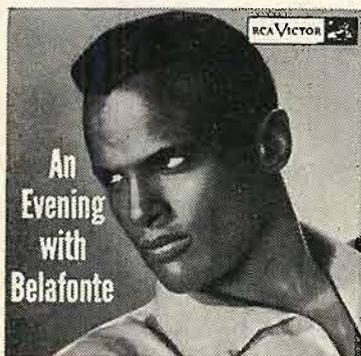
An energetic, very male performance of the Schumann, hearty in a persuasive exuberance that insists on the light but healthy essence of this concerto that sounds like no other. Treated without deference, the music responds with the crackle of life, without the cough of portent. The Mozart, in the incomparable way of Mozart concertos paralleling a hundred other concertos while sounding fresh, is allowed more substance than style in a statement wherein the obvious chances for pianistic exploitation are significantly slighted. Plain but positive pianism, and orchestral playing of suave agility under a temperate, not displeasing, direction. A corresponding moderation marks the sound procured for the orchestra, outstanding in tone and balance, but not insistent on impact. There is no evidence of any effort to transcend realism in favor of phonographic zing, while the integrity of the realism is neatly conveyed by the rich, vibrant piano in the Schumann and the nervous modesty of the narrower range in the Mozart. An excellent record likely to have a long appeal of non-Corinthian order. C.G.B.

MOZART: *Missa Brevis in D, K. 194; Mass in C, K. 257 ("Credo")*

Soloists; Mozarteums Kammerchor, Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond. EPIC LC 3323. 12-in. \$3.98.

The D major Mass was written two months later than the better known one in F, K. 192. It is a lighthearted little work, pleasant but of no great importance. The Mass in C, written two years later, is another story. Mozart was all of twenty then, that is to say as mature musically as many other composers are at forty. The ideas that poured out were now distinguished, not merely workable; their treatment in-

Continued on page 70



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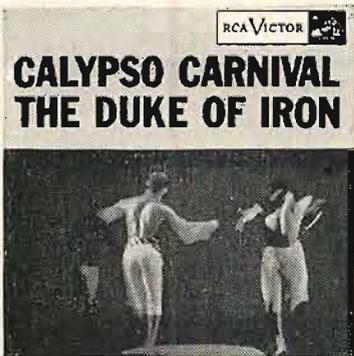
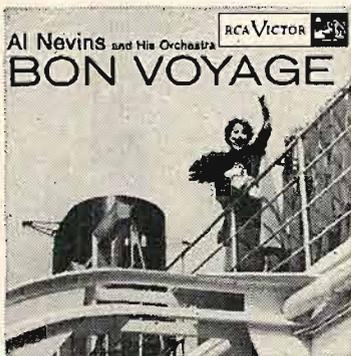
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spired, not merely thoroughly digested routine. The Gloria, Benedictus, and Agnus of this Mass are especially fine; the work as a whole belongs among Mozart's best church music.

Since this is the only recording of it, we ought, I suppose, to be grateful to Epic for making it available, even though there is nothing in the performance that calls for special praise. The soloists are mediocre, the conducting rather four-square, the players not always precisely together, the sound not very resonant. But the work triumphs over all this. N.B.

MUSSORGSKY: *Sorochintsy Fair*

Vilma Bukoverz (s), Parassia; Bogdana Stritar (ms), Khivrya; Miro Brajnik (t), Gritzko; Slavko Shtrukel (r), Alfanas Ivanovich; Larko Koroshetz (bs), Cherevik; Friderik Lupsha (bs), Kum; Andrey Andreev (bs), The Gypsy; Samo Smerkol (bs), Satana. Chorus and Orchestra of the Slovenian National Opera, Ljubljana (Yugoslavia), Samo Hubad, cond.
EPIC 45C 6017. Two 12-in. \$9.96.

Whatever social-anthropological view (if any) one may take of the Slavic flair for collectivist effort in general, it seems impossible to avoid being somewhat awed by the army-ant zeal of Russian composers for giving a helping hand to the work of late lamented colleagues. *The Fair at Sorochintsy*, for instance, exists in a complete tangle of versions and re-versions and variant versions, simple and compounded, none of which can in any complete sense be said to represent an opera that is both complete and completely by Mussorgsky at all. If the Lamm score, represented in the Epic set, has singular claims to attention as a serious attempt to set the materials in order as Mussorgsky (at least at one time) intended them to be, there is no pretending either that the totality is his or that it makes much sense as a theater piece.

The Fair at Sorochintsy was planned as a comic opera based on an episode in Gogol's *Evenings on a Farm Near Dekanka*. But the undertaking progressed by fits and starts, and Mussorgsky finally left his opera a mass of fragments in various stages of completion, with odd discontinuities and many logical solipsisms, mostly unorchestrated, some musical jottings without text, some scenes barely indicated.

But this was more than enough to draw the attention of various composers — among them Rimsky-Korsakov, who suggested that Liadov take the remains in hand; the results were some isolated scenes in independent orchestral score. Then the "completed" portions were worked over by Rimsky-Korsakov and W. Karatygin and the work given as a hybrid opera-comedy with the text filled out by Golentshev-Kutsov. After other attacks on the problem, César Cui composed the scenes left blank by Mussorgsky and orchestrated the whole score — the premiere was in October 1917 (not an ideal date to attract maximum attention). Then, making use of various previous emendations, Nicolai Tcherepnin made another complete version, with the addition of materials from various other Mussorgsky sources; it is this score that has been staged in various European houses and at the Metropolitan (in 1930). Finally —

perhaps — in 1925, the Soviet State Publications Bureau commissioned a group of musicologists, headed by Paul Lamm, to work through all of the Mussorgsky materials and prepare a complete *ur-text* edition of his works. In 1930 there appeared a piano-score reconstruction of what editorial research determined as the completed parts of the *Fair*, in the order Mussorgsky intended. And in 1933 there was issued, in the Lamm edition, an orchestral score designed to make the work available "as a self-contained, fully-composed stage work," with the missing sections supplied by Vissarion Shebalin and the whole orchestrated by him. The main function of the Lamm edition would seem to be that of providing a somehow producible version that had the necessary orchestrations and additions by a composer of Soviet persuasion.

In this light, the Lamm edition has at least as good a claim to validity as any other, and is certainly no irresponsible turning-to-account of the music left by Mussorgsky. The score as a whole is full of quite delightful passages, with a flavor somewhere between that of the *genre* pages of *Boris*, or more particularly *Khovanshchina*, and the more lyrical of Mussorgsky's peasant-derived songs. Leave it for Ukrainians to say how authentically the flavor is projected; the music as music has more than enough inducement for those who admire, say, the Inn Scene in *Boris*, who respond to Mussorgsky in an *arioso* mood, and who feel at least curiosity as to the sparer textures of a Mussorgskian reshaping of *The Night on the Bare Mountain* as a dream interlude.

As for the story, its telling makes no more than minimal sense. At least, I certainly have only a vague, troubled idea of what goes on. There is a girl (soprano) and a boy (tenor) — so far so good. There is a mezzo-soprano, who is the girl's step-mother; she entertains a drunken comic tenor in a house that belongs to another drunken bass, who is a crony of her husband, the drunkenest bass of all; this sounds as if it were a very funny scene. There is also a bass gypsy, who seems — most exceptionally in this alcoholic opera — to hold his head pretty well; he wants to buy oxen, and he is prime mover in an elaborate practical joke in which he impersonates the Devil (and, by doing so in a swine-faced mask, proves that the folklore is authentically Slavic; Western devils *never* appear as pigs — not that it matters much). And so on, until, at length, it ends.

The Epic performance involves the company of the opera house in the smallest Yugoslavian city of Ljubljana — and again to very good effect. Without anyone that is likely to be snapped up for international celebrity, the voices are on the whole notably good — and this with no patronizing; the average compares very favorably with that of the Belgrade company as it is heard on records. Both the soprano, Vilma Bukoverz, and the tenor, Miro Brajnik, are above average; the mezzo, Bogdana Stritar, is wearily effective as a character woman; and the other men, especially the basses Larko Koroshetz (the father, Cherevik) and Friderik Lupsha (his crony), manage very well, with the ensemble well integrated by Samo Hubad. The sound is evenly

balanced, not overclose, and clean. No text, but a synopsis. J.H.Jr.

PUCCINI: *Madama Butterfly* (excerpts)

Licia Albanese (s), Cio-Cio-San; Anna Maria Rota (ms), Suzuki; Jan Peerce (t), Pinkerton; Fernando Delle Fornaci (r), Goro; Renato Capecchi (b), Sharpless. Chorus and Orchestra of the Rome Opera, Vincenzo Bellezza, cond.
RCA VICTOR LM 2054. 12-in. \$3.98.

There is more "Butterfly" here than you would expect to find on a single "highlights" disc; and while the stringing of emotional climax after emotional climax imposes its distinct hardships on the composer, the executants, and the listener, the strength of this presentation, owing to Albanese's remarkable portrayal, outweighs the weakness. There are times here when the soprano's equipment is not quite equal to Puccini's demands, but somehow occasional mechanical defects detract little from a characterization that is wonderfully well studied, believable, and compelling at all times. Tebaldi (London) and de los Angeles (Victor) sing the role more beautifully. Neither realizes the tremendous human content, the honest emotional appeal of Albanese's interpretation. Clara Petrella (Cetra) approaches it. Callas (Angel) does not even try for it.

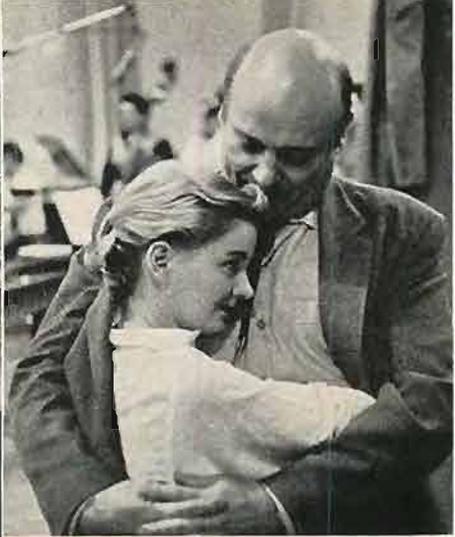
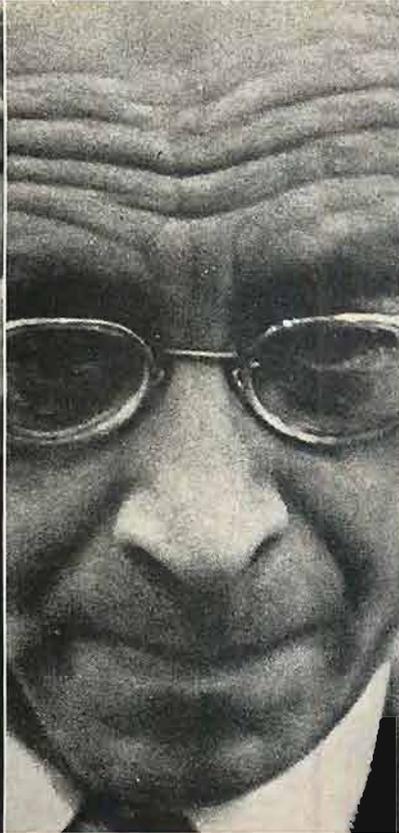
Jan Peerce is an ardent, at times almost violent Pinkerton. Generally, he seems to be trying for maximum vocal effect, with little or no regard for text. While he manages the musical demands efficiently enough, he lacks the tonal beauty of Di Stefano (Victor), Campora (London), and Tagliavini (Cetra) and out-classes only Nicolai Gedda (Angel). Renato Capecchi's Sharpless, on the other hand, is surpassed by Giuseppe Taddei (Cetra) alone. Anna Maria Rota brings enough tonal warmth and sense of dramatic situation to stir one's interest in hearing her in bigger roles than Suzuki. Vincenzo Bellezza's direction honors theatrical convention, but for recording purposes it is sometimes on the sluggish side. Libretto insert covers the excerpts and George R. Marek has added an interesting appreciation on the jacket. Good, forward recorded sound. J. C. McK.

PURCELL: *Ode for St. Cecilia's Day* (1692)

Soloists; Ambrosian Singers; Kalmar Chamber Orchestra of London, Michael Tippett, cond.
VANGUARD BG 559. 12-in. \$4.98.

This is the fourth and last of Purcell's odes to the patron saint of music, and a magnificent work it is. The choral passages in the choruses have the spacious grandeur that is found later in Handel, and the polyphonic sections are often ravishingly beautiful. Less impressive are the solo movements, but even here there is usually something of interest, as in the bass solo "Wondrous Machine," where the listener is carried along unflinchingly from the first note to the last, or in the chromatic tone painting of the alto air "'Tis Nature's Voice." This air, sung by

Continued on page 72



No. 27 REVISITED

In February 1936 a young, modest-looking and virtually unknown pianist named Rudolf Serkin stepped out on the stage of Carnegie Hall for the first time to play a piano concerto by Mozart. Moments later it was clear to everyone there that Mozart had never been in better hands. The conductor on this occasion was Arturo Toscanini, a notorious perfectionist. Flinging aside his baton, the maestro himself led the ensuing ovation from the podium. Serkin's Mozart (like his Beethoven, and his Schubert and his everything else) is in a class by itself. He conceives of the concerti as grand-scale works and plays them with drama, but without theatrics, letting the music speak for itself. Among the new Serkin recordings are four of the Mozart concerti, including No. 27, which caused all the excitement 21 years ago. Mozart, we are glad to report, is still in the best of hands.

MOZART: Piano Concerti Nos. 21 in C Major (K. 467) and 27 in B-Flat Major (K. 595) with Alexander Schneider conducting the Columbia Sym. Orch. ML 5013 \$3.98

MOZART: Piano Concerti Nos. 25 in C Major (K. 503) and 17 in G Major (K. 453) with the Cleveland Orch., George Szell, Cond. ML 5169 \$3.98

SERKIN SPECTACULAR

A part of Rudolf Serkin's approach to the piano is to build up within himself a reserve fund of more technique, more speed, more volume, more everything than he can possibly use—and then simply let the music play him. Since the advent of the Lp record a good part of the finest and most difficult piano music ever written has played Serkin (it would take more than a full day to listen to all his performances available on Columbia). These are some brand-new examples by one of the truly spectacular talents of our day.

BEETHOVEN: "Moonlight," "Pathétique" and "Appassionata" Sonatas. ML 5164 \$3.98

SCHUBERT: Moments Musicaux and Sonata in C Major "Unfinished." ML 5153 \$3.98

SCHUMANN: Piano Concerto in A Minor.

STRAUSS: Burlesque in D Minor for Piano and Orchestra, with the Philadelphia Orchestra, Eugene Ormandy, Cond. ML 5168 (\$2.98 April only)

SOUNDS OF NEW ORLEANS

The French called it Nouvelle Or-le-ans and bequeathed it the minuet. The Negro called it New Or-leens and gave it jazz and the blues. The Creole called it New Or-liens and made it pulse with the voodoo dance. There have been as many distinct musical cultures in New Orleans as there are ways to pronounce the name of Louisiana's "Crescent City." Oddly enough, the job of synthesizing the three strains has fallen to a Yankee from Springfield, Massachusetts. To paint this musical portrait Paul Weston has augmented the usual strings and woodwinds with tambourines, triangles, a small jazz band, honky-tonk piano, tom-toms and even a calliope. Drawing on folk tunes and original themes, he has constructed a tone poem which vividly depicts this city of romance, history and charm.

CRESCENT CITY: Paul Weston and his Music From Hollywood. CL 977 \$3.98

THE TWO MOST HAPPY FELLAS

"The Most Happy Fella" marks an important milestone for Broadway in that plot and lyrics in this musical treatment of "They Knew What They Wanted" are integrated to the point where they are inseparable. Frank Loesser has filled it so full of song (it contains more than thirty musical numbers) that it approaches the realm of opera. An almost endless flow of music propels the narrative forward, pausing only when spoken word becomes a necessity. When it came time to record "The Most Happy Fella" we knew that two versions were needed—one containing the entire performance, one the more customary group of excerpts. Listening to either is a most happy experience.

THE MOST HAPPY FELLA: Original Broadway Cast, complete performance. O3L-240 \$17.98

THE MOST HAPPY FELLA: Original Broadway Cast, highlights. OL 5118 (Specially priced for a limited time only.)

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THE SOUND OF GENIUS IS ON



RECORDS

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COLUMBIA RECORDS SOUND BEST IN A COLUMBIA PHONOGRAPH

Purcell himself in the first performance, is done here by Alfred Deller. The various performing groups are nicely balanced, and the performance has a lightness and grace that suit this music very well. The only touch that seems out of place is the curious little phrases with which a cello connects the movements. N.B.

ROSSINI: *Sonatas for Strings: No. 1, in G; No. 2, in A; No. 3, in C; No. 4, in B flat*

Solisti di Zagreb, Antonio Janigro, cond.
VANGUARD VRS 488. 12-in. \$4.98.

Apart from the delightfully witty (yet so gracelessly neglected) little pieces for piano to be found among what he called his "sins of old age," Gioacchino Rossini is not usually thought of as a composer of other than opera; and, comparatively, he wrote no great quantity of music for purely instrumental resources. The pieces issued here by Vanguard, composed at a time when Rossini was studying Haydn and Mozart, are remarkable in being so un-Viennese, and in many passages so specifically Rossinian. They are in essence Italian *concerti* rather than exercises in anything like strict sonata form. In fact, the melodies, and the uses made of them, relate more nearly to Rossini's own developed style of vocal writing than to any influential models, with the double-bass part shaped and set off much as the *buffo* parts in the great ensembles he was to write a few years later in *Il Barbiere di Siviglia*, *L'Italiana in Algeri*, *La Cenerentola*, and so on.

As for the present manner of performance, with a larger ensemble than the original scoring for four voices indicates, objections cannot be very forceful. These are in form (if not wholly in spirit) eighteenth-century pieces, and although there can be disagreement as to precisely when a passage ought to be played *ripieno* and when *concertante*, the augmentation itself is quite in keeping stylistically. And the playing by the Solisti di Zagreb is so beautifully co-ordinated, their whole conception so musicianly in agreement, that it is something of a mild shock to turn and recall that this is actually being *conducted* rather than simply happening spontaneously, with balances preserved because everyone involved knows what they ought to be.

This is not the greatest music ever composed, but it has such charm that . . . who cares? The recording is intimate without oppression, clear without too-easy divorce-ment of voices. J. H., JR.

SCHUBERT: *Symphony No. 5, in B flat, D. 485*

Rosamunde: Overture, Ballet II, Entr'acte III

Columbia Symphony Orchestra, Bruno Walter, cond.
COLUMBIA ML 5156. 12-in. \$3.98.

Many of us learned to know the B flat Symphony in a Beecham recording that now seems a little overdeliberate in pace but still sings with exceptional persuasiveness. The new Walter edition has better tempos; but in the opening theme there is too great a suggestion of a close at the end of each phrase, making for a diminish-



Leitner underscores Strauss's wit.

ment of lyric continuity. For all that, there isn't a better edition in the catalogue, and Walter's warm and sympathetic approach yields the happiest results in the long run.

The overture and two numbers from *Rosamunde* given here are the most frequently performed portions of the score and, especially as Walter plays them, probably more enjoyable for most persons than a complete version containing some rather dull music. R.C.M.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54*—See Mozart: *Concerto for Piano and Orchestra, No. 23, in A, K. 488*.

STRAUSS, RICHARD: *Le Bourgeois gentilhomme, Suite*

Berlin Philharmonic Orchestra, Ferdinand Leitner, cond.
DECCA DL 9903. 12-in. \$3.98.

This is one of Strauss's less typical works and certainly one of his most delightful. The Berlin orchestra plays with accustomed excellence, Leitner is able to make the most of the lightness, wit, and lyric appeal of the score, and the recording does them justice. Reiner's recent version is equally good, but it is part of a two-record set and lacks two movements. Those who want *Le Bourgeois gentilhomme* complete and *tout seul* will not go wrong with this new one from Decca. R.C.M.

STRAVINSKY: *Pulcinella, Suite*—See Bizet: *Symphony in C*.

SURINACH: *Sinfonietta flamenca*

†Turina: *Sinfonia sevillana*
Philharmonia Orchestra of Hamburg, Arthur Winograd, cond.
M-G-M E 3435. 12-in. \$3.98.

This music is off the well-worn track of standard repertory, and both the company, the artists, and the engineers are to be cited for their adventurous spirit in bringing it to us in such a fine edition. Surinach's *Sinfonietta flamenca* has never been recorded before. A skilled blending of the

quite different influences of Spain and Stravinsky, it is one of the most interesting and enjoyable of the new works I have heard recently. It has freshness and a crisp, sure touch that I like, together with a great deal of simple, old-fashioned thematic interest. Moreover, I liked it better every time I played it, and I think others will too.

Turina's "symphony" is not quite so appealing in the long run as Surinach's, a fact I ascribe mainly to a simple lack of very significant content. It has its moments of brightness and color, however, and they are effectively projected here. While this work is available in a London TW edition, the coupling here, and Winograd's persuasive way with the score, will probably make this the preferred recording for admirers of the Spanish idiom.

The recording is a good example of how to balance an orchestra with a hall, since it has a lot of richness without loss of detail or the introduction of undesirable resonances. I suspect the use of a new and expertly designed studio-concert room such as the German radio networks have been building in recent years. R.C.M.

TCHAIKOVSKY: *Romeo and Juliet; Francesca da Rimini, Op. 32*

Boston Symphony Orchestra, Charles Munch, cond.
RCA-VICTOR LM 2043. 12-in. \$3.98.

With this release Munch and the Bostonians seem to have scored a clean sweep on both counts. The *Romeo* is very good indeed, and in the stunning presence of Victor's recorded sound seems to take its place at the head of the available versions, seriously challenged only by the ten-year-old Toscanini. The *Francesca* is the really fine performance of this score that the catalogue has needed for a long time; and although the scoring apparently does not permit recorded sound quite as rich as the *Romeo*, it too has abundant presence and vitality. My review copy was pressed off-center. R.C.M.

TURINA: *Sinfonia sevillana*—See Surinach: *Sinfonietta flamenca*.

VIVALDI-BACH: *Concerto for Organ, No. 2, in A minor, S. 593*—See Franck: *Trois Chorals*.

WAGNER: *Der Ring des Nibelungen* (orchestral excerpts)

Cleveland Orchestra, George Szell, cond.
EPIC LC 3321. 12-in. \$3.98.

This is an exceptionally good Wagner collection, partly because of the Szell performances, which reflect the best features of the German tradition, partly because of the fine orchestra and capable recording, and partly because of the material Szell has selected.

These are not exactly the cuttings one might expect. The *Ride of the Valkyries* follows its usual idiotic course, but the *Forest Murmurs* are shorter than usual, have a passable beginning, and come to a satisfactory close. *Wotan's Farewell and the Magic Fire Music*, on the other hand, is given in a longer excerpt than one normally hears, and enhanced effect. Best of

Continued on page 76

Renata TEBALDI

"Tebaldi is in today's audible world an incomparable singer. She has warmth, color, range and skill beyond any brash challenger."

John Chapman



NEW YORK Herald Tribune

February 9, 1957

Renata Tebaldi Sings Mimi In 'Boheme' at Metropolitan

As Renata Tebaldi interprets Mimi in "La Boheme" it seems as though Puccini had gone directly to the soprano herself and said, "Madame, I have it in mind to write an opera about Bohemian life with you as the central figure. Tell me: what would you like to sing? What do you sing best?" And Renata Tebaldi told him.

That, at any rate, was the impression gained Friday night at the Metropolitan, as Miss Tebaldi made her first appearance of the season at the opera house. Upon her arrival on stage the audience went mad; at the close of "Mi Chiamano Mimi" it went wild; and following the curtain fall on the opening act it went berserk. It was a heartening sign that the Met's public, though not infallible, has taste. Give them an artist worth cheering and they will cheer.

And Miss Tebaldi is very much an artist—that frayed term being used in its highest sense. For the soprano is not only concerned with singing, though she could easily and without impunity open a vocal studio for angels; she is also an actress of vast communicative powers, and a musician to whom phrased are living things rather than idly delimited breathing exercises. Indeed, as regards her theatrical ability, any young singer worth

her salt would be wise in studying Miss Tebaldi's activities not only during her own numbers but especially during the arias of others.

Her trick is simple—she listens and responds. Whatever is sung to or about her evokes an immediate response, so that the listener is led to believe that she is actively thinking of the business on stage instead of the supper she will have come the opera's end. And as far as Miss Tebaldi's musical reflexes are concerned, she sings a line with precisely the coloration and dynamic intensity implied by the text, and takes liberties solely at those moments when she feels she has lighted on a tone worth sustaining.

These ingredients, rare in opera generally, are rarer still in performances of Puccini. As any conductor will tell you, Puccini often brings out the worst in singers, most of whom feel impelled to add their own throat-sobs to those already handsly supplied by the composer. That there is no need for this foolishness, Miss Tebaldi is perfectly willing to demonstrate. She does not find it necessary to hug herself to show that she is in love; neither does she find it indispensable that she thump her brow, claw the air or roll her eyes to express anguish. Her voice—sans sobs—does it all. And what a glorious voice it is.

The New York Times

February 11, 1957

Renata Tebaldi Triumphs in Recital; Overflow Throng Attends Carnegie Hall

For the first time this season, Carnegie Hall last night had an audience that overflowed onto its stage. The artist who drew the 150 stage listeners, in addition to the 2,700 who filled all the regular seats, was the Italian soprano Renata Tebaldi. Beautiful as was her recital last season, this recital, the second solo one she has given in New York, was even more beautiful. One says this on the strength of the arias. The variety of expression, the vividness of characterization and the intensity of feeling she brought to two such differing outpourings as the Countess' "Sona" from "The Marriage of Figaro" and Mimi's "Mi chiamano Mimi" from "La Boheme" were truly remarkable.

And the tones in which those outpourings were expressed were lovely beyond belief. In fact, even if there had been no artistry, no interpretative power, the evening would have been outstanding just for its sheer beauty. Yet there was lots of artistry. Each song conjured up a mood and a character, and the soprano was as exquisite in a Neapolitan song like Tosti's "A vucchella" as it was in Mozart's "Ridente

la calma" and Bellini's serenely flowing "Vaga luna che inargentii."

At her recital last season the soprano wore a dress that suggested one of Sargent's great ladies. Last night she wore white again, but this time she looked as if she might have stepped out of a painting by Winterhalter. Again she was gracious and charming. And the roar of applause that greeted her first appearance later seemed moderate as the enthusiasm mounted.

Yet how still the audience sat as it listened to those finely spun tones that grew alternately thrilling in the crescendos and in the diminuendos, and which always had the most flawless legato.

She confined herself to her native tongue, but she achieved variety in the all-Italian program by her selections. They included "Ah! spietato" from Rossini's "Amadigi," Rossini's three charming songs about Anzoleta at the gondolier's race and Davico's "O lun che fa lume," which was so ravishing it had to be repeated. Martin Rich was the accompanist who the soprano insisted should share in a good deal of the applause.

Here are three of many superb complete recordings featuring Renata Tebaldi. She will perform these at the Metropolitan Opera this season.

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LONDON

RECORDS



539 W. 25th St., New York 1, N. Y.

Aida: Grandeur of Conception, in Toscaninian Terms

TO BEGIN by marking the single conclusion that overbalances all qualifying reserve: The most recent RCA Victor issue of Verdi's *Aida* presents the most compelling claims to durable importance of any to be heard on records. What this does not say, does not imply, is that it is in any categoric sense "the best" recorded *Aida*. However "bestness" is computed (and, damaging as the admission may seem to some, my notion of how one might go about it is vague at best), the new set can hardly be stamped as any such paragon. It is faulted in so many ways, technical and artistic, open to serious questioning on so many others, that only the most bedazzled partisan of ratings could possibly peg it very high on the list of some nine LP versions of the opera.

But, here, credit-debit arithmetic of the usual sort is not much in point, and certainly not defining. This is an *Aida* singularly exempt from the attritive war of comparisons, just and invidious, that entangles its column mates in the Schwann catalogue.

As a performance, as a recording, the values and disvalues of this *Aida* are truly *sui generis*. Most particularly, if not exclusively, these have to do with the crucial circumstances of its making and so-long-awaited release. And, most particularly of all, they have to do with the participation of Arturo Toscanini, and his vastly complex relationships to all aspects of what may now be heard—to the composer, and to his music in general; to the particular work; to singers; to orchestra; to standards of reproduced sound; to recording techniques; and so on down the list of possible inclusions. This last—and it will be the last—Toscanini complete-opera issue may not be—in fact, is surely not—the most satisfying. Yet it is in many important regards the most interesting of the lot; and it is surely the one that casts the strongest light on the characteristics that made Toscanini at once the most admired and most feared, the most controversial and, in all-but-universal estimate, the very greatest of all opera conductors during (at least) the fifty-year span that death so recently ended.

And, it seems most fitting and proper that, even though the ideal could not be realized, the work should be *Aida*—the first music he conducted in public, and a work over which he came to hold, down the years, a special and virtually undisputed patent of authority. Well before he had reached middle-age, he had come to be regarded by most musicians as, for all practical purposes, Verdi's personal surrogate, the final authority on all questions of interpretation.

It is from radio-TV broadcasts in the spring of 1949 that the basic materials for the new RCA set are taken. From first hearing, by all accounts, the performance fell short of Toscanini standards; and it was only after *Aida*'s two *scenas* had been re-recorded in a special session—not in Studio 8-H, as can be heard from the very different resonances in the finished set, but in Carnegie Hall—that final approval was to be gotten.

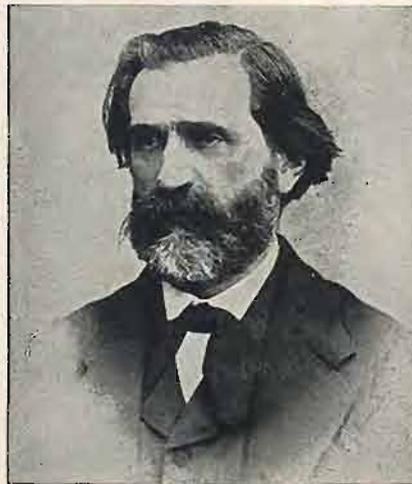
The end result of all this is an *Aida* recording less homogeneous in texture of

sound than any that has come before, and one that, for all the monitoring and re-monitoring it underwent by celebratedly keen and demanding ears, including those of Toscanini himself, and long, thorough checking by experienced technical personnel at RCA, still managed to get on vinyl and into shipment with a first pressing that holds a tape-splicing blooper of howlerish proportions. [See "Music Makers" in this issue, p. 55.]

The general texture of the performance is, however, much as those who may remember the broadcasts can hear once again. That is to say, it is a true marvel of orchestral and choral execution and of tremendous over-all thrust and vitality insofar as it communicates what will now go down in history as the Toscanini last word on how *Aida* should be conceived and conducted. Often it touches greatness as a performance, and even when there is a real failure of communication there is a grandness in the total plan.

The purely instrumental passages, most of all, go superbly well—the delicately articulated string playing in the preludes, the sparkle of the ballet music, and big line and marvelously re-creative architectural grandness of the Act II triumph; these tell what it was that Verdi must have had in mind. In fact, the whole Triumphal Scene has a structural integrity such as it almost never has when built by lesser conductors.

The even more numerous pages that involve solo voices go much less well, on the whole, and this for several reasons that are apparent. Those of cardinal importance are two: First, however careful the conductor was in choosing his cast, its members lack the intrinsic qualities needed for a definitive *Aida*; second, their preparation did not make them able to meet the conductor's musical demands and at the



Giuseppe Verdi

same time project much in the way of vocal-dramatic character, or, too frequently, to do either with much conviction. When Toscanini's tempos are fast, they are sometimes extremely fast—as in the *cabaletta* of the *Aida*-Radamès duet in Act III, where he whips into the *allegro vivo* at such a pace that neither of his singers can articulate the notes or text distinctly, let alone with brilliance or impact. And when the tempos are fast, slow, or medium, they are

always strict to the point of utter inflexibility, so that the singers sound more intent on making the next beat on time than with saying words or notes meaningfully.

He does allow some of the verbal *pointages* that have come to be customary, as in the soft endings of Herva Nelli's arias and, of course, in the now-famous surprise ending of "*Celeste Aida*". And in other places there are obviously intended departures from the score.

In the opera house, Richard Tucker has not identified himself as a Radamès, but the timbre of his voice is suitable, and (as in his later recording for Angel) he manages very well, subject to restrictive conducting. But the character never comes even nearly to life. Since 1949, Herva Nelli has sung a good number of performances as *Aida*, and the augmented confidence of her singing in the rerecorded pages is even more notable than the difference in hall resonance. But she has her work cut out in the greater part of the opera, and some of the time barely stays close to scheduled rhythms and pitches, often with substandard tone. And although the engineers have beefed up Eva Gustavson's Amneris a bit when possible, she sounds here just as small-scale and frightened and uneasy in Italian, just as far-from-home as she did in 1949. As Amonasro, Giuseppe Valdengo is on the level of top-grade Class B routine, not often better vocally, and never either imperious or savage. Mr. Scott is a competent enough Ramfis, without being more than the relatively inexperienced young bass he was at the time; and Dennis Harbour's fine voice is used with about the authority of the Metropolitan Opera Auditions of the Air newcomer *he* was then. Virginio Assandri's Messenger is on his best, or optimum, level; as the Priestess, Teresa Stich-Randall, very young and wide-eyed, was stationed under the 8-H control booth, and she sounds quite well from there.

All told, it is a spotty recording and a mediocre vocal performance; the real executive triumphs belong to the orchestra and chorus. But the great and unassailable interest of the set is that it is Toscanini's *Aida*—and might have turned out to be Verdi's as well.

The album is well-gotten-out, with the full libretto and good notes. On second look, the English translation is merely the abominable old Schirmer singing text. Its main interest is that it does include stage directions, including my favorite of all: "The Egyptian troops, preceded by trumpets, defile before the King." It is one I have always wanted to see followed, but never ever have.

JAMES HINTON, JR.

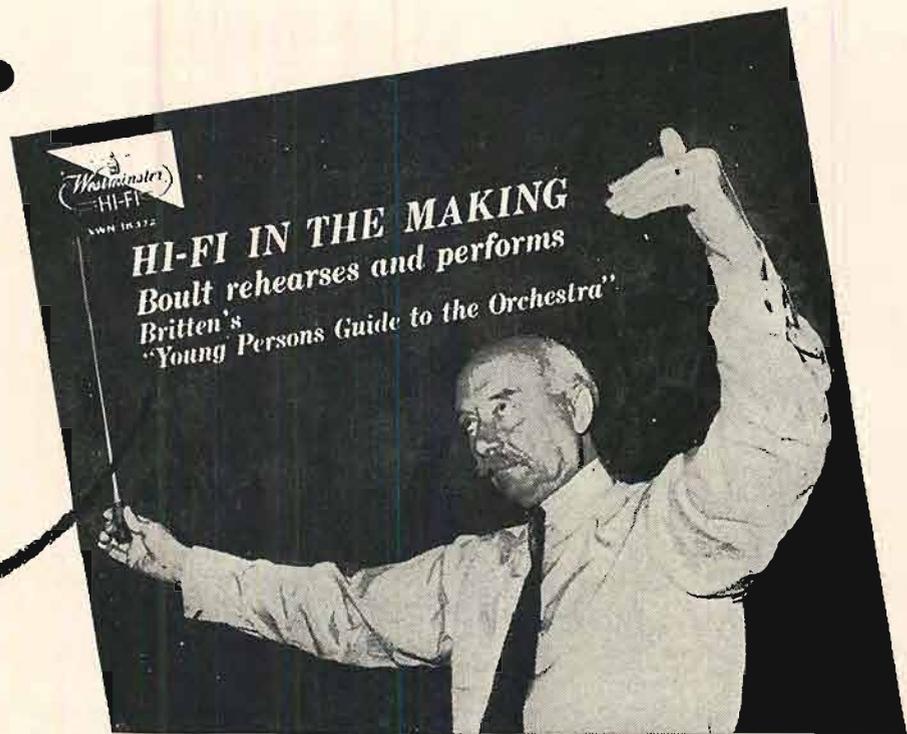
VERDI: *Aida*

Herva Nelli (s), *Aida*; Teresa Stich-Randall (s), Priestess; Eva Gustavson (ms), Amneris; Richard Tucker (t), Radamès; Virginio Assandri (t), Messenger; Giuseppe Valdengo (b), Amonasro; Norman Scott (bs), Ramfis; Dennis Harbour (bs), The King of Egypt. Chorus (prepared by Robert Shaw); NBC Symphony Orchestra, Arturo Toscanini, cond.

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Continued from page 72

all, *Dawn and Siegfried's Rhine Journey* follows the Toscanini arrangement, projecting it effectively in terms of more orthodox tempos, but without the virtuosity of the NBC Symphony.

What is billed on the record as *Siegfried's Funeral Music and Closing Scene* gives us the usual concert setting of the former piece (without Wagner tubas and other extras), plunging into the Loge motif about three quarters of the way through *Brünnhilde's Immolation*, cutting forward to the final bars of the *Immolation*, and then going on to the end of the opera. It has a couple of exposed joints, but it goes pretty well. R.C.M.

WAGNER: *Götterdämmerung: Dawn and Siegfried's Rhine Journey; Funeral March*—See Bruckner: *Symphony No. 5, in B flat*.

WAGNER: *Tristan und Isolde* (excerpts)

Astrid Varnay (s), Isolde; Herta Töpper (ms), Margarete Klose (ms), Brangaene; Wolfgang Windgassen (t), Tristan; Kim

Borg (bs), King Marke. Württemberg State Orchestra, Bavarian Radio Orchestra, Berlin Philharmonic, Bamberg Symphony, Munich Philharmonic; Ferdinand Leitner, Herman Weigert, Arthur Rother, Leopold Ludwig, conds.
DECCA DL 9897. 12-in. \$3.98.

Using previously available performances of the Prelude and *Liebestod* by the Württemberg State Orchestra under Leitner, Decca has added four other Deutsche Grammophon items (Isolde's Narrative, Brangaene's Warning, Marke's Monologue, Tristan's Death) to make up the *Tristan* entry in its Grand Opera Highlights Series. I find the omission of the great love duet pretty hard to accept. And a *Liebestod* minus Isolde, becomes downright impossible—especially, in view of Astrid Varnay's full-toned and dramatically effective account here of the Narrative and Curse. Elsewhere, the ageless Margarete Klose's delivery of Brangaene's Warning is superb, Kim Borg's treatment of Marke's Monologue is good, and Tristan dies hard in the constricted throat of Wolfgang Windgassen. Good sound. No text. Sketchy notes. J.C.MCK.

More Briefly Noted

Bach: Flute Sonatas, Vol. II. London DTL 93107.

Jean-Pierre Rampal plays the Sonata in A minor, S. 1013, and is joined by Robert Veyron-Lacroix at the harpsichord for the Sonatas in A, S. 1032, in E flat, S. 1031, and in B minor, S. 1013. Smooth performances, if occasionally seeming hurried.

Bach: Organ Works, Vol. IV. Westminster XWN 18260.

First-class performances by Carl Weinrich, playing the organ in the Church of Our Lady in Skänninge, Sweden, of works already issued in the LAB series (7023 and 7047) and here presented in very satisfactory sound.

Bach: Violin Concertos. London DTL 93067.

Henry Merckel offers the Concerto in E, S. 1042, Devy Erlih the A minor, S. 1041; they collaborate in the D minor, S. 1043. Merely workmanlike performances, and the violin sound is poorly reproduced.

Continued on page 78

Distinctions and Disappointments in London's *Götterdämmerung*

FIRST of the four *Ring* plays conceived, first set down in words, *Götterdämmerung* was the last composed, and only had its première at the first Bayreuth Festival, in 1876, over a quarter of a century after the matrix idea came to Wagner. As the last—and longest—part of the cycle, it may be the very ideal of epic music-drama it has been called. Yet, as Bernard Shaw pointed out with the acuity of irreverence, its dramatic structure has more the feel of good old-fashioned grand opera of the same general sort as *Lohengrin* than of the rest of the *Ring*. And that may be why the work is a more self-sufficient repertoire entry than any other *Ring* drama except for *Die Walküre*—provided it is well cast.

In any case, *Götterdämmerung* seems a very just choice to be the second *Ring* opera represented by a full-length recording on LP. If the total performance were as good as its finest moments, or finest elements, and were to be heard in really top reproduction, then there could be no question at all about the long-term worth of this set, taped in Oslo about a year ago in connection with a broadcast concert presentation. As it is, there is room for a good deal of question, most especially about casting among the men. But there is one consideration that may overweight all doubts for many people: Kirsten Flagstad's Brünnhilde; which is to say, a performance by one of the most important singers of the past twenty years in one of her finest roles.

No reasonable purpose could be served by pretending that Mme. Flagstad's voice is all it once was. It is not, and no one hearing her here for the first time ought to imagine so. For one thing, it has lost the old columnar solidity of thrust all the way up to the top C (she avoids the one in the Prologue duet), and its ease of extension has declined since her HMV-Victor *Tristan und Isolde*. But except for the



Flagstad—still a superb Brünnhilde.

top—and she can get a fine B flat—it is still a marvelous voice, wonderfully true and fresh in quality, betrayed into a waver now and again, but (what it has not always been) expressive in its darker colors. From her entrance onward, her singing when the *tessitura* is central is pure and classically artistic, the singing of a mature musician who owns a superb instrument and knows what use to make of it.

Less richly gifted by nature, Set Svanholt is in what is for him, now, fair enough voice. The line is angular and there is a good deal of explosive tone, almost all of one color. But he is steady, accurate in his attack, and always the thoroughgoing professional of international standing. Unhappily, Mme. Flagstad and he are the only members of the cast who can be described so.

In general the extra-Brünnhilde ladies are acceptable vocally, but most of them are obviously simply singing in concert, or else are yet unformed as actresses. The really inadequate casting is, however, on the male side. Per Grönneberg is, to be sure, a good enough Alberich; but the other two are, to be flat about it, pretty terrible. Far from characterizing the misbegotten Hagen in anything like the powerful, black bass voice that is needed, Egil Nordsjø sounds weak and largely unemphatic, with a bad

wobble to the tone. As Gunther, Waldemar Johnsen uses a flabby, diffuse, uncentered voice to project almost nothing beyond the facts of notes and words. With a Hagen who cannot even hold his own, let alone compel, and a Gunther who is so feckless vocally, what can *Götterdämmerung* amount to as a drama?

The engineering is quite close-to on the voices, so close that the orchestra is difficult to hear clearly some of the time. The performance is complete, except for the omission of the brief but thematically meaningful transition from Hagen's brooding "Wacht" to the second scene on Brünnhilde's mountain. Øivin Fjelstad's conducting is on the safe, careful side, wanting in the sweep and incisiveness of positive conviction. The orchestra responds variably, with playing that is often good but flecked by mistakes of indecision; the chorus sings out with strong *Gibichung* spirits, rather overwhelming poor Hagen in Act II.

All told, if there were another set of good quality throughout, this would be primarily for admirers of Mme. Flagstad. But it is the only *Götterdämmerung* in sight, and it has distinctions as well as lacks. JAMES HINTON, JR.

WAGNER: *Götterdämmerung*

Kirsten Flagstad (s), Brünnhilde; Ingrid Bjoner (s), Gutrune, Third Norn; Unni Bugge-Hanssen (s), Woglinde; Karen Marie Flagstad (s), Wellgunde, Second Norn; Eva Gustavson (ms), Waltraute, First Norn; Beate Asserson (ms), Flosshilde; Set Svanholt (t), Siegfried; Waldemar Johnsen (b), Gunther; Per Grönneberg (b), Alberich; Egil Nordsjø (bs), Hagen. Norwegian State Radio Chorus and Orchestra, Oslo Philharmonic Orchestra; Øivin Fjelstad, cond.

LONDON XLL 1471. Six 12-in. \$29.88.



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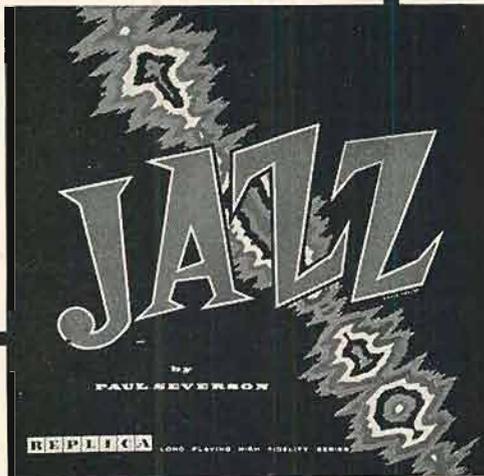
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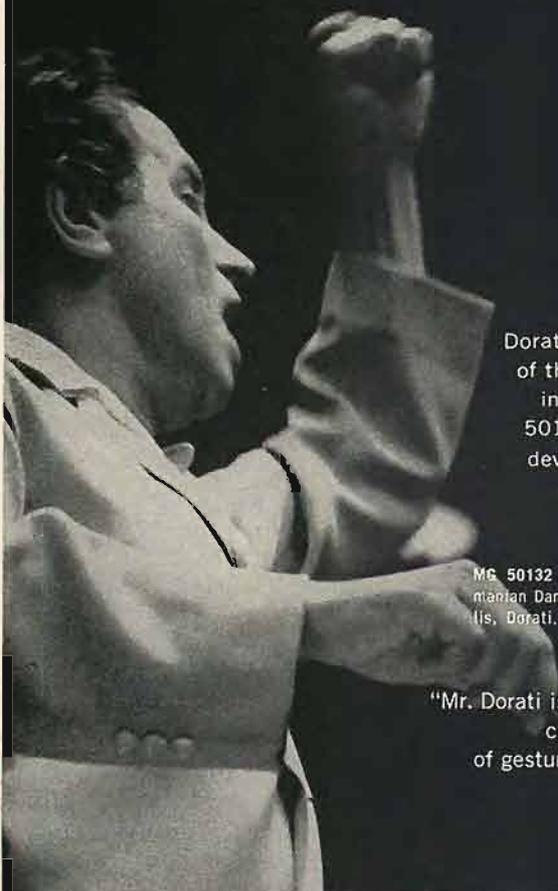
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MG 50136 — CARPENTER Adventures in a Perambulator; PHILLIPS McGuffey's Readers. Eastman-Rochester, Hanson.

Castelnuovo-Tedesco: *The Lark* (with Vitali: *Chaconne*, trans. Respighi, and Fauré: Sonata for Violin and Piano, No. 1, in A, Op. 13). RCA Victor LM 2074. Heifetz himself commissioned the engaging *Lark*, although his performance of it here seems to be too effortful. The sense of strain also is apparent in the *Chaconne*, for which Richard Ellsasser plays the organ. On the other hand, the violinist's playing of the Sonata is too facile and his pianist collaborator, Brooks Smith, is undeservedly relegated to the background.

Chopin: "*Chopin for Two — Orchestral Suite for a Tender Mood*," arr. Alexander Laszlo. Lyricord LL 65.

The Frankeand State Symphony Orchestra under Erich Kloss gives a heavy-handed performance of a crudely orchestrated mish-mash of Chopin pieces. Side two repeats most of the items on side one. No bargain this.

Chopin: Piano Works. London TW 91147. Capriciously mannered playing on the part of Stanislas Niedzielski, especially in the matter of tempos, and no compensatory merit of tone or phrasing. Coarse recorded sound.

Debussy: *Etudes* (12). London DTL 93012.

Scrupulous pianism and imaginative insight from Albert Ferber in his performance of these very difficult works. Gieseking, Henkemans, and Haas, in separate ways, may surpass him, but this disc certainly is worth investigation.

Fauré: Sonata for Violin and Piano, No. 1, in A, Op. 13 (with Franck: Sonata for Violin and Piano, in A). London LL 1549.

A highly desirable record of two late romantic sonatas, previously available only separately on 10-inch discs. Lola Bobesco and Jacques Genty play with richly expressive sensitivity, and their style is admirably appropriate to this music.

Mozart: Symphony No. 36, in C, K. 425 (*Linz*); *Eine kleine Nachtmusik*. Mercury MG 5021.

Antal Dorati takes an intelligent approach, but the London Symphony sounds rough in *forte* passages and the winds are so subdued as to upset the delicate balances of the music.

Rameau: *Les Paladins*, 1st and 2nd Suites (with La Lande: *Symphonies pour le soupers du Roy*). Oiseau-Lyre OL 50106.

Some of these dances from one of Rameau's few comic operas are very attractive, others not particularly interesting. The La Lande pieces are charming excerpts from dinner music played for Louis XIV. Unfortunately, performances are somewhat coarse and the violins sound harsh.

Scarlatti: Sonatas, Vol. XVI. Westminster XWN 18361.

Fernando Valenti records the sixteenth dozen of Scarlatti's sonatas, and this music still does not pale. Especially outstanding are L. 27, L. 202, L. 277, and L. 482. Valenti's work, as one would expect, is excellent; his harpsichord sounds a little buzzy, however.

Tchaikovsky: *Eugene Onegin*. London XLLA 41.

A Belgrade National Opera production, not entirely satisfactory but superior to the versions previously issued by Colosseum and Period. Oscar Danon's conducting is eccentric, which leaves the singers at a disadvantage. They perform conscientiously, however; and Miro Changalovich's Gremin provides considerable interest. Reproduction is, for the most part, good.

Tchaikovsky: "Great Melodies." Columbia CL 946.

The histrionic talents of Ormandy and the gorgeousness of the Philadelphians employed in barbarous despoilment of Tchaikovsky's music. "The pity of it, Iago."

RECITALS AND MISCELLANY

GREGORIAN CHANT: *Pentecost and Corpus Christi; Ascension and Assumption*

Choir of the Monks of the Abbey of St. Pierre de Solesmes, Dom Joseph Gajard, cond.

LONDON LL 1463/64. Two 12-in. \$7.96.

Most of these lovely chants are from the Proper of the Mass for the feast days mentioned in the titles. They are sung with that flexibility, that subtlety of accent and phrasing, that hairline addition to and subtraction from the duration of theoretically equal notes, that is characteristic of the Solesmes training and is not often found in the work of other groups. The Mass for the Assumption is, a new one, although much of its music is borrowed from the ancient repertory. Wholly new, apparently, are the Introit, Offertory, and Communion. We are not told who composed them. N.B.

JAN PEERCE: *Opera Arias*

Mozart: *Don Giovanni: Dalla sua pace; Il mio tesoro*. Verdi: *La forza del destino: La vita è inferno per infelice . . . O tu che in seno degl' angeli. Rigoletto: La donna è mobile. Un ballo in maschera: Forse la soglia attinse . . . Ma se m'è forza perderti*. Bizet: *Carmen: La fleur que tu m'avais jetée*. Halévy: *La Juive: Rachel, quand du Seigneur*. Cilea: *L'Arlesiana: È la solita storia (Lamento di Federico)*. Mascagni: *Cavalleria rusticana: Mamma, quel vino è generoso (Addio alla madre)*. Donizetti: *Lucia di Lammermoor: Tombe degl' avi miei . . . Fra poco a me ricovero . . . Tu che a dio spegasti l'ali*.

Jan Peerce, tenor; various orchestras and conductors.
RCA VICTOR LM 2055. 12-in. \$3.98.

In view of the total mass of Victor records by Jan Peerce it seems strange to peg this newest RCA release as the only all-Peerce, all-opera LP. But that is what it is. A disc such as this is overdue recognition for a singer so well known to the opera audience on this side of the Atlantic and so uniformly respected for his integrity as

a man and as an artist. Mr. Peerce has not anything like the finest of tenor voices, but he learned to use it well and honestly, and always in service of the music. It is probably possible to name a better recorded performance of any of the excerpts on this disc, but what one hears here is always the work of an artist—not too common a thing to be able to say wholeheartedly these days, or ever.

When Mr. Peerce was cast to sing Don Ottavio at the Metropolitan a great many brows were knit—including, on the very best testimony, his own. So (and that is the right connective) he turned out to be the most satisfying exponent of the part in some years. The reasons can be heard here. They can be summed up as "musicianship." Both arias take the voice through a *tessitura* that sets off its nasality

of tone up around F-G, more damagingly in the presumed easier of the two, "Dalla sua pace"; and the "Il mio tesoro" is bogged on breaths. But the strength of character, the musical justice of interpretation, are as rare as exemplary.

Much of the same could be said of the *Rigoletto*, snipped from the complete RCA set. The *scena* from *La forza del destino* (borrowed from LM 1916) might well overweight the Peerce voice in the opera house, but it is very right in style and emotional climate—a comment that, with reservations about the French, would do duty for the great Halévy cavatina as well, although here there is enough attempt at simulation of Caruso-weight line to make the tone unwontedly thick. Neither *Carmen* nor *Cavalleria Rusticana*, nor, of course, *L'Arlesiana*, are really Peerce

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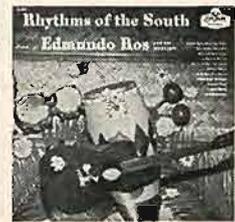
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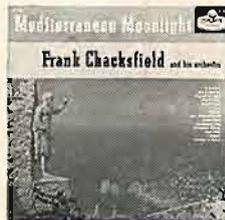
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operas, either, and the readings show it — simply standard, good-workman affairs; but never below a certain level of that hierarchy. The *Lucia di Lammermoor* finale (done complete, with what sounds like a post-South Pacific Pinza making cavernous noises as Raimondo) is rather better than these; controlledly artistic, it lacks mainly true grace in *cantilena* and the dramatic thrust for the last pages.

The various recordings, made at several different times, are clear enough, and the engineers have echo-chambered in a certain spurious homogeneity. For listeners who do not own the best of the parent recordings, recommended with respect. No texts; adequate, brief notes on the arias.

J. H., JR.

ROBERTA PETERS: Opera Arias

Rossini: *Il barbiere di Siviglia: Una voce poco fa*. Donizetti: *Lucia di Lammermoor*:

Il dolce suono . . . Ardon gl'incensi . . . Spargi d'amaro pianto (Mad Scene). Don Pasquale: *Quel guardo il cavaliere . . . So anch'io la virtù magica*. Verdi: *Rigolotto: Care nome; Tutte le feste al tempio*. Auber: *Fra Diavolo: Non temete, milord . . . Or son sola*. Delibes: *Lakmé: OÙ va la jeune Hindoue (Bell Song)*.

Roberta Peters, soprano; Andrea Mineo, baritone, and Vincenzo Preziosa, bass (in *Lucia di Lammermoor*); Rome Opera House Orchestra, Jonel Perlea (in *Rigolotto*) and Vincenzo Bellezza, conds. RCA VICTOR LM 2031. 12-in. \$3.98.

During the past twenty years the Metropolitan has had a good many relatively young coloraturas of some promise. They have gone various ways. Some simply failed to measure up; some ceased to be coloraturas once they grew old enough to prove again the sad truth that there is a distinction between girlish flexibility and

a sure technique; some others seem to have merely wandered away in search of better status in other houses. So far, Roberta Peters has not only maintained her status but, on the whole, improved it. And now that she is on what may be regarded as a sabbatical vacation from the Met, RCA Victor has issued the first exclusively-hers recital disc as a sort of earnest that she may be expected back.

From the time of her debut, Miss Peters has had a well-founded method and a healthy way of gradually improving in roles, or at least of working out solutions to vocal problems in them. At first, her voice was—or seemed, in such roles as Zerlina—simply a light, bright, young-girl instrument, with considerable sparkle but little communicative depth. As she took on such nonsoubrette roles as Gilda in *Rigoletto*, it seemed to take on warmer, more Italianate colors in the middle range, but at the cost of losing unity of scale between registers. Step by step she has meliorated this inequity (not entirely, true) without losing agility at the top.

The ripening of quality is very much to the good—and, accepting it, the equalization of scale crucially necessary. But, so far, the warmer colors seem not really to warm the emotional communication. And although her basic *agilità* is intact, the extreme upper tones begin to sound tighter and edgier than is seemly for a coloratura specialist. Furthermore, one such ought really to learn to trill more cleanly than she does here—for instance, in "Caro nome," where what comes out is no more than an accented tremolo on the octaved final tone, after a modestly evocative reading and some good passage work (the aria is done opera-house style, with nameless conspirators filling in their parts very stealthily).

Apart from such reservations, her "Una voce poco fa" is in key and fleet enough; but in the *Don Pasquale* recitative and aria, taken at a pace slower than Thomas Schippers set her at the Metropolitan, the opening bogs a bit, and the aria proper comes short of what she can accomplish in terms of velocity and mischief making. Similarly, the charming *Fra Diavolo* excerpt just misses—and is too hard, relative to its other values out of context, to be recorded unless done spotlessly, as a *tour de force*. Without being great, the *Lucia di Lammermoor* comes out quite well, apart from some hair-thin top tones. The voice sounds lovely in the story-telling part of the *Lakmé*, and the coloratura is crisp, if not bell-like, up to an E that skids over the mark. "Tutte le feste" is reputedly sung; but without some sort of ending to veil the fact that it is really the introduction to a duet, it makes an oddly inconclusive end to the side.

The recording is quite ripe-sounding and clear, decently consistent in balances. No texts; chatty-style notes—and on the front of the jacket a very pretty picture of Miss Peters.

J. H., JR.

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Radio Eireann Symphony Orchestra, Milan Horvat, cond.

DECCA DL 9843/4 Two 12-in. \$3.98 each.

Led by a Yugoslav Irishman who knows the style as if he had been weaned on Guinness, the orchestra of the Irish national radio proves to be a group with sparkle and Gaelic persuasiveness—and with an attractive set of fresh new works to play.

Hit of the collection is A. J. Potter's *Variations on a Popular Tune* which suggests a trio of fine buckos homeward bound from a wake and getting colder and soberer every step they take as they pass through a number of sentimental reveries before confronting the grim image of the old woman waiting at the door.

On the same record the works of Larchet and Duff show how effectively Irish airs can be arranged for orchestra. Their music I find quite as interesting as the Central European dances collected by Brahms, Dvorak, *et al.*, and the scoring is a tribute to the imagination and taste of the composers.

Volume I, containing original compositions of the Irish nationalists, is not always as successful. Boydell's score is derivative (from Stravinsky's *Sacre du Printemps*) and rather dull; the Bodley and Kelly works are agreeable but say things one is apt to have heard before.

Decca is to be commended for providing a look at a group of composers who are likely to contribute some lively additions to the orchestral repertory. R.C.M.

ELISABETH RETHBERG: Opera Arias

Verdi: *Otello*: *Salce, salce* (Willow Song); *Ave Maria. Un ballo in maschera*: *Ma dall' arido stelo divulsa*; *Morrò, ma prima in grazia*. Wagner: *Der fliegende Holländer*: *Johohoe! Johohohoe! Traft ihr das Schiff*. (Senta's Ballad). Johann Strauss, Jr.: *Die Fledermaus*: *Klänge der Heimat* (Czardas). Mozart: *Il re pastore*: *L'Amerò, sarò costante*. Gounod: *Faust*: *Il était un roi de Thulé*. Suppé: *Boccaccio*: *Hab, ich nur deine Liebe*.

Elisabeth Rethberg, soprano; orchestra (Yakob Zayde, violin, in Mozart). RCA CAMDEN CAL 335. 12-in. \$1.98.

Born in Saxony three days before Christmas in 1894, Elisabeth Rethberg (at first, Sattler) studied in Dresden and made her debut there, in Strauss's *Der Zigeunerbaron*, in 1915. Her success was complete and immediate; and although she soon began to accept engagements in other cities, and in 1922 began a twenty-year career at the Metropolitan, her name was always carried hopefully on the roster of the Saxonian Staatsoper. She began in lyric soprano roles, but the voice must always have been a sizable one, for Richard Strauss chose her for the première cast of *Die Aegyptische Helena*; and also of remarkable extension, for people who heard her sing the stratospheric *tessitura* of Respighi's *La campana sommersa* at the Metropolitan still speak with awe of the way in which she spun out endlessly lovely threads of silvery tone.

At the Metropolitan she sang a varied repertoire, taking in the non-Ring Wagnerian roles, the roles of Agathe in *Der Freischütz* and Rachel in *La Juive*, the stronger Mozart leads, and Italian roles from Mimi through Aida. Most of her best-representative records date from the 1930s; and although a few very fine *Aida* 78s have already been reissued, some of the best microphone singing she did is included here.

For those who never have heard her, the remark, often made, that Renata Tebaldi sounds rather like an Italian Elisabeth Rethberg gives a reasonably accurate idea of the voice and manner—although, in general, Mme. Rethberg was much less inclined to *laissez-faire* rhythm, and at her peak was rather surer in her attack on coloratura; sure enough to be called "the singer's soprano." On the Camden disc,

perhaps her finest accomplishments are in the Verdi excerpts; for if the text is often rather placidly treated, the gains for tone come near to removing objections. The *Otello* arias are marvelously sung, with a diminuendo on the E flat in the "Ave Maria" that is unforgettable, and then followed by an even more striking leap to the A flat. For style, the Mozart gives an idea, although the voice is not quite in peak condition; the *scena* of Senta is powerful and ever so authoritative, marred by a sharpening on the last of the two three-bar sustained Gs in the *allegro* when she forces support, then readjusts back to pitch; the *Faust* singing, new to me, is lovely in tone and control; and, for all that the going gets rough in the *Fledermaus*, both operetta arias make newer recordings seem terribly

Continued on page 83

FLAGSTAD

DIE GOTTERDAMMERUNG

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(Wagner)

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FLAGSTAD
as Brunnhilde
SET
SVANHOLM
as Siegfried



Oslo Philharmonic Orchestra and Norwegian State Radio Orchestra and Opera Chorus. Conductor: Oivon Fjeldstad. Free libretto, German-English. XLLA48 6-12" \$29.88

"But I am reminded by the appearance of a new London record that we have still with us a soprano who would have been recognized as a great singer in any period: namely Kirsten Flagstad. After her *Die Götterdämmerung* (XLLA48 above) which I reviewed last October, I hardly thought she could spring any fresh surprises on us; but she has. Indeed I doubt if the warmth and the individual color of Mme. Flagstad's voice, especially in the middle register, have ever before been so perfectly caught by the gramophone. As for her singing, it is nothing less than astounding. So there are giants still; or, at any rate, a solitary Nordic giantess."

Desmond Shawe-Taylor
in The Gramophone—February

KIRSTEN FLAGSTAD SINGS WAGNER

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Die Walküre—
Du bist der lenz



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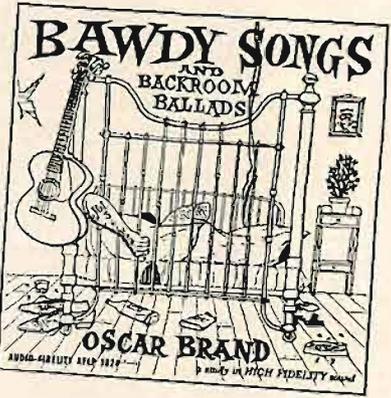
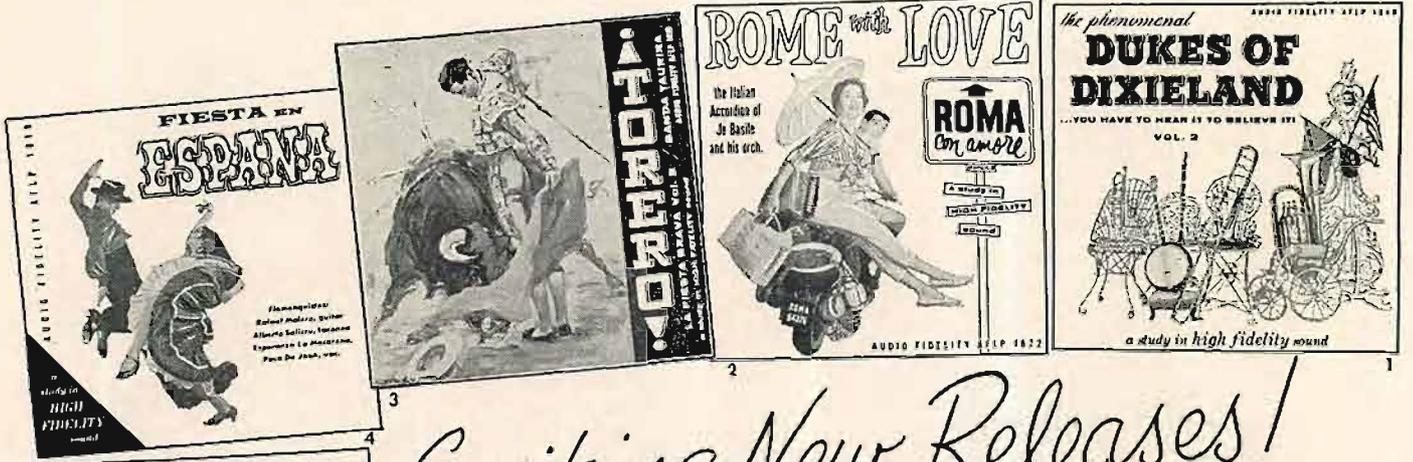
Schubert:
Dem Unendlichen
Der Erlkönig
Am Grabe Anselmos
Des Mädchens Klage
Ave Maria



Schumann:
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J.H.,JR.

SONGS OF THE POGO

Walt Kelly, baritone (?), Mike Stewart, Fia Karin, Bob Miller; chorus and orchestra, Jimmy Carroll, cond.

SIMON AND SCHUSTER. 12-in. \$4.95. (Book, 30 songs, \$3.95)

Walt Kelly, the man responsible for the unusually successful comic strip whose leading personality is a possum called Pogo, every Christmas has his Okeefenokee swamp characters break into a ditty, set to a familiar tune, which starts out: "Deck us all with Boston Charlie, Walla Walla, Wash., an' Kalamazoo!"

It was almost inevitable that this should lead somewhere, musically speaking, and to the sure delight of Pogo fans it has—namely, to a songbook and accompanying record, both devoted to a collection called *Songs of the Pogo*.

Songs of the Pogo is (or are) hard to describe. To any who shun Mr. Kelly's comic strip, it (or they) may be incomprehensible. One is confronted, for instance, with such lines as these from a selection entitled *The Hazy Yon*: "How pierceful grows the hazy yon! / How myrtle petaled thou? / For spring hath sprung the cyclotron, / How high browse thou, brown cow?" And these, from *How Low is the Louing Herd*: "'Do you herd sheep?' old gramma sighed. / My grampa leaped in fright. / 'That grammar's wrong!' to me he cried. 'HAVE you heard sheep? is right!'"

As I say, such things may seem incomprehensible. Actually to Pogo admirers like the undersigned, they are troublesome not at all. They are precisely their cup of tea (despite a warning from Mr. Kelly in the first song on side two of the record, "Oh, I may be your dish of tea / But baby don't you 'Sugar' me!").

Mr. Kelly, believe it or not, composed the music for six of the songs himself. He wrote all the words, of course, except those to an opus called *Evidence*, which are taken bodily from *Alice in Wonderland* (demonstrating a significant literary affinity in the process). Norman Monath wrote the rest of the music, and on the record Mr. Kelly, Mike Stewart, Fia Karin, Bob Miller, and a chorus sing it with the help of an orchestra led by Jimmy Carroll. All obviously are Pogophiles.

Mr. Kelly's 152-page songbook, lavishly illustrated in color and with illuminating verbal commentaries on the songs, is something by itself. Mr. Kelly, in his preface, alludes to it as a "great tragedy"; actually, it is a pretty delightful spoof of pomposity in both music and musicology (including record jackets?). The tragedy will befall Pogophiles who miss it.

To quote songwriter Kelly again, "Go go Pogo!"

JAMES G. DEANE

More Briefly Noted

Gala Performance: Opera Arias and Duets. Concord 3003.
Hans Jürgen-Walther conducts an anony-

mous orchestra in accompaniments to some dozen popular operatic arias and duets. Outstanding among the singers are James McCracken, Sandra Warfield, and Louis Sgarro. James Pease and Brenda Lewis also are heard to advantage. The other soloists range from poor to adequate, and the whole product is on the shabby side.

Gerard Souzay: Old French Airs; Songs of Gounod. London LL 1530.

Souzay sings superbly the admirable French airs and the lyrical Gounod songs, with an excellent accompaniment from Jacqueline Bonneau. But in spite of this (and fine sonics, too), the taste of the arrangements is questionable.

Thomas L. Thomas: Favorite Ballads. London LL 1522.

A persuasive presentation, by Mr. Thomas accompanied by Ivor Newton, of such

popular favorites as *Smilin' Through*, *In the Gloaming*, *I'll Sing Thee Songs of Araby*, *From the Land of the Sky Blue Water*, etc. Professional skill and a handsome voice are employed in the service of a loved and homely repertoire.

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The stories, music, and sounds of the people of New York, recorded and narrated by Tony Schwartz.

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O. Henry once wrote about the four million. It's the eight million now (and what will it be in thirty years? fifty years?).

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A FAREWELL TO OBFUSCATION

After many years of confusion confounded, the record industry has finally adopted a standard playback equalization curve that seems acceptable to everybody. The RIAA playback curve is being used by all but a few small companies, and the days when every manufacturer had his own unique recording curve are at last a matter of history. The "Dialing Your Discs" table that appeared regularly in this recordings section served its purpose when record equalization was changing

as fast as the international situation, but now that things have pretty well settled down we're going to discontinue the monthly DYD chart. As changes occur, we'll update readers with an occasional DYD table in HIGH FIDELITY. Meanwhile, anyone who wants two copies of the current "Dialing Your Discs" card to keep near the phono control unit can obtain them by sending 25¢ to *Dialing Your Discs*, HIGH FIDELITY, The Publishing House, Great Barrington, Mass.



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How to describe New York, what to emphasize, what to omit? Size (how does one suggest size on a record?); pace; choked traffic and choked spirits; dirt; a neural hookup of eight million brains running the subways, putting out the papers, selling food and clothes, urging on the Yanks, the Dodgers, the Giants, talking about that house in the country but seldom getting around to it. The lights never fully extinguished. Above all, work—and career. Perhaps this is what distinguishes my city from any other in the world: you can never make your peace with it but live on terms of an uneasy truce.

That is my New York. Tony Schwartz's is different—a more pastoral, quieter New York. A gentle and sentimental one, even. His disc has a Saroyanesque cast. These wonderful people! The nostalgia of immigrant speech and music! (Schwartz is a great one for babies, children, and immigrants.)

This record was originally prepared as a radio program for WNYC. It went on to win the 1956 Prix Italia at the World Radio Festival in Rimini. It gives us some externals of New York: Times Square, the sound of the streets, sirens, the night club strip, a pitchman selling fountain pens, the Port Authority bus terminal. In short, pretty nearly what you'd expect. On side 2 Schwartz captures the actual speech of some New Yorkers, and that is where the disc really comes to life. Here is a cabbie solving the traffic problem; the above-mentioned pitchman ("You can hear it on almost any corner in New York," says Schwartz. Wanna bet?); a doorman talking to a dog. We should have more of this. The speech of the non-U New Yorker, with its earthy slang and its typewriterlike delivery, all wrapped up in an accent defying Webster or any other fount, is unique. This is New York. Church bells, an immigrant singing a French nursery song, the lowing of boats on the river—these we can hear in almost any cosmopolitan city.

Sensitive as he is, Schwartz is handicapped for this kind of disc by this overwhelming interest in the sociology and folk aspects of New York. Of course such kind of documentation has its value. But in a record labeled *Sounds of My City* we are entitled to look for something a little more impressionistic, something closer to the heartbeat. Perhaps some montage effects would have helped. Or perhaps the trouble is that New York is too big, too contradictory, too baffling, too varied for any one man to assess.

HAROLD C. SCHONBERG

JOHN MILLINGTON SYNGE: *The Playboy of the Western World*

Siobhán McKenna, Cyril Cusack, et al.
ANGEL 3547B. Two 12-in. \$9.98 (or \$6.96).

Here's a "daarlin'" recording of a "daarlin'" play. Siobhán McKenna and Cyril Cusack are in rare form, and they are supported by a fine group of Irish actors who delight in the lilting cadences of Syngé's language. The dialogue is rich in

Continued on page 86

The Music Between



by Murray Schumach

FROM MUTE INFANCY, the American movie industry has sought support and solace from special music—the nickelodeon, the pit orchestra, and now the sound track. The wonder, then, is not that cinema moguls became involved in the record business, but that they did not do so sooner. In earlier years, movie makers used records mainly for publicity. They advertised a film by recording its title song, or exploited an expensive crooner via the jukebox and disc jockey. Since record companies profited by this arrangement, the relationship was, primarily, one of packaging music on a record.

But emerging slowly from this era of mutual backscratching is a subsidiary art form—movie music. Admittedly, most of the output in the field is trivia. One must go a long way back for Thompson's documentary scores and Copland's *Red Pony*; since then we have had Bernstein's *Waterfront*, not designed for concert performance, and little else. There has been nothing so ambitious here as the music Prokofiev wrote for the Russian film, *Alexander Nevsky*.

However, some recent movie music can at least stand by itself, which has not always been the case.

How much movie music has advanced in twenty years can be judged by comparing recordings of today's movie music with music for old movies on television. In the best of the current recordings of movie scores are a sure knowledge of composition and orchestration. It is no longer enough to back up the romantic clinch with a sudden rush of string chords or excerpts from Rachmaninoff.

Generally, movie music seems to fall into three categories. First, there is rather serious music that strives for aesthetic merit as well as a functional role. Second, there is mood music, some of it good, that is basically little more than musical illustration of the visual scene. Third, we find collections of pop tunes, often bearing no particular relation to the plot and aiming no higher than disc-jockey popularity.

The best of the movie recordings at hand is Alex North's score for *The Rose Tattoo* (Columbia CL 727). I found this much more exciting than some concert suites, and at times its strong or subtle rhythms seem to call for a choreographer. Mr. North is superb at portrayal of both characters and scenes. Using such an instrument as a mandolin, he creates a poignant musical portrait of Serafina; adapting jazz idioms, he presents a luridly decked out Floozie. And his *Lament* and *Com e strano* combine beautifully his understanding of the technique of Prokofiev with his feeling for American and Italian musical colors. The range of Mr. North's talents also is displayed in the music for *The Rainmaker* (RCA Victor LPM 1434), where he con-

veys either serenity or turbulence as the occasion demands, touching up even raindrops in clever musical devices. This score, though not up to his music for *A Streetcar Named Desire*, is strongly American in style.

Leonard Rosenman also tries to meet his movie in terms of serious music. An example of his solid workmanship can be found on *A Tribute to James Dean* (Columbia CL 940), which contains music he wrote for *East of Eden* and *Rebel Without a Cause*.

Less successful on the whole is Kenyon Hopkins' score for *Baby Doll* (Columbia CL 958). Hopkins is effective in short stretches by using harmonica and sax for heated languor; drums for suspense; brass for violence. But too often the record is monotonous. This may be partly because the exigencies of the narrative demand monotony. Mainly, however, the dullness is the result of Mr. Hopkins' deficiencies of vigor and imagination.

In the second category—movie music reduced to moods—as exemplified by Max R. Steiner's score for *Gone with the Wind* or Dimitri Tiomkin's music for *High Noon*, the composers are often fine craftsmen. But I think they are too anxious to play it safe. Consequently, when separated from the film, their scores, except for small patches, are weak. Mr. Tiomkin, for instance, in his score for *Giant* (Capitol W773), leaves no doubt when he goes outdoors for cowboy rollicking or relaxes for some violin-limned romance. He can crash with conflict and sob with melody. But at second hearing, the superficiality becomes obtrusive.

Only one hearing is required to spot the weakness of Philip Sainston's score for *Moby Dick* (Victor LPM 1247); of Muir Matheson's music for *Trapeze* (Columbia CL 870); and Nino Rota's for *War and Peace* (Columbia CL 930). Here is competence without inspiration. Occasionally the records are soothing; but personally I think music should never be a substitute for a sleeping pill.



The third category—pure pop—is, in some ways, the most difficult. For in trying to turn out song hits for movies the composer inevitably invites comparison with Gershwin, Porter, Loesser, Berlin, and—since the movie versions of *Oklahoma*, *Carousel*, and *The King and I*—with

Rodgers and Hammerstein. By contrast with these pop masters, some of whom may easily outlast many contemporary serious composers, the recording of music from *Bundle of Joy* (RCA Victor LPM 1399) is feeble. Mack Gordon's lyrics, Josef Myrow's music, and Eddie Fisher's singing are equally undistinguished.

One of the great problems of contemporary social life is how to keep the party alive after the liquor is gone. I suggest a Columbia recording called *Ere's 'Olloway* (ML 5162), a collection of English music hall songs, superbly delivered by Stanley Holloway, one of the leading performers in *My Fair Lady*. Mr. Holloway's hilarious versions of *My Word! You Do Look Queer!*; *Sweeney Todd the Barber*; *Evings's Dorg 'Ospital*—these can top any off-color lame jokes. Noel Coward, by comparison, is a bore on a Columbia record called *Noel Coward in New York* (ML 5163). With the exception of one number, *I Went to a Marvelous Party*, Mr. Coward's bits, like his singing, sound uniformly tired.

Roberta Sherwood, a sort of restrained Sophie Tucker, has been borrowed from night clubs by Decca for *Roberta Sherwood in Show Stoppers* (DL 8426). She can squeeze a tear or carry a rhythm with style and is especially enjoyable with *I'm Sorry I Made You Cry* or *You're Nobody 'Til Somebody Loves You*. I think she should avoid such ballads as *Autumn Leaves*. Somebody you can keep in the night clubs is Johnnie Ray. His latest album for Columbia, *The Big Beat* (CL 961), for all the echo chamber work and handclapping, still leaves him nothing but a glorified hill-billy, without the folk quality.

Fans of Guy Lombardo should be in musical clover with *The Sweetest Music This Side of Heaven* (Decca DXM 154). Packaged like crown jewels are fifty-six songs, on four discs. All the Lombardo favorites, so far as I can judge, are in this lot—*Charmaine*, *Vilia*, *Little Dutch Mill*, *Red Sails in the Sunset*, *Boo-Hoo*.

Camden has released a couple of good party records. *Cheerful Little Earful* (CAL 345) offers Johnny Guarneri and his group on a disc that is satisfactory either for dancing or listening. Camden's companion record, *Great Artists at Their Best* (CAL 342), has songs by Lena Horne, Dinah Shore, Giselle MacKenzie, and several others not quite so great. Another disc I think might go well with cocktail groups is *Strings and Things* (Decca DL 8422).

Hilda Gueden I would have thought lovely for Viennese songs. So, apparently, did London, which recorded her on *Music from Vienna* (LL 1323). Let the zithers fall where they may, I think Miss Gueden's voice lacks the sparkle or sadness that makes these songs touching to me.

Dutch treat!

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Take **CAPITOL OF THE WORLD'S "Dutch Sax"** (10061), recorded in Amsterdam. It features Dolf van der Linden's orchestra, stars probably the finest alto sax soloist in all Europe. Among others, they've taken Duke Ellington's more sensual classics, added 30 violins to the orchestra. Result? So sensational that this album will be released in 31 countries.

It's a "Dutch Treat," and if you're under 65, you'll enjoy it.

"**MARIMBAS MEXICANAS**" (10043) features "Marimba Chiapas," the top marimba group south of the border (no mild statement considering how popular these small orchestras are in Mexico). The marvelously lyrical music will take you back to Mexico City, if you've been there before, or will prompt the trip if you haven't.

Other **CAPITOL OF THE WORLD** albums include:
THE MOODS OF LONDON—No. 10059
CARIBBEAN CALYPSOS—No. 10071
LINE RENAUD'S PARIS—No. 10055



Continued from page 84

earthy imagery and it is delivered with whirlwind speed, crackling and almost seeming to take fire. It's an actors' holiday and the words spill out, tumbling over each other in a lusty Celtic fury. The miracle is that the volubility of the speech does not mar the clarity of its delivery. It is like Irish music, minor low-keyed tones alternating with rowdy, lyric beauty. Synge's writing is the laughing, glorious language of true comedy.

The Playboy is one of the indubitable comic masterpieces of world theater, but the laughter it arouses is the mocking satirical variety—a fact which, I think, explains why the first performance at the Abbey Theater in 1907 ended in riot. Synge was accused of calumny and insult to the Irish character. Such hostile reactions today appear almost incomprehensible, and the play has taken its proper place as a classic of the modern Irish Theatre Movement, along with those of Lady Gregory, Yeats, and O'Casey.

The plot of the play is simple. Christy Mahon, a young braggart, tells the story of his murder of his father to a group of credulous, lonely village folk. He is immediately proclaimed a hero. Pegeen Mike, a bouncing colleen, calls him "The only playboy of the Western World." Christy is lionized, courted by all the village girls, as well as by the lusty Widow Quin. All goes well until Christy's "murdered Da" appears. The Playboy's glory is short-lived, and his fall is both shabby and ignominious. The truth is not pretty, for as the sharp-witted Pegeen says, "There's a great gap between a gallous story and a dirty deed." The comedy takes on an added dimension in the contrast between dream and reality.

Siobhán McKenna as Pegeen Mike and Cyril Cusack as Christy Mahon are in top form and give rollicking performances. They sweep the play forward like a lyric litany, relishing every syllable of the joyous peasant idiom. To hear these accomplished Irish artists speak Synge's lines is to realize that this is almost a lost art. Miss McKenna and Mr. Cusack unquestionably are the stars; but their supporting cast glistens brightly. And Louis MacNeice's delightfully informative introductory pamphlet adds to the pleasure of the album.

The entire recording is infused with Celtic enthusiasm and joy. Wonderful and welcome!
 G. B. DOWELL

A TREASURY OF MODERN POETS READING THEIR OWN POETRY

CAEDMON TC 2006. Two 12-in. \$11.95.

Sweet is the assumption that the voice of the poet, heard in *propria persona*, somehow will illuminate the intention of his verse. Sober is the recognition that possession by the muse does not necessarily imply powers of lung and larynx—or dramatic skill in using them.

This reflection is induced by Caedmon's collection, drawn mainly from individual recordings in its own catalogue, of twenty poets reading selections from their own work. Some here, of course, are masters of what used to be called oral English: Eliot, in a consummate display of virtu-

osity, conveying the varieties of desolation which make up the scene and personae of *The Wasteland*; Dylan Thomas projecting all the passion and poignancy of *Fern Hill* and *A Refusal to Mourn the Death, by Fire, of a Child in London*; Frost, very much his own man, in the familiar *Birches* and *After Apple-Picking*. There also is perhaps some interest in hearing the voice of the aged Yeats, of Gertrude Stein painting a verbal portrait of Picasso, and of E. E. Cummings demonstrating that his poetry has magic, if not an easily identifiable meter.

For the rest, it is kindest to say that these readings provide more than seven types of ambiguity. Empson, Williams, Stevens, and others will not, I think, enlarge their circle of readers through this record. And those who have long loved the genuinely lyric poetry of Stephen Spender will retreat from the spoken word to the printed page. J.G.

THE UN-TYPICAL POLITICIAN

Edited and narrated by Myles M. Platt.
 FOLKWAYS FH 5501. 12-in. \$5.95.

What Mr. Platt has done here is prepare an essay, supported by excerpts from political speeches dating back to the 1920s, in an effort to make the point that there is no such thing as the "typical politician." And further, that despite the derogatory remarks Americans are fond of making about "politicians," in times of crisis the American "turns to his only friend—the politician."

Actually it is questionable whether any collection of speeches, regardless of the accompanying narration, could succeed in making Mr. Platt's point. The politician's most important contribution to American life is to be found—fortunately—in what he does, not what he says he is going to do in his pre-campaign speeches. However, what he says is certainly the politician's most entertaining contribution to American life, and as a result there is plenty of entertainment here. R.H.H.,JR.

FOLK MUSIC

by Howard LaFay

PAUL CLAYTON: *The Folkways-Viking Record of Folk Ballads of the English-Speaking World*

Paul Clayton, baritone, with guitar accompaniment.

FOLKWAYS FA 2310. 12-in. \$5.95.

A companion record to Albert B. Friedman's fine *Viking Book of Folk Ballads of the English-Speaking World*. Paul Clayton, a young man with a pleasant voice and several fine records to his credit, here turns in a surprisingly spiritless performance. He communicates no excitement, generates no emotion. Mr. Friedman's book deserves a better recorded interpretation.

JOHN A. LOMAX, JR.: *American Folk-songs*

John A. Lomax, Jr., baritone.
 FOLKWAYS FG 3508. 12-in. \$5.95.

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MARY O'HARA: *Songs of Erin*

The Weaving Song; The Quiet Land of Erin; I Wish I had the Shepherd's Lamb; The Bonnie Boy; Aililiu Na Gamnha; She Moved Thro' The Fair; The Spanish Lady; Eileen Aroon; The Spinning Wheel; Dileen O Deamba; Londonderry Air; I Have a Bonnet Trimmed with Blue; Castle of Dromore; Next Market Day; My Lagan Love; Ceol An Phiobaire; Fill, Fill A Run O; Ballymure Ballad

Mary O'Hara, soprano, accompanying herself on the Irish harp.

LONDON LL 1572. 12-in. \$3.98.

Admirers of Irish ballads have long been waiting for a release of this caliber. For the first time all the elements of success are represented on the same disc: a talented vocalist, musical insight, impeccable engineering. Miss O'Hara, barely twenty-two, has had wide stage and radio experience in Ireland. Her voice, while somewhat on the slight side, is of precisely the timbre one associates with Irish song. Further, she clearly is at home with the ballads she has chosen, including, among five songs sung in Gaelic, what is perhaps the most moving of all Irish love songs, *Eileen Aroon*. The London engineers have framed it all in crystalline sound.

CARL SANDBURG: *The Great Carl Sandburg*

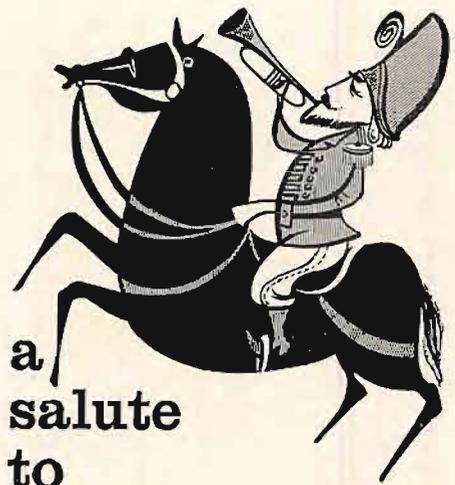
The Good Boy; Boll Weevil Song; Careless Love; In De Vinter Time; Moanish Lady; Foggy, Foggy Dew; I Wish I Was a Little Bird; I'm Sad and I'm Lonely; Cigarettes Will Spoil Yer Life; We'll Roll Back the Prices; The Horse Named Bill; Jay Gould's Daughter; He's Gone Away; Casey Jones; I Ride an Old Paint; Man Goin' Roun'; Gallows Song; A Lincoln Preface.

Carl Sandburg, baritone, accompanying himself on guitar.

LYRICHORD LL 66. 12-in. \$4.98.

If, as I believe, this is a reissue of Lyrichord's famous 78-rpm set (that also has seen life as a 10-inch LP), then a marvel of engineering has been accomplished. For the clean, crisp sound gives little indication of age.

Carl Sandburg's folk singing dates from the time when such an avocation was considered eccentric. He has devoted years to collecting songs, publishing them, and popularizing them, and was the first to sing folk songs on commercial recordings in their original earthy idiom rather than in the usual Nice Nellie bowdlerizations. Important figure as he has been in the



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Don Giovanni: Finch' han dal vino
Marriage of Figaro: Non piu andrai
Don Giovanni: Madamina, il catalogo
Magic Flute: Act I, Finale
Abduction from the Seraglio: Ich gehe, doch rate ich dir

Magic Flute: Papagenal
Don Giovanni: La ci darem la mano
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renaissance of American folk song, Sandburg is also a skilled and entertaining vocalist *per se*. His great range of talent is further represented by the inclusion of a dividend in the form of a very moving reading of his own *A Lincoln Preface*. Don't miss this one.

IVAN SKOBTSOV: *Ivan Skobtsov Sings Russian Folk Songs*

Ivan Skobtsov, bass, accompanied by the State Folk Orchestra and the Radio Folk Orchestra.

MONITOR MC 2001. 12-in. \$4.98.

Both in sound and artistry this release rates a foremost place among the records that to date have come to us from the USSR. Skobtsov, a bass in the great Russian tradition, cannot be faulted in these songs. His is a big voice, used with extraordinary skill; one is always aware of the song as well as the singer. He receives splendid support from the State and Radio Folk Orchestras, both strong on massed balalaikas. The sound is virtually indistinguishable from top-flight recordings made on the sunny side of the Iron Curtain.

THE BEST OF JAZZ

by John S. Wilson

ROY ELDRIDGE: *Swing Goes Dixie*

That's a Plenty; Royal Garden Blues; Jazz Me Blues; Tin Roof Blues; Struttin' with Some Barbecue; Black and Blue; Bugle Call Rag; Jada.

Roy Eldridge, trumpeter; **Eddie Barefield**, clarinet; **Benny Morton**, trombone; **Dick Wellstood**, piano; **Walter Page**, bass; **Jo Jones**, drums.

AMERICAN RECORDING SOCIETY EJ 420. 12-in. 47 min. By subscription.

The Urbane Jazz of Roy Eldridge and Benny Carter

I Still Love Him So; The Moon Is Low; Polite Blues; I Missed My Hat; I Remember You; Chelsea Bridge; I've Got the World on a String; Where's Art; Wailing.

Roy Eldridge, trumpeter and flugelhorn; **Benny Carter**, alto saxophone; **Bruce MacDonald**, piano; **John Simmons**, bass; **Alvin Stoller**, drums.

AMERICAN RECORDING SOCIETY EJ 413. 12-in. 39 min. By subscription.

These two discs give proper scope to the broad sweep of Roy Eldridge's talent. A product of the Swing Era, he is generally considered the trumpeter bridge between that period and **Dizzy Gillespie**. At the same time, his playing is a brilliantly personalized reflection of **Louis Armstrong's**. This is the side that dominates *Swing Goes Dixie*, a completely admirable disc on which Eldridge plays the kind of hard-driving horn which is his specialty. Swing, rather than Dixie, shows throughout. With the exception of pianist **Dick Wellstood**, normally a traditionalist, Eldridge is surrounded by swing men. **Eddie Barefield**

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When he teams with the suave Benny Carter on *The Urbane Jazz*, Eldridge becomes the raucous swashbuckler that is his customary role today. His biting, jabbing style contrasts effectively with Carter's firmly fluent playing, but they work well together, helped by the discerning, occasionally witty piano of Bruce MacDonald. Eldridge sits in on piano on one selection (*Wailing*) and gives a commendable flugelhorn solo, accompanied only by drums, on *Where's Art*. These selections are satisfactory demonstrations of Eldridge's versatility, but it is his work with Benny Carter that makes this disc glow.

BILL HARRIS

Stompin' at the Savoy; Moonglow; Cherokee; Out of Nowhere; Ethyl; Possessed; Perdido; I Can't Get Started; Dreaming; K.C. Shuffle; Ivanhoe; Lover.

Bill Harris, guitar.

EMARCY 36097. 12-in. 29 min. \$3.98.

We might as well stop knocking rock 'n' roll now and be grateful that it has provided a living for Bill Harris while he was evolving the fascinating guitar style he unveils on this disc. For six years, Harris (not to be confused with the trombone-playing Bill Harris) has been accompanist for the Clovers, a rhythm and blues vocal group. While he rocked and rolled in public, Harris was privately finger-plucking jazz on an unamplified guitar. This was highly unorthodox because all jazz guitarists have been playing amplified guitars, using a plectrum and a single string style, ever since Charlie Christian set the modern pattern some seventeen years ago. Yet here is Harris attacking an unvolted classical guitar like a swinging Segovia, producing nuances and shadings that had all but disappeared in the hard, businesslike jangle of latter-day, volted guitar stylings. Much of what he plays on this disc is "pretty," but he shows his versatility by spelling his prettier things with a blues, the driving swing of *Stompin' at the Savoy*, and a fleet-fingered *Lover* or *Cherokee*. Altogether an unusual and highly promising debut disc.

CECIL TAYLOR: *Jazz Advance*

Bemsha Swing; Charge 'Em Blues; Azure; Song; You'd Be So Nice to Come Home To; Rickicksbau.

Cecil Taylor, piano; Steven Lacey, soprano saxophone; Buell Neidlinger, bass; Dennis Charles, drums.

TRANSITION 19. 12-in. 47 min. \$4.98.

Even though half the population seems to be bustling in and out of recording studios to make piano records, Cecil Taylor has managed to find a piano world that is completely his own. Working with a rhythm section and Steve Lacey's sinewy soprano saxophone, Taylor evolves a jagged series of intense, impressionistic chords and single-note lines which ride with striking strength over a swinging beat. He is extremely fluent, with an execution that is stunningly clean even in very demanding passages.

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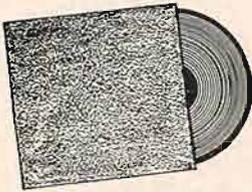
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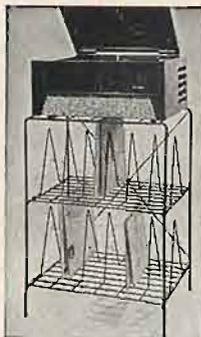
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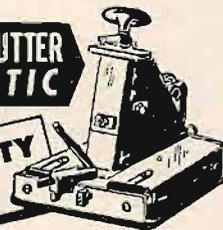
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TAPE SPLICER

**CARBOLY CUTTER
AUTOMATIC**

**HEAVY DUTY
FAST**



F. REITER Co 3340 Bonnie Hill Drive
HOLLYWOOD 28, CALIF.

If Taylor has a point of contact with other jazz pianists, it is with Thelonious Monk, although his technical facility is well beyond Monk's. Further, he is a decidedly original thinker.

As an unaccompanied soloist (*You'd Be So Nice to Come Home To*), Taylor gets involved in explorations of the tune that are, at times, amazing but which, despite their fascination, have no discernible connection with jazz. But maybe this is the cocktail piano of the future. If so, let's go!

Other April Jazz

With Strings Attached: Corky Corcoran, the tenor saxophonist who gained some fame as a young prodigy with Harry James in 1941, has turned up after a long silence. On *The Sound of Love* (Epic 3319, 12-in. 44 min. \$3.98) he solos, accompanied by the Seattle Strings, through a program made up almost entirely of compositions by Mrs. Toni Mineo, which have been arranged by her husband Attilio. Mrs. Mineo's tunes are attractively melodic, her husband's writing is imaginative and varied, and Corcoran plays a robust, early Hawkins type of saxophone that is a welcome change of pace these days. This is one of the most successful of the jazz-soloist-with-strings recordings, although George Wallington's latest effort with strings, *Variations* (Verve 2017, 12-in. 47 min. \$3.98), doesn't fall too far behind. Wallington, however, depends almost completely on his own well-groomed piano, using the strings as little more than a cushion rather

than as the full-throated vehicle they are on the Corcoran disc.

A different kind of string jazz, the unamplified guitar of George Van Eps, is featured on *Mellow Guitar* (Columbia CL 929, 12-in. 33 min. \$3.98). A very pleasant return to the kind of reflective guitar once played by Van Eps, among others, in the days before wattage was a guitarists' concern. Van Eps' style is an extension of the rhythm guitarist's chording approach rather than the classical plucking.

Sweden and Points South: The variety of jazz available in Sweden is pointed up by *Swedes from Jazzville* (Epic 3309, 12-in. 45 min. \$3.98), a collection of selections by several different Swedish groups all of which have that fine rhythmic sense at the root of Swedish jazz. It provides a base for such interesting soloists as tenor saxophonist Carl-Henrik Norin, clarinetist Ove Lind, and pianists Bengt Hallberg and Knud Jorgensen. Lars Gullin, one of the few top Swedish jazzmen not heard in the Epic set, gets his due on *Baritone Sax: Lars Gullin* (Atlantic 1246, 12-in. 39 min. \$3.98) on which his strong, sensitive playing receives especially good support from Norin, alto saxophonist Arne Domnerus, a moving pianist named Rune Ofverman, and drummer Bert Dale.

Americans visiting Sweden have not fared as well on discs as the natives. *Jazz Abroad* (Emarcy 36083, 12-in. 44 min. \$3.98), featuring mixed Swedish and American groups led by Quincy Jones and Roy Haynes, gains momentum only when the Haynes selections are being propelled by a pair of saxophonists—the American

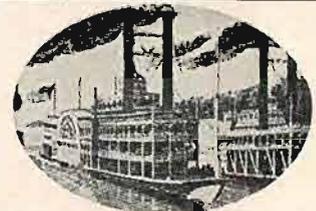
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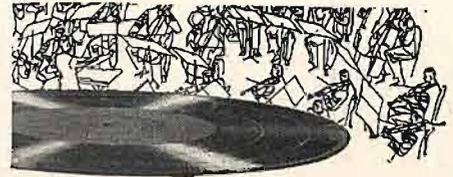
Sahib Shihab and the Swedish Bjarne Norem. Jones has much better luck with an American recording session, *This Is How I Feel About Jazz* (ABC-Paramount 149. 12-in. 36 min. \$3.98), a group of pleasant, well-organized big band performances highlighted by the solo work of saxophonists Lucky Thompson and Phil Woods. Another visitor to Stockholm, Roy Eldridge, battles fruitlessly with banality through *Roy's Got Rhythm* (Emarcy 35084. 12-in. 29 min. \$3.98), on which he fronts an all-Swedish group.

The international jazz scene seems happier in Paris. There tenor saxophonist Lucky Thompson has worked over a set of ballads with Gerard Pochoner and His Quartet for *Lucky Thompson* (Dawn 1115. 12-in. 46 min. \$3.98), a disc which is disappointing only in that it limits Thompson to a single style, albeit one at which he excels.

Reeds and Rhythm: A new alto saxophonist, makes a generally exhilarating debut on *Music for Swinging Moderns* (Emarcy 36081. 12-in. 34 min. \$3.98). Most of his playing has an appealing airy spirit and fluency, although he fumbles a bit in the slow tempos of ballads. The veteran tenor man, Al Cohn, swings with free and easy strength through *Cohn on the Saxophone* (Dawn 1110. 12-in. 40 min. \$3.98) while his quondam colleague, *Zoot Sims* (ABC-Paramount 155. 12-in. 35 min. \$3.98) works his way skillfully through a multi-track jigsaw puzzle on which he plays alto, tenor, and baritone in some pleasantly shaped compositions by George Handy. Sims sings on discs

for the third time in this set and, by all normal rules, he is now out as a vocalist. Chet Baker's group shows something other than its usual pallor on several occasions in the course of *Chet Baker and His Crew* (Pacific Jazz 1224. 12-in. 40 min. \$4.98) when Phil Urso, a tenor saxophonist with a supple, flowing tone, moves into the foreground.

Keyboard: Three new piano soloists make disc debuts this month — Bill Evans, Stan Seltzer, and Joe Burton. Evans, who was very impressive as the pianist on Tony Scott's most recent Victor disc, is less distinctive as he travels the whole distance on his own on *New Jazz Conceptions: Bill Evans* (Riverside 12-223. 12-in. 42 min. \$4.98). Too much of his playing is marked by the glib chomp-chomp attack which has become a monotonous norm for an increasing number of current pianists. Despite this, there is more hard-core jazz in his playing than comes from the slightly spiked cocktail style of *Stan Seltzer* (HiFi-Record R-202. 12-in. 40 min. \$4.98). Joe Burton proves on *Joe Burton Session* (Coral 57098. 12-in. 25 min. \$3.98), to be an amiable addition to that area of fetching, rhythmic interpretations in which Erroll Garner reigns supreme — his reign, incidentally, continues with undiminished authority on *The Most Happy Piano* (Columbia CL 939. 12-in. 43 min. \$3.98). Burton has a feeling for simplicity and directness which might be of help to Dick Marx, whose good moments on *Dick Marx and Johnny Frigo* (Coral 57088. 12-in. 36 min. \$3.98) are diminished by his tendency to overdecorate.



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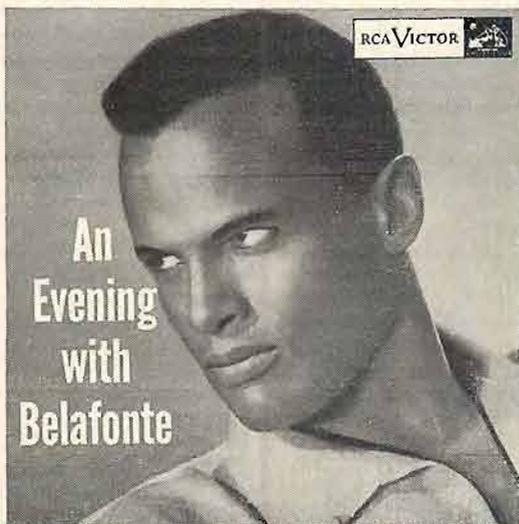
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by R. D. DARRELL

The Tape Deck



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

NEWELL JENKINS: *Eighteenth-Century Italian Concertos*

Sidney Gallesi, oboe; Carlo Busotti, piano; Pasqualino Rossi, French horn; Italian Chamber Orchestra, Newell Jenkins, cond. BERKSHIRE BH 1011. 7-in. \$6.95.

Labeled Vol. 2 and accompanied by a booklet of the conductor's informative annotations also covering the contents of a still-to-be-taped Vol. 1, this program is drawn from Haydn Society LPs of Albinoni's Oboe Concerto in D minor, Op. 9, No. 2 (HS 137), Clementi's Piano Concerto in C (HS 138), Rosetti's Horn Concerto in E flat (HS 79), and Sarti's *Concertone per più stromenti obbligati* (HS 136). Of these the Clementi and Sarti works are mainly of documentary interest for all their ingratiating verve, but the piquantly lilting 1722 Albinoni concerto is a real gem and the 1779 work by Rosetti (or Rössler as he was originally named) is one of the most endearing little musical discoveries in a repertory ordinarily dominated by the horn concertos of Mozart.

None of the soloists here is notable for virtuosity or even for assured skill, and as a result of an apparently distant microphone placement Rossi's horn playing seems more often *sotto voce* than the composer intended; but everyone concerned plays with obvious and infectious relish. The recording too is no more than adequate by current standards, but anyone who listens to this tape for technical proficiencies alone must be wholly insensate to the effervescent charms of the music itself. (HS 79, Mar. 1954; HS 136-7-8, Jan. 1956)

• • LISZT: *Concerto for Piano and Orchestra, No. 2, in A*

Philippe Entremont, piano; Radio Zürich Orchestra, Walter Goehr, cond. CONCERT HALL CHY/BN 6. 7-in. \$11.95.

Philippe Entremont is one of the very few among the younger virtuosos who can authoritatively wear the mantle of the

Grand Manner. In his performance here of the balladlike Liszt Second Concerto one can delight, as never since Petri's 78s of about a decade ago, in a harmonious blend of rich yet restrained expressiveness, limpid passagework, and boldly displayed strength. Goehr contributes a rather over-careful accompaniment; but it is warmly colored and provides an eminently suitable setting for the dramatic solo role. Incidentally, this third in a series of outstanding Entremont tapes has conclusively confirmed my originally tentative approval of locating the piano, in concerted works, slightly off-center; the best potentialities of the stereo effect are exploited in this way far more distinctively than when the piano is heard equally distributed between both channels.

MOZART: *Divertimento No. 17, in D, K. 334; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")*

Chicago Symphony Orchestra, Fritz Reiner, cond. RCA VICTOR DC 24. 7-in. \$12.95.

There are still so few Mozart works in the tape catalogue that the present duplications cannot be welcomed with much enthusiasm. Enthusiasm would be out of order here in any case, since Reiner's objectively cool precision and the finespun tone of his orchestra are inadequate compensations for nervous tension and lack of tonal and interpretative warmth. (LM 1966, May 1956)

MOZART: *Symphonies: No. 25, in G minor, K. 183; No. 29, in A, K. 201; No. 33, in B flat, K. 319*



Perlea's Mozart has a courtly lilt.

Vienna State Philharmonia Orchestra, Jonel Perlea, cond.

PHONOTAPES-SONORE PM 144. 7-in. \$8.95.

MOZART: *Symphonies: No. 32, in G, K. 318; No. 40, in G minor, K. 550*

Philharmonic Symphony Orchestra of London, Erich Leinsdorf, cond. SONOTAPE SW 1023. 7-in. \$7.95.

In the three, hitherto untaped, middle-period symphonies Perlea is admirably zesty and lilting—qualities which are notably enhanced by the cleanly differentiated recorded sonorities of his properly scaled-down orchestra. But is the Mozart here, and particularly the Mozart of the tragic "little" G minor symphony, actually no more than the courtly rococo entertainer Perlea depicts? Surely these are the Mozartean surfaces only. (Vox PL 8750, Dec. 1954)

Leinsdorf, on the other hand, fully realizes the still larger scope of his two symphonies, and the vibrant clarity with which his men's playing has been recorded is even more aurally delightful than that of Perlea's smaller and less virtuosic orchestra. Yet Leinsdorf himself seems insistent on detaching himself completely from his own music making. Just a touch of subjectivity would make the present readings much more communicative for me. I well may be in a minority, however, for Leinsdorf's earlier Columbia-Entré LP of K. 550 has been a great favorite, and this Westminster version (originally issued as W-LAB 7046) unquestionably is a technically far superior recording of essentially the same interpretation. (Sept. 1956)

• • PROKOFIEV: *Symphony No. 1, in D, Op. 25 ("Classical")*

Philharmonia Orchestra, Nicolai Malko, cond.

HMV SDT 1750. 7-in. £2. 2. (in England).

While Angel continues to postpone its American releases of the British EMI "stereosonic" series, I am more than ever grateful for Mr. A. E. Foster's helpfulness in lending me occasional imported samples of this rapidly growing repertory. The latest is a *Classical Symphony* which has not appeared on domestic LPs and probably would not warrant much attention if it did, since (except for an exceptionally exhilarating finale) Malko's reading is by

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TAPE DECK

Continued from preceding page

no means outstanding. But the stereo recording itself, in which every dancing detail of Prokofiev's scoring emerges with vibrant clarity, is a sonic joy. This is a short tape, but priced at the British equivalent of \$5.88, it is a real bargain.

• • STRAVINSKY: *The Fire Bird*

Netherlands Philharmonic Orchestra, Walter Goehr, cond.

CONCERT HALL CHT/BN I. 7-in. \$11.95.

The first stereo *Fire Bird* Suite (played here in the second edition of 1919) is not likely to overwhelm listeners familiar with the best LP versions, since both Goehr's reading and his orchestra's playing are relatively labored and lacking in incandescence. Yet even so the openness and "ring" of the best recorded sonorities here (the breath-taking crashes in the *Infernal Dance* in particular) are irrefutable proofs that the kaleidoscopic magic of this ballet never can be ideally captured outside stereo recording.

• • TCHAIKOVSKY: *The Nutcracker, (Concert Version)*

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

SONOTAPE SWB 9002. 7-in. \$15.95.

The score used here is a happy compromise between the short familiar suite and the lengthy complete ballet, including everything in the former plus most of the pieces in the so-called Second Suite and some others (but all in their proper ballet sequence) for a total running time of 45½ minutes—the longest stereo-reel length I have yet timed, and of course made possible only by the use of one-mil thin Mylar tape. However, the distinction of this release is not merely quantitative: it reveals Rodzinski as a dance-music conductor, exhibiting a new gracefulness, tenderness, and infectious verve.

I should add that his delectable reading and the enchantingly colored and rhythmed orchestral performance are further enhanced by the floating spaciousness of stereo sound at its very best, revealing attractions which few listeners can ever have realized existed in this score. In short, a triumph of flawlessly matched insight, musicianship, and technology.

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

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

SONOTAPE SWB 9001. 7-in. \$15.95.

Rodzinski here demonstrates a warmth, imagination, and restraint far more marked—and engaging—than ever characterized even his most memorable earlier Tchaikovsky recordings. And if his Fourth is perhaps less excitingly dramatic than those of Koussevitzky, Scherchen, and possibly a few others, it has far more smoothly sculptured and symmetrically balanced proportions. For once, even the chirping wood-wind roudades which decorate the return of the main theme of the *Andantino* sound like

integral parts of the textural pattern rather than marginal doodlings. Again, the stereo recording allows ample reserves of power for the broad but never forced climaxes, and contributes immeasurably to the concert-hall naturalness with which the full range of big symphonic dynamics and color-spectra is reproduced.

ARTURO TOSCANINI: Miscellany

NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR AC 26. 7-in. \$6.95.

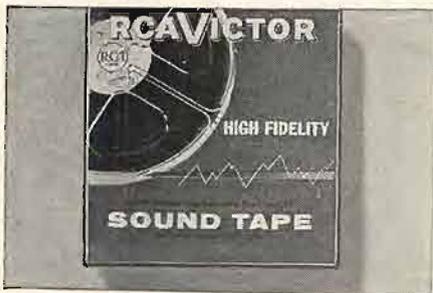
As yet there have been so relatively few tapes drawn from the late Maestro's disc repertory that even this light program of Humperdinck's *Hänsel und Gretel* Prelude, Thomas' *Mignon* Overture, and a suite from Bizet's *Carmen* (all 1952 Carnegie Hall recordings, most recently included in a still more extensive miscellany on LM 6026) is a welcome addition. The first two pieces hardly seem to be personal favorites of the conductor, but his scrupulous precision reveals surprising insights into textural qualities which ordinarily are hidden by greater stress on the ultrafamiliar tunes alone. And the *Carmen* suite discloses still more penetrating and impressive flashes of his mercurial genius. Here, too, we also gain fresh appreciation of the skill of his engineers, for no signs of age dim the brilliancy and clarity of what—even after five years of further refinements—still seems like superb recording. (Dec. 1955)

REEL MUSIC NOTES

BEL CANTO: As a listener almost completely anesthetic to sentimental background music, I cannot respond eagerly to Hans Holber's *Tribute to Victor Herbert* and Joseph Kuhn's *Waltztime in Stereo*, played respectively by the so-called Stockholm String Orchestra and Kingsway Strings (both of which, despite their names, include a few winds and timpani). But even discounting my advance prejudice, I find that the sluggishness and saccharinity of these tonal lollipops—especially in the full dimensionality of stereo—gag me intolerably. For a fleeting moment in *I Can't Do the Sum* and *March of the Toys* (Herbert reel) and even more briefly in the Strauss waltz medley there is a blessed touch of something approaching vivacity, but for the rest this is music for slow-motion dancers and overstuffed diners only. (• • ST 5 and ST 6, 7-in. each, \$9.95 and \$11.95 respectively)

LIVINGSTON: The first of a series of *Stereo Showcases*, devoted to earlier Livingston and allied releases (many of which have been reviewed in this column), exhibits such less attractive "demonstration-sampler" features as insistent vocal announcements and plugs (delivered here by Hugh James), nerve-wrenching jumps from serious to popular music, and fade-outs after only a tantalizing snatch of what one wants most to hear. But in very high level, ultra-brilliant recordings many of these ten samplings, for all their occasional exaggeration of the stereo effect, are irresistibly impressive. The reproduction of Bill Thompson's Hammond organ is only too realistic, but in the bits of Dukas's

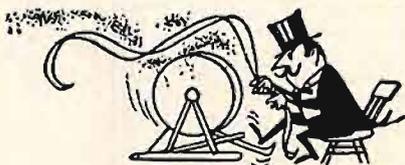
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(Advertisement)

L'Apprenti sorcier, Wilbur de Paris' "New" New Orleans Jazz (starring a basso profundo tuba solo), and above all in the concluding thunders of the *Tambäuser* overture, the sonic impact—and perhaps the sales appeal too—is certainly overwhelming. (• • LS 5-3 BN, 5-in., \$6.95)

OMEGATAPE: *Paging Bobby Page* features a deft trumpet-piano-traps-bass combo and some close-harmony vocalists in a varied batch of standard pop numbers which at their worst are routine and at their best (as in the mambo'd *Lullaby in Rhythm*) high-spirited and carchily rhythmic, but always brightly and openly recorded, with particularly crisp snare drum and maracas. (OT 7004, 5-in., \$7.95)

PHONOTAPES-SONORE: Like the Danish singers' carol tape from Berkshire, George Feyer's *Echoes of Christmas* is all-season entertainment, for squeamish as one may be about mixing popular and serious flavors or about the suitability of a night-club pianist for a program like this, Feyer's unerring musical taste and skill will soon win over the most dubious listener. There is no record in my collection that I've played more often, or more successfully, for casual guests than this one in its LP version (Vox VX 25010 of over a year ago); and having practically worn out that disc, I'm delighted to renew the music's and pianist's bubbling life in this no less crystalline, but now immaculately noise-free, tape (PM 5012, 5-in., \$6.95). I'm not at all abashed to admit that I relish these *Echoes* far more than Grieg's more self-conscious tone poems; and in any case so lavish a selection of these as the *Lyric* and *Holberg* suites, *Norwegian Dances*, and *Wedding Day at Troldhaugen*, all on a single tape (as on the original full-measure LP, Vox PL 9840, July 1956), is much too much of a muchness. For warm admirers of the Norwegian composer, however, this program well may provide unalloyed pleasure. Certainly one must recognize the exceptional loving care with which these works are played by the Bamberg Symphony under the gifted young Edouard van Remoortel, and praise is indeed due the broadness and resonance of the actual recording. (PM 146, 7-in., \$8.95)

RCA VICTOR: My taste in piano concertos is occasionally old-fashioned enough to persuade me that the currently popular ultra-dramatic virtuoso vehicles aren't completely satisfactory replacements of the earlier, fleetly scampering type of keyboard display pieces. At any rate, I still have a weakness for the naïve but juicy tunes and virtuosic demands of Saint-Saëns's Piano Concerto No. 4, in C minor, Op. 44. And while Brailowsky lacks the Gallic grace and smoothness essential for an ideal performance, his nervously intense bravura makes the present recording (originally coupled with the Chopin Concerto No. 2, in F minor, Op. 21 on LM 1871, Aug. 1955) a very exciting one. But what happened to the Boston Symphony Orchestra and Munch here? They sound nothing at all like their true selves. (AC 23, 5-in., \$6.95)

Continued on next page

quality tapes for your listening pleasure . . .

ST-8 \$11.95 30 MIN.

Symphony for Glenn

The Hamburg Philharmonic Orchestra

Conducted by:

Heinrich Alster

Scored by: Joseph Kuhn

Moonlight Serenade, Moonlight

Cocktails, Tuxedo

Junction, At Last, That Old

Black Magic, In the Mood,

Serenade in Blue.

Never before have the traditional orchestrations of Glenn Miller been so dramatically presented as they are in this most modern of all recording techniques — STEREPHONY.

All the flavor and impact of the original Miller have been captured. Having known Glenn and heard his numerous appearances from Yale University to the West Coast; these arrangements of Joseph Kuhn carry the undeniable trademark of Glenn.

The entire album was recorded in the world-famous Musikhalle in Hamburg, Germany, under the capable baton of Heinrich Alster.

Special microphones built by Dr. Eric Boyerman of Amerika Hause were used in conjunction with Telefunken stereo recorders.

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1890 — is considered, of

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memory of early Americana.

However, the show-

manship and spontaneity

of this early form of stage

production contributed

tremendously to our present

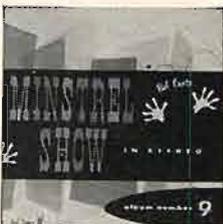
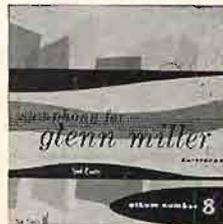
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Stereophonic production under the direction of Russ Molloy for Bel Canto.



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\$3.95

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Featuring the Symphonette de Madrid and the Rossini Orchestra of Italy. The stirring La Virgen de la Marcarena is an absolute must for the stereo enthusiast.

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Under Paris Skies, Can-Can, and Frere Jacques done by the Paris Theatre Orchestra; arranged and recorded specifically for the Bel Canto stereo library.

ST-5 Tribute to Victor Herbert 23 min. \$9.95
The Stockholm String Orchestra under the direction of Hans Holber; nine immortal tunes of Herbert, such as Indian Summer, Toyland, and Moonbeams.

ST-6 Waltztime in Stereo 30 min. \$11.95
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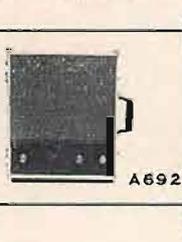
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TAPE DECK

Continued from preceding page

SONOTAPE: The contrast between Rodzinski's exasperatingly mannered but otherwise routine performance of Dvorak's *New World Symphony* and his radiant readings of the *Slavonic Dances* is a mystery. And the metamorphosis is further accentuated by a not dissimilar reformation of engineering objectives: from exaggeratedly close-up spotlighting of percussive details and frequency extremes in the symphony to limp tonal equilibrium in the dances. Unless you are likely to be mesmerized by one of the slowest Largos on record, you'll be well advised to skip the symphony both on tape and the Westminster LPs, WL 5370 of Sept. 1955, or the more recently reissued XWN 18295. But the dances are emphatically not to be missed by anyone who relishes lissome vivacity and restrained sentiment. Some of the native Czech versions may make more of the earthy humor of these pieces, but surely no one has ever colored them more entrancingly. My only regret is that the present tape includes only six (Nos. 1, 2, 3, 5, 10, and 15) of the complete set of sixteen (available on Westminster WN 2204, June 1956) — and that can be cured by the tape-release of the rest. (Symphony, SW 3002, 7-in., \$9.95; Dances, SW 1036, 7-in., \$7.95)

TAPE RECORDING MAGAZINE: I'm unsure whether Jack Bayha's *All About Tape on Tape* should be discussed in this column or in the book-review pages, for it's substantially a book in reel format. As such it has some of the disadvantages of spoken delivery (although Ed Condit proves to be a very pleasant narrator indeed) — limitations of length, and lack of visual illustrations (although the last is at least partially compensated by the helpful sketches and photographs in the twenty-four-page accompanying booklet). But, on the other hand, the sonic medium permits illustrations and examples in actual sound. Those presented here are a fascinating enhancement of the author's own concluding verbal description of an actual recording session and indispensable clarifications of the narrator's glossary of tape terms — where distortion, dynamic levels, hum, wow, signal-to-noise ratios, etc., are not merely defined but vividly demonstrated. As a kind of appendix, there is a long passage of steady high-frequency tone for azimuth-head alignment of your own equipment, but this is merely an added inducement to a taped "talking book" which no tape-recorder owner can afford to miss. (7-in., \$6.95)

VOTO: If you've been wondering what an Allen electronic organ sounds like, you'll find your answer in Bill Andrews' *Down Melody Lane* program, in which the instrument's many quite attractive tonal qualities — as well as its sobby vibrato — have been effectively recorded. But for me that's the only attraction here: I got through not quite half of the some twenty-five lethargic and sentimentalized pop-tune selections before the combination of monotony and schmaltz became more than I could take. (B60-T30, 7-in., \$10.95)

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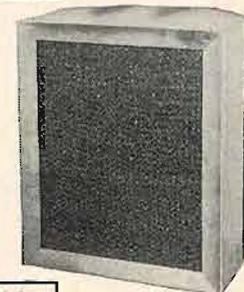
Styled in classic lines to blend with period furniture of all types. Doors attractively paneled. African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. 246 lbs. **\$345⁰⁰**

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This fine cabinet features straightforward design to blend with your modern furnishings. Slim, tapered struts run vertically across the grille cloth to produce a strikingly attractive shadowline. Wood parts are precut and predrilled for simple assembly. Supplied in African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. **\$325⁰⁰**
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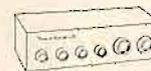
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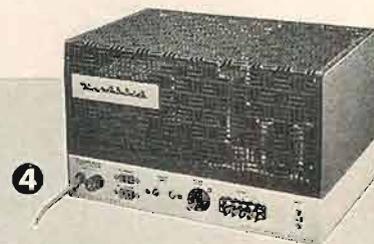
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4 HEATHKIT ADVANCED-DESIGN HI-FI AMPLIFIER KIT This fine 25-watt high fidelity amplifier employs KT66 output tubes by Genalex and a Peerless output transformer for top performance. Frequency response ± 1 db from 5 to 160,000 cps at 1 watt. Harmonic distortion less than 1% at 25 watts, an IM distortion less than 1% at 20 watts. Hum and noise are 99 db below 25 watts. Output impedance is 4, 8 or 16 ohms. Extremely stable circuit with "extra" features.

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6 HEATHKIT SINGLE-CHASSIS HI-FI AMPLIFIER KIT This 20-watt Williamson-type amplifier combines high performance with economy. Employs Chicago-Standard output transformer and 5881 tubes. Frequency response ± 1 db from 10 cps to 100 kc at 1 watt. Harmonic distortion less than 1.5% and IM distortion less than 2.7% at full output. Output 4, 8 or 16 ohms. Hum and noise—95 db below 20 watts.

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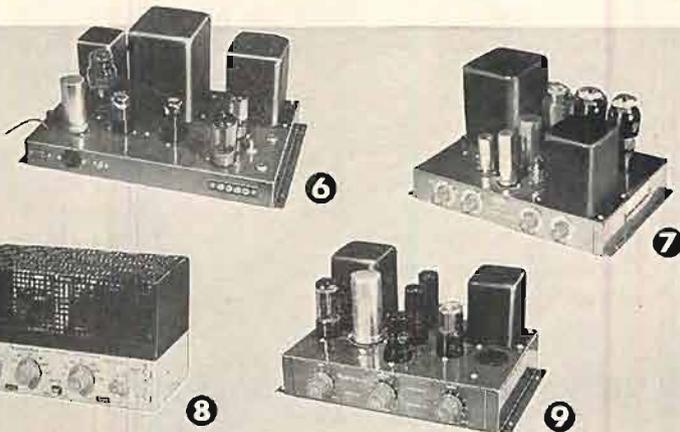
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As the record revolves around the spindle of a record changer, the hole has a tendency to wear and become out-of-round—thus affecting record reproduction quality. In the turntable, the spindle is a **part** of the record platform, and this never causes wear.

All record changers are lightly constructed, almost never exceeding 14 pounds, thus vibrations are easily transmitted. A turntable such as the Gray, is heavily built (approximately 42 pounds). This weight absorbs outside vibrations and prevents its transference through the mechanism.

The motor of a record changer is usually the heaviest component, and because its vibrations are so strong and dominant, causes imperfections in the reproduced sound. The Gray motor weighs only 4 pounds compared to 42 pounds for the whole turntable assembly, plus being precision balanced, thus motor vibrations are eliminated. Reproduction is unimpaired.

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TESTED IN THE HOME



Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high-fidelity applications. Each report is sent to the manufacturer before publication: he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

The Phono-Timer

DESCRIPTION: an electric elapsed-time indicator for 117-volt 60-cycle operation. **Dimensions:** 4½ in. wide by 3 1/8 high by 3 deep. **Price:** \$19.95. **MANUFACTURER:** Electronic Timer Corp., 556 Madison Ave., Memphis, Tenn.

It doesn't seem too long ago that any phono stylus tip that was more durable than steel was considered permanent—a lifetime investment. A stylus playing-time indicator would in those days have been considered the height of idiocy. Since then, people have become aware that styli *do* wear out, and now that some fairly definite statistics about stylus life have been tabulated, an elapsed-time indicator can be an effective safeguard against record damage.

It is generally agreed that, at 5 grams of stylus force, a sapphire will last about 10 to 25 hours on microgrooves, 100 hours on standard discs. At the same force, a diamond

through the wire insulation to make contact with the conductors. Then, while the phono motor is switched on, a small synchronous motor (such as is used in electric clocks) in the Phono-Timer drives a four-digit counter, clicking off an hour precisely every 60 minutes.

It is assumed that few people are likely to let their turntables run for long periods of time without playing records, but if this causes any inaccuracy in the indications the error will be in the direction of greater safety margin. The Phono-Timer does not have a zero reset on it, which strikes me as a drawback, but the manufacturer points out that this eliminates the possibility of "tampering."

Here is a worthwhile investment for the wear-conscious record collector, particularly if he lives in an area where microscope-examination facilities are not available.—J.G.H.

MANUFACTURER'S COMMENT: We feel that even though the record collector lives in a city large enough to have reliable microscope examination facilities for styli, the use of the Phono-Timer is still a valuable guide as to when the stylus should be examined. We also feel that it enables the record collector to get the most out of a stylus, with the least amount of chance of ruining his records.



Electronic Timer's stylus life indicator.

will give from 800 to 1,500 hours on LPs, and 1,500 to 3,000 on 78s. Of course, rate of wear will vary widely with stylus force, pickup compliance, and the condition of records played, but a user can (barring accidental stylus breakage) get a pretty good idea of what shape a stylus is in just by keeping track of the amount of use it has had. That's where the Phono-Timer comes into the picture.

The Phono-Timer has a 3-foot AC cord attached to it, with a special pinch-needle attachment at the end. The attachment clamps over the leads going to the phono motor, at a point *after* its on-off switch, and the needles pinch

Fisher 55A and 90A Amplifiers

SPECIFICATIONS (furnished by manufacturer): self-powered single-chassis power amplifiers. **MODEL 55A**—**Rated power:** 55 watts. **Power response:** ± 1 db, 15 to 60,000 cycles @ 55 watts. **Frequency response:** ± 0.1 db, 20 to 20,000 cycles. **Harmonic distortion:** below 1% @ 55 watts; below 0.08% @ 10 watts; below 0.05% @ 5 watts. **IM distortion:** below 2% @ 50 watts; below 0.8% @ 45 watts; below 0.4% @ 10 watts. All-triode design. Z-Matic variable damping control. **Damping factor:** 31 to 1. **Hum and noise:** over 92 db below 55 watts. **Input:** high level, from control unit. **Controls:** input level set, output tube bias, Z-Matic. **Outputs:** 8 and 16 ohms to speaker. Octal socket supplies power to external unpowered components. One AC convenience outlet. Illuminated meter indicates Output Tube Bias and Average Power output. **Tubes:** 3—12AU7A, 2—6CL6, 2—6550, 2—5AW4. **Dimensions:** 14¼ in. long by 9¾ wide by 8 3/16 high. **Price:** \$169.50. **MODEL 90A**—**Rated power:** 90 watts. **Frequency response:** ± 0.1 db, 20 to 20,000 cycles; ± 1 db, 9 to 100,000 cycles. **Power response:** ± 1 db, 17 to 75,000 cycles. **Harmonic distortion:** below 0.5% @ 90 watts; 0.25% @ 50 watts. **IM distortion** (40 & 7,000 cps, 4:1): below 1% @ 75 watts; 0.5% @ 50 watts. Z-Matic variable damping control. **Hum and noise:** over 92 db below 90 watts. **Input:** high level, from control unit. **Controls:** input level set, driver balance, plate current, screen current, output balance, and Z-Matic. **Outputs:** 4, 8, 16 ohms to speaker. Octal socket supplies power to external unpowered components. One AC convenience outlet. Illuminated meter indicates Output Tube Plate Current, Screen Current, Output Balance, and Average Power output. **Tubes:** 12AU7, 12AX7, 4—EL34, 6Y6GT, 6AU6, 2—NE16 (neon voltage regulators),

2—5R4GY. Dimensions: 14 in. long by 11 1/8 wide by 8 1/2 high, over-all. Price: \$229.50. MANUFACTURER: Fisher Radio Corporation, 21-21 44th Dr., Long Island City 1, N. Y.

If weight and size were the sole criteria for evaluating power amplifiers, these would without further ado vie for first place in the field. Massiveness is not, of course, the sole criterion, but it does often help give some idea of how good an amplifier may be, simply because excellent output transformers usually weigh a good deal.

The 55A is rated at a little more than half the power of the 90A, yet there is only about a 5-lb. difference in their weights. (The 90A weighs in at about 55 lb.; the 55A at 50 lb.) The 55A's rated power output is 55 watts (1% IM distortion point is about 48 watts), otherwise it is essentially a less complex version of the 90-watt (at 1% IM) model.

Both amplifiers are equipped with Fisher's Z-Matic variable damping control, and both include an illuminated meter which indicates average power output. The 55A's meter also shows output tube plate current, and a small removable cap beside the meter exposes a screwdriver adjustment for the bias voltage.

The 90A's metering facilities are more versatile, providing means for adjusting screen current and output tube balance, as well as giving plate current and average power



The Fisher 55-A 55-watt power amplifier.

readings. There is also a separate balancing control for the driver stages, which can be set to give minimum distortion after the tubes have aged or when they are replaced.

The power indications on both amplifiers are quite accurate, but it should be remembered that these show *average* power rather than instantaneous transient peaks. They are very useful for running spot checks on steady-state power output (as an indication of tube condition), but the peak power levels in musical program material will often far exceed the indicated values. This is emphasized simply as a reminder to those who might be tempted to overestimate their safety margin when using underpowered speakers, a miscalculation that could (particularly in the case of the 90A) damage the speaker.

At the same power levels (below the 55A's overload point), the 90A has a distinctly more solid "feel" than the 55A. The difference is subtle, but the 90A's over-all sound is smoother and more transparent, and its low end is unmistakably superior in definition and body. The 55A is an excellent performer, but the 90A is better in practically every respect. It is one of the most highly listenable amplifiers I've heard for some time, reproducing musical timbres and intricate sonic detail with remarkable realism. This is unquestionably the finest amplifier Fisher has produced to date, and while its price is nothing to dismiss lightly, neither is its performance.

The Z-Matic variable damping incorporated in these am-

plifiers has been praised and damned by experts in the field ever since its development, but experiments with these amplifiers indicate that it is indeed useful in compensating for many loudspeaker deficiencies. It does, however, increase distortion and limit high-frequency power-handling ability when advanced to its minimum damping position.



The 90-A has flexible metering facilities.

If your speaker is good enough to deserve one of these amplifiers, you shouldn't have to use the Z-Matic control.

Both of these amplifiers, then, are fine performers. Whether the difference in sound between the 55A and the 90A is worth \$60 will depend upon how sonically critical the buyer is. It would be worth it to me. — J.G.H.

Channel King Indoor Antenna

DESCRIPTION: a compact indoor antenna for FM, VHF TV, and UHF TV. **Dimensions:** 3 in. deep by 3 1/2 high by 4 1/2 wide. **Output:** 300 ohms to antenna input. Five ft. twin-lead cable supplied. **Price:** \$9.95. **MANUFACTURER:** Marjo Technical Products Co., 1150 E. Henry St., Linden, N. J.

This is a little brown box with a big brown knob on the front. Rotating the knob extrudes a pair of "rabbit ears" made of flexible steel strips, like the tape measures used by car-



The Channel King covers all FM, TV bands.

penters. A piece of standard twin-lead is provided for connection to the antenna terminals of TV and FM sets.

Great Barrington is rather far from televised civilization. A Channel 6 station is standard fare; at the writer's home,

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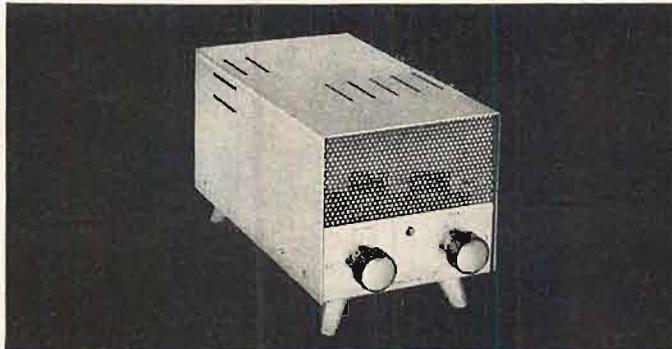
STEREO!

STEREOPHONIC TAPE PLAYBACK is now within the reach of every budget—thanks to the mighty BOGEN ST10 Stereo Tape Amplifier and 2-Channel Preamp. Until now, using a stereo tape deck meant buying a separate preamp for your second channel—and an additional amplifier as well . . . and a lot of work balancing two sets of controls.

But not any more . . . because Bogen has developed the ST10. It saves you trouble—and a lot of money. Here's why:

First, the ST10 preamplifies both of your stereo signals for you (the gain control acts on both channels simultaneously, automatically assuring balanced stereophonic playback). Then one preamplifier feeds your present hi-fi system, while the second preamp feeds the ST10's built-in 10-watt amplifier for your second speaker. This one amazing wonder-unit does it all—and all for the incredibly low price of \$52.50 in chassis form, or \$59.50 for the ST10G with cage and legs, as illustrated.

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a 12-element Yagi 30 feet above ground feeds into a Fleetwood tuner. The result is an excellent picture at all times. In connection with TITH reports, several indoor antennas have been compared to the Yagi. As expected, none has produced anything like a comparable picture.

The Marjo Channel King, not as expected, produced a surprisingly good picture. Some snow was visible, but was not objectionable. This is rather remarkable performance, and would translate into excellent metropolitan-area reception. Tuning—i.e., adjustment of the length of the arms—is moderately critical. For Channel 6, the arms were extended to within a few inches of their full length (3 ft. 6 in.). They remained erect and did not flop over or bend unless deliberately tapped.

We also receive in this area a Channel 8 station, but even a 12-element Yagi is not always enough to bring it out of the snow. Snow on this channel was heavy with the Channel King, though sound was good and the picture was visible, without roll. Again, arm tuning was critical, as was orientation. Furthermore, the Marjo should not be placed on that tempting shelf: the mantelpiece. It's high, which is commendable, but it puts the arms too close to the wall, which is not commendable.

The Channel King is a fine little job—and, for an indoor antenna, works much better than expected.—C.F.

MANUFACTURER'S COMMENT: The case is made of high-impact plastic, and is available in mahogany, cherry, ivory, alabaster, jade, and walnut shades. Raising or lowering the arms simultaneously and equally by means of a knob has two primary objectives: to permit adjustment to the exact half-wavelength of the desired frequency, and to eliminate the effects of body capacity (the hands touch only the control knob rather than the antenna strips themselves). The Channel-King's adjustable dipole arms suit it for FM reception as well as for TV.

Weathers FM Pickup System

SPECIFICATIONS (furnished by manufacturer): a phono pickup system consisting of a viscous-damped arm, capacitive pickup cartridge, and self-powered oscillator-demodulator unit. **Frequency response:** ± 1 db, 20 to 20,000 cycles. **Lateral compliance:** 15×10^{-6} cm/dyne. **Vertical compliance:** 12×10^{-6} cm/dyne. **Effective stylus mass:** .001 gram. **Recommended stylus force:** 1 to 1½ grams. **Power supply:** requires 117-volt 60-cycle AC power source. **Tube:** 6AT6. **Prices:** system with diamond stylus, \$89.20; system with sapphire stylus, \$74.20; viscous-damped arm only, \$34.50. **MANUFACTURER:** Weathers Industries Division of Ultrasonic Corp., 66 E. Gloucester Pike, Barrington, N. J.

An early model of the Weathers FM pickup was TITHed in the Summer 1952 issue of HIGH FIDELITY, and was reported to be an excellent performer, although somewhat tricky to use. Since then, it has undergone several revisions, and the result is a pickup system with which—when it is properly used—it is very, very hard to find any fault at all.

Utilizing the same principle as that of FM broadcasting, the FM pickup works with an oscillator (located in the power supply case) which produces a continuous ultrasonic tone. The frequency of this tone depends upon the distance between the stylus and its pole piece. As the stylus follows groove undulations, the tone varies in frequency accordingly, and these variations are then converted to audio signals, which appear at the output connections from the power supply box. Two outputs are provided, one at low level and constant velocity (for connection to a magnetic phono input), and one at high level which provides a close match to the RIAA curve when connected to an unequalized high-level Tuner or Auxiliary input.

The oscillator unit is self-powered, requiring only a 117-

volt AC source, which can be one of the switched convenience AC outlets on the control unit. Installation is fairly simple, involving only the mounting of the arm and tuning the oscillator, as detailed in the comprehensive instructions supplied. A special highly flexible interconnecting cable is supplied for connection between the cartridge and oscillator, and since this is an integral part of the tuned circuit, it must be used, and in the length supplied.

While certain other pickup arms have been used successfully with the Weathers cartridge, it is safest to use the arm Weathers supplies for it, since this is designed to give the optimum combination of low mass, freedom of movement, and bearing damping. Because of its extremely high compliance, the Weathers cartridge is not recommended for use in a record changer, since the sideward thrust needed to trip the change mechanism will displace the stylus.

Its compliance is, however, one of the Weathers' most attractive characteristics, because the high vertical and lateral compliance and the low stylus mass (see Specifications) are what allow it to track cleanly at 1 gram stylus force, and are responsible for its extreme gentleness to records. Its total downward force is actually about 2 grams, but a small brush attached to the arm takes up the difference, and helps to stabilize the arm motion so that a warped or off-center record won't flex the stylus.

Low distortion and smooth response yield a velvet high end, a full, solid low end, and remarkable over-all trans-



The Weathers pickup and oscillator unit.

parency and detail. One almost has the impression of listening to the original master tapes rather than to discs, and direct comparisons between some discs and their original tapes indicate that the Weathers can duplicate live tape sound, as long as the discs themselves are good enough.

There is one circumstance that may cause trouble with this pickup. When a record has been overzealously treated with antistatic compounds, these may gum up the stylus and lift it partly out of the groove, producing fuzzy sound. The stylus tracks so lightly that it can't push through this accumulation, but cleaning it from time to time with a small brush dipped in alcohol will remove the residue.

Oscillator instability, which was a weakness in some of the early Weathers pickups, seems to have been overcome in the current models, but the pickup's extremely flexible stylus is necessarily rather fragile, and the arm is probably not rugged enough to withstand handling by young children or careless guests. However, for anyone who is willing to accord it the care it deserves, the new Weathers will provide significantly extended record life and sound quality that seems limited only by the discs themselves.—J.G.H.

MANUFACTURER'S COMMENT: The Weathers pickup is not fragile. It

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STEREO-FANTASY

The NEW BOZAK B-304

adds the Ultimate Ingredient
of Realism . . .

Spatial Perception



This binaural speaker system in a single enclosure is a distinctively original Bozak concept. With two-channel stereo program material, it re-creates an unbroken front of living sound with the sense of breadth, depth and direction vividly perceptible over a wide angular listening area — retaining throughout virtually the entire room the sense of perspective and homogeneity of the sound that is the essence of the ultimate in realism. The Bozak B-304 literally transforms your living room into the pit of a concert hall — every instrument in its proper location on the stage and without the "hole in the center" that is felt so commonly with separate-enclosure stereo sound.



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The Very Best in Sound

This is a luxury speaker system. It is expensive, and should be used only with two identical amplifying channels of the highest quality and minimum of 30 Watts power which, by their nature, are also costly. With wide-range, low-distortion two-channel discs, tape, or AM/FM broadcasts, the *Stereo-Fantasy* offers a listening experience approached by no other loudspeakers for the vital immediacy of its sound.

Superb cabinet work in a choice of two designs: The *Provincial* (above) in Fruitwood; and the *Contemporary* (left) in Walnut or Mahogany.

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can be dropped onto the record or jarred so hard that it will skate across the grooves, without damaging the stylus or disc.

The very high stylus compliance is responsible for the ruggedness that prevents damage under these severe conditions. When accidentally dropped on a record, the arm's viscous damping limits the rate of free fall, and the stylus' vertical compliance allows it to retract between the protective plastic cartridge shoulders upon impact. The major force is thus taken up by these shoulders rather than by the stylus, and since these are rounded in shape, they cannot scratch or indent the record surface. After impact, the stylus will naturally spring back into its normal position.

Low stylus mass and high compliance combine to prevent the stylus from digging a scratch across the record when the pickup is accidentally jarred. The stylus tends to ride across the tops of the grooves rather than plowing through them.

We agree completely with the reviewer's advisement that "careless" people should not be permitted to use this pickup, any more than they should be permitted to handle any pickup. The Weathers does not pose any unique problems of handling—it only requires a normal amount of care.

Hartley 215 Speaker and "Baffle"

SPECIFICATIONS (furnished by manufacturer): **MODEL 215 SPEAKER**—a 10-in. wide-range loudspeaker. **Frequency range:** full conversion from 1 to 18,000 cycles, without resonance. **Peak power capacity:** 20 watts. **Flux density:** 11,500 lines per square centimeter. **Magnet weight:** 5 lb. **Impedance:** 4 ohms. **Dimensions:** 10 in. diameter by 6 deep. **Cone diameter:** 9 in. **Price:** \$65. **DUAL BOFFLE ENCLOSURE**—a heavily-damped doublet enclosure for two 10-in. loudspeakers. **Dimensions:** 30 in. high by 18 wide by 16 deep. **Price:** \$95.75. **MANUFACTURER:** Hartley Products Company, 521 E. 162nd St., New York 51, N. Y.

The Hartley 215 loudspeaker was introduced to the United States in 1951 by way of a unique distribution method nicknamed by the owners a "speakeasy" system. Due to the scarcity of hi-fi store outlets, Hartley Products sold their 215 speakers through a form of verbal promotion and private demonstration technique, modestly backed by a series of unprecedentedly chatty advertisements in *Audio* magazine. Apparently the gimmick worked, possibly because of the curiosity it aroused among people who had heard of the 215 and its whimsically titled enclosure, the "Baffle," but had never located a "speakeasy" where they could hear one. Yet a few glowing reports kept trickling through from people who had or had heard a 215 speaker, and it soon earned a reputation as an outstandingly musical reproducer.

Finally, when people who still hadn't heard it were beginning to doubt its existence, the conspiracy of secrecy was repealed, the speakeasies closed, and 215s were put on the open market. It isn't hard to guess what happened; everyone and his uncle went out and auditioned Hartley 215s. And many people bought them.

The 215 speaker is a modest-looking, single-cone, 10-inch unit with a heavy and highly potent magnet. The cone has full cloth suspension (for maximum flexibility), and a deep pole-piece assembly that allows for a half-inch cone excursion without loss of control by the voice coil. While it is, strictly speaking, a single-cone speaker, two mechanically isolated radiating surfaces divide the spectrum coverage into two ranges. The voice coil is directly attached to a light aluminum diaphragm at the apex of the cone, and is attached to the main cone through a flexible coupling. At high frequencies (which the cone's inertia would otherwise suppress), the flexible coupling allows the voice coil and its metal diaphragm to move independently of the heavy cone. At lower frequencies, where the cone's inertia is less of a limitation, the entire assembly moves as one, approaching the straight piston action of the ideal woofer. A large plasticized area around the center of the cone helps further

to reduce breakup and improves the piston effect, pulling up the low-frequency response.

The fairly small cone size of the Hartley 215 is not, the manufacturer explains, a dimensional compromise, but is the size which his tests have indicated produces the best bass, consistent with rapid attack time, and which minimizes the resonant-cavity effect in front of the speaker cone.

That this was an unusual 10-inch speaker was evident when I checked its cone resonance. This was found to occur at 35 cycles, and was very unpronounced, being detectable only as a measured peak in the impedance curve. Further response tests indicated very smooth response throughout the middle and upper ranges, an encouraging lack of peaks in the "presence range," and truly remarkable high-frequency response—it went beyond my 16,000-cycle hearing limit.

Used singly, in an infinite baffle (as recommended by the manufacturer), one 215 produces linear response to a little above 100 cycles, droops slowly below that, and is out at about 40 cycles. A pair of 215s in the same type of enclosure give slightly smoother high-frequency response and notably better bass, with full, clean contribution to below 60 cycles, a gradual diminution to around 40, and obscurity at 35.

On musical program material, the two Hartleys produce very clean, smooth, and transparent sound, with a great deal of that intangible quality we call naturalness. Their overall sound is slightly on the cold side, rather than being powerfully dramatic or lush; highs are soft, yet not muted nor fluffy.

The Dual Baffle enclosure supplied with these speakers is designed to provide the best possible results for the



The Dual Baffle houses two 215 speakers.

gentleman who can't accommodate a large infinite baffle in his living room or cut holes in the coat closet door. It is essentially an open-backed cabinet, but has several layers of heavy acoustical padding stretched across throughout its depth, which minimize the sharp resonance of an open cabinet. The Baffle does not do full justice to the extreme low end of the 215s, but at the same time it introduces a

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The 121-C Dynaural Equalizer Preamplifier

The most versatile control and compensation unit ever offered. Record equalizers on the 121-C can be adjusted for any record quality and recording curve—past, present or future. Two magnetic inputs are available for connection of both a turntable and a record changer. Outstanding features also include tape monitoring and recording provisions and the patented Dynamic Noise Suppressor, essential with any wide range high fidelity system.

SPECIFICATIONS

Description: The 121-C is a self-powered equalizer and preamplifier, complete with dynamic noise suppressor. It is equipped with Green Dot control settings. • Input Facilities: 2 magnetic inputs, switched on front panel; crystal or ceramic input; five high-level channels, each having its own level control, including provision for tuner, tape and TV sound. • Continuously variable equalizer facilities. • Tape Recording and Monitoring: Two special tape recorder output connections, plus monitor channel with monitor-playback switch. • Tape Playback: Separate channel, with NARTB tape equalization, for playback of tape direct from tape heads. • Frequency Response: Flat from 19 cps to 35 kc. • Total hum and noise: On high level inputs 85 db below full output; on low level inputs, 3.2 microvolts equivalent noise input. • Dimensions in mahogany case: 13½" x 5" x 9½" \$159.95. Mahogany Case \$19.95.

All prices slightly higher west of Rockies.

H. H. Scott presents Components for the Perfectionist



H. H. Scott, Inc., 385 Putnam Avenue, Cambridge, Mass.
Export Dept: Telesco International Corp.
36 W. 40th St., New York City

- The Most Versatile Control and Compensation Unit Ever Offered — The 121-C Dynaural Preamplifier.
- The Cleanest Sounding Power Amplifier Ever Developed — The "280" 80 Watt Power Amplifier.

These are our very finest . . . components that have set standards of excellence in the industry.

There are many reasons why these Scott components are pre-eminent. The 121-C Dynaural Preamplifier includes Scott's exclusive Dynamic Noise Suppressor and continuously variable record compensators, both engineering and design advances offered nowhere else. The "280" is the only power amplifier on the market offering the Dynamic Power Monitor that affords full output on music plus *automatic* protection against burnout of expensive speakers on overload.

The "280" 80 Watt Laboratory Power Amplifier

The 80-watt output of this superb amplifier provides ample power reserve for the most demanding applications. Its exclusive Dynamic Power Monitor affords full output on music, yet protects expensive speakers against burnout. The "280" features Class A circuitry for the cleanest sound technically possible. Beautiful styling makes it suitable for open-shelf installation.

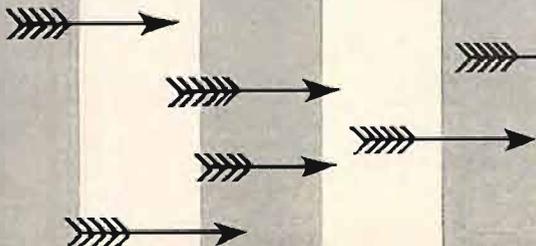
SPECIFICATIONS

- Power ratings: 80 watts on music wave-forms (short-time maximum r.m.s.); long-time continuous output 65 watts r.m.s. instantaneous peak output 160 watts. Frequency response: Flat from 12 cps to 80 kc.
- Dynamic Power Monitor: Reduces possibility of speaker burnout on overload by limiting maximum continuous output to any value desired between full power and 10 watts.
- Speaker Damping control: Permits continuous adjustment of output impedance to any value between 3% and 200% of load impedance.
- Total Hum and Noise: 90 db below full output.
- Harmonic Distortion: Less than 0.5%.
- First-order difference tone 1M distortion: Less than 0.1%.
- Outputs: 3 to 24 ohms and 70 volt tap. \$199.95

Also from H. H. Scott: The "240" 40 Watt Laboratory Power Amplifier incorporating many of the features of the "280" . . . only \$99.95.



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slight upper-bass peak into the response that adds fullness as some compensation for the lost range. — J.G.H.

MANUFACTURER'S COMMENT: Regarding the reported bass response of the 215 in its Baffle, this enclosure was designed as the minimum size possible, commensurate with good reproduction. At the extreme low end, where the Baffle's response begins to fall off, the addition of about 4 db of bass boost at 50 cycles (readily available from any control unit) will more than make up the difference.

On the other hand, any purchaser of a 215 who intends to make his own enclosure and is not limited to the small space that the Baffle occupies can materially increase bass response by using a larger enclosure, following the baffle design for the interior. Plans for the larger enclosure are supplied upon request with the purchase of a 215.

The Devil Level

The Pickett Products* Devil Level was originally intended as a carpenter's and handyman's level indicator for testing the trueness of floors, window sills, and tabletops. However, it also happens to lend itself quite effectively to checking phono turntable leveling, hence a TITH report on a carpenter's instrument.

Devil Level is a small, clear plastic box filled with clear liquid and containing a scale and a small indicator which resembles a builder's plumb bob. The "bob," which rests in a sharp depression at the bottom of the box, is made of some light material and is weighted at its bottom, so that it always stands vertically in the enclosed fluid. Its top is pointed and is located directly beneath a flat, curved scale. As the box is tilted, the top of the indicator swings along the scale, giving the angle reading in degrees or, on the reverse side of the scale, in inches rise per foot.

As is true of nearly all spirit levels, Devil Level's scale indicates an angle only in that direction in which the level is "pointed," so the level must be rotated by 90 degrees for a second reading, to give a true indication of leveling. Its readings in each direction seem, however, to be highly accurate, and its small size permits easy measurements in the most cramped of phono player compartments. Cost is \$2. — J.G.H.

Switchcraft Solderless Microphone Plugs

DESCRIPTION: no-solder connectors for standard high-impedance microphone inputs. **Model 2501FS** — standard connector with 5/8-27 threads and metal shell. **Model 2501FL** — metal-shell connector with 5/8-27 threads and cable clamp. **List prices:** 2501FS, \$1.65; 2501FL, \$2.25. **MANUFACTURER:** Switchcraft, Inc., 1328-30 N. Halsted St., Chicago 22, Ill.

A number of tape recorders and public-address amplifiers have been built with 5/8-27 screw-type coaxial microphone input connectors, and while these are generally more durable than the RETMA phono plugs used on hi-fi equipment, many people find them almost as troublesome to install.

An earlier TITH report described one designer's innovation in simplifying RETMA plug installation, but this is the first similar effort we have seen directed at the screw-type mike plug. The metal covers on these plugs are removable, exposing two screw connectors. To connect the plugs, you simply strip the mike cable, unravel the shield for about an inch, and expose about a half inch of the inner conductor. Then you slip the connector cover over the lead, fasten the inner conductor and shield under the screws, and replace the cover.

The cable-clamp model has a compression chamber at the

rear of the cover, containing a rubber grommet that fits firmly around the cable. When the rear section is screwed up tight, it compresses the grommet, squeezing the cable



The Switchcraft solderless coaxial microphone connectors use screw terminals for cable connections. Both metal plug cases are fully shielded.

and preventing it from twisting or pulling from its screw connection.

For people who don't like to solder mike connectors, these are a worthwhile convenience. — J.G.H.

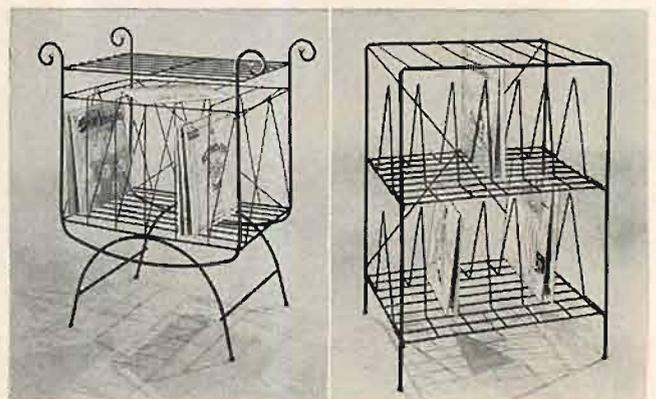
Leslie Creations Record Racks

DESCRIPTION: record storage racks, constructed of 3/8-in. solid steel rods. Spot welded joints, rubber-tipped legs. **SYMPHONY** — large storage rack, accommodating 250 discs. **Dimensions:** 30 in. high by 22 wide by 17 deep. **Price:** \$14.95. **EMPRESS** — single-tier rack, accommodating 125 discs. **Dimensions:** 33 in. high by 23 wide by 17 deep. **Price:** \$24.95. **MANUFACTURER:** Leslie Creations, Dept. 309, Lafayette Hill, Pa.

For small-to-medium-sized record collections, Leslie Creations record racks provide convenient storage and graceful modern styling.

They are quite rigid in construction, and seem able to support considerable weight. But lacking an aggregate collection of 250 records, I was unable to determine with any assurance whether the spot welds on the Symphony rack would support 170 pounds or so of weight.

Both racks have vertical spacers located at 4-inch intervals along their shelves, to prevent the records from flopping to one side, and each rack has a flat top area to accommodate a phono player unit. The Empress model also has a small



The Empress (left) and Symphony record racks.

shelf between the top of the rack and the underlying shelf, which serves as a handy repository for envelopes while discs are being played. — J.G.H.

MANUFACTURER'S COMMENT: Just a word of assurance that the Symphony rack holds 250 LPs easily, without any strain on the welds. At this writing, we've sold over 3,000 of them, and have yet to receive any takers on our Air-Mail money-back guarantee, which is effective if for any reason a purchaser is not completely satisfied with the performance of our record storage racks.

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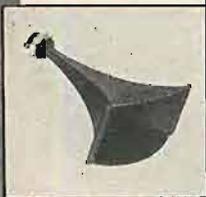
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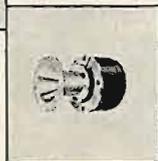
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AD-2

HOT PARADE

Continued from page 45

many better samples of the work of Count Basie, Duke Ellington, and Harry James than those chosen here. Although there are such valid modern jazz entries as Dave Brubeck, Sarah Vaughan, and Woody Herman's important *Four Brothers*, one gets the feeling that Calvin Jackson, Lenny Hambro, Johnny Eaton, and Villegas got into the set rather because they are in the Columbia catalogue than because they represent modern jazz. Avakian's booklet sports an occasional plug for Columbia, but it is, in general, a brisk, straightforward account of the development of jazz.

It would be difficult to fault the Columbia set as a bargain, since it is being given away free; but the set of discs which is really a bargain in the customary sense of the word is that which is being sold through supermarkets as *The RCA Victor Encyclopedia of Recorded Jazz*. There are twelve ten-inch discs in the set. Ten carry eight selections, on two there are ten. Each disc sells for 99 cents. But there's a catch.

The records are available at any given supermarket for only a twelve-week period, and they can only be purchased at the rate of one a week during that period. In other words, to get the records you have to keep a sharp eye out for the start of this promotion and you have to keep coming back once a week to get the complete set.

There are, as has been suggested, some superb jazz performances in this set, which offers the artists in alphabetical order—Red Allen's *Pleasin' Paul*; Mildred Bailey's *Georgia on My Mind*; Muggsy Spanier's *Relaxin' at the Touro*; Duke Ellington's *Perdido*; Earl Hines's *Grand Piano Blues*; Artie Shaw's *Any Old Time*, with Billie Holiday; the Louisiana Sugar Babes's *Thou Swell*; King Oliver's *New Orleans Shout* are a few. There are also a couple of surprises—a previously unissued Duke Ellington version of *Lover Man*, which is no great addition to his discography, and a similarly withheld performance by Irving Fazola's New Orleans band of something called *Stoppin' at the Blue Horseshoe*—a delightfully comic blues recital although it offers little of Fazola's clarinet.

But, on the other hand, one encounters some inexplicably weak offerings. The Charlie Barnet, Benny Goodman, and Harry James choices are decidedly below par. Gene Krupa and Jimmie Noone are represented by dreary performances which are actually vocals with accompaniment, and Bix Beiderbecke might have made a stronger entrance on the supermarket scene than *Barnacle Bill the Sailor*, most interesting as a sample of

the depths that such jazz musicians as Beiderbecke, Goodman, Krupa, and Bud Freeman had to plumb in 1930, when the bottom fell out of the record market.

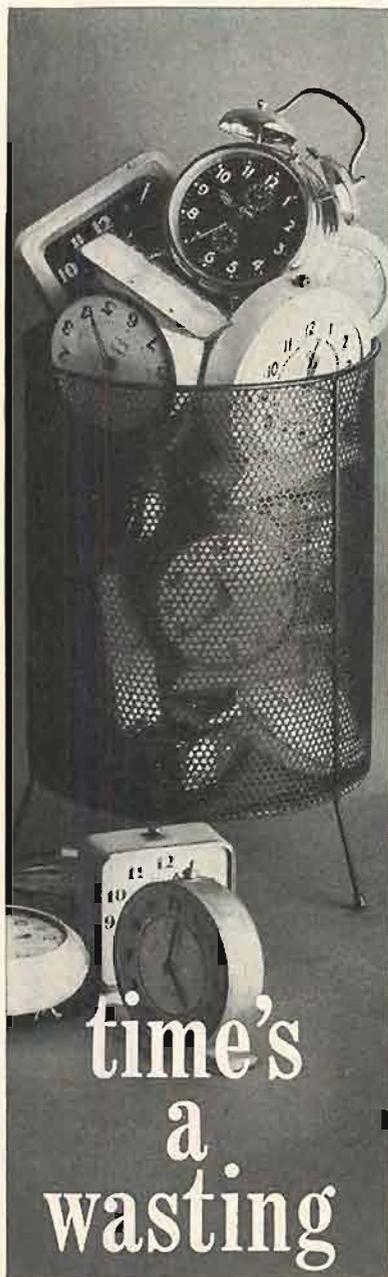
The range of this set, besides covering the alphabet from A to Z, also goes with reasonable completeness from Basin Street to Birdland. It may be a little soft at both extremes of the chronological spectrum (and the sound often is shrill and shallow), but by hook and crook it fills all the important space from Bunk Johnson and the Original Dixieland Jazz Band to Parker and Gillespie, with side stops in Kansas City and Chicago.

Most of the selections in this supermarket collection RCA Victor has not previously transferred to LP. A few have been picked up from the "Vault Originals" series. However, a great many of them are now being reissued on RCA's Camden label. This makes them available at the rate of twelve selections for \$1.98, which still doesn't meet the supermarket price of eight or ten for 99 cents but at least it keeps them handy in case you miss any of the supermarket discs. The Camden releases carry no annotations of any sort.

This brings us to a single disc survey, also drawn from the Victor catalogue, *Guide to Jazz*, a disc companion piece to the Hugues Panassié-Madeleine Gautier book mentioned above. The disc is a handy summation of jazz in the Thirties, wider ranging than Feather's disc covering the same period in that there is not such an overwhelming emphasis on big bands. There is one notable omission (Goodman) and three or four pieces fringe into the Twenties and Forties, but essentially it is made up of some of the important jazz of a particularly exciting decade.

The book which inspired it is something else again. Panassié's prejudices are fairly well known to followers of jazz literature, and they will quickly become evident to anyone who is meeting the French critic and enthusiast for the first time. In his early days, the only jazz for Panassié was that played by small white groups. Later it turned out that he had developed this opinion because this was the only jazz he had heard. After he had been introduced to Negro jazz, the white groups were moved down to a subsidiary pigeonhole in his mind and jazz became almost completely a Negro product. This is about where Panassié stands today. He views as jazz almost everything up through the Swing Era. Nearly all post-swing developments he excommunicates as unjazz.

Panassié is quite capable of writing interestingly and informatively on that part of jazz that he approves. But *Guide to Jazz* is offered not simply as an essay with which one may agree or disagree, but as a reference work, as indicated by



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its French title, *Dictionnaire du Jazz*. It is made up of brief biographies of musicians, explanations of jazz terminology, and basic information about many tunes which are particularly favored by the older generation of jazzmen. When information of this type is heavily larded with prejudiced opinion, it becomes almost useless as a reference source.

Leonard Feather, a man who has probably had even more opinions in his day than Panassié, has managed to submerge his own personality and to present a well-balanced picture of the more controversial jazz musicians in his *Encyclopedia of Jazz*, a book which is strikingly similar to *Guide to Jazz* except on two counts: It is much more complete and its statements can usually be taken at face value.

Since no company has a monopoly on all the recorded performances that ought to be included, retrospective surveys of jazz on records will, unfortunately, almost inevitably have to have something of the lopsided quality of Panassié's book rather than the broad, inclusive scope of Feather's. An ideal survey will only be produced when the companies can be convinced of the merits (as institutional promotion, for one thing) of co-operation, so that masters owned by one company can be leased for a specific purpose by another company. Until then, the Folkways set, produced almost in defiance of the record business, will have to stand as the closest thing to this state of perfection, and as a tempting if unpolished sample of what could and should be.

Anthologies

Continued from page 45

Stable Blues: Original Dixieland Jazz Band; *Mahogany Hall Stomp*: Louis Armstrong; *Victory Ball*: Metronome All Stars; *Sheik of Araby*: Oscar Peterson; *Ain't Misbehavin'*: Quintet of the Hot Club of France; *Shorty Stop*: Shorty Rogers; *Your Red Wagon*: Count Basie; *Hello Lola*: Mound City Blue Blowers.

Album 11—*Bedford Drive*: Artie Shaw; *Relaxin' at the Touro*: Muggsy Spanier; *Daybreak Serenade*: Jess Stacy; *Menelik*: Rex Stewart; *St. Louis Blues*: Maxine Sullivan; *Ain't Misbehavin'*: Art Tatum; *That's a Serious Thing*: Eddie Condon; *Dark Eyes*: Charlie Ventura.

Album 12—*Really Blue*: Joe Venuti; *Squeeze Me, That's All*: Fats Waller; *Cadillac Slim*: Benny Carter; *Daybreak*: Paul Whiteman; *Humoresque*: Mary Lou Williams; *Handful of Keys*: Benny Goodman; *Cow Cow Blues*: Bob Zurke. Jazz Club of America. LEJ 1-12. 99 cents each.

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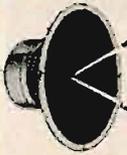
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ANTHOLOGIES

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Swing — *Undecided*: Buck Clayton; *Billie's Blues*: Billy Holiday; *Rambo*: Count Basie; *Ain't She Sweet*: Jimmie Lunceford; *Rosetta*: Teddy Wilson; *Stompin' at the Savoy*: Harry James; *Royal Garden Blues*: Benny Goodman; *Hi'ya Sue*: Duke Ellington; *A Theme from the Threepenny Opera*: Louis Armstrong; *Cheek to Cheek*: Erroll Garner; *How High the Moon*: Gene Krupa.

Modern Jazz — *Four Brothers*: Woody Herman; *Why Do I Love You*: Dave Brubeck; *Pinky*: Sarah Vaughan; *Here's Pete*: Pete Rugolo; *A Little Duet*: Chet Baker; *They Didn't Believe Me*: Calvin Jackson; *Caribe*: Jay and Kai Quintet; *Thanatopsis*: Lenny Hambro; *Omnibreak*: Johnny Eaton; *What Is This Thing Called Love?*: Villegas; *Out of This World*: Johnny Mathis; *Ground Base*: Bob Prince. Columbia K3L-236. Free to new members of Columbia LP Record Club.

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Vol. 2: Jazz of the Thirties — *Chinatown My Chinatown*: Glen Gray; *St. Louis Blues*: Dorsey Brothers; *Walkin' and Swingin'*: Andy Kirk; *Sing Me a Swing Song*: Chick Webb; *Blackstick*: Sidney Bechet; *That's All*: Sister Rosetta Tharpe; *Down South Camp Meetin'*: Fletcher Henderson; *From A Flat to C*: John Kirby; *South Rampart Street Parade*: Bob Crosby; *Moonlight Bay*: Glenn Miller; *Roseland Shuffle*: Count Basie; *Swanee River*: Jimmie Lunceford.

Vol. 3: Jazz of the Forties — *I Got a Kick Out of You*: Artie Shaw; *Gambler's Blues*: Stan Kenton; *Honeysuckle Rose*: King Cole; *How Deep Is the Ocean*: Coleman Hawkins; *Sepian Bounce*: Jay McShann; *The Gasser*: Roy Eldridge; *Wee Baby Blues*: Art Tatum; *Lover Man*: Billie Holiday; *Somebody Loves Me*: Eddie Condon; *How High the Moon*: Eddie Heywood; *Flying Home*: Lionel Hampton; *Perdido*: Woody Herman.

Vol. 4: Jazz of the Fifties — *Good Bait*: Red Norvo; *Sweet Lorraine*: Erroll Garner; *I'm Forever Blowing Bubbles*: Charlie Ventura; *When the Saints Go Marching In*: Louis Armstrong; *In a Mist*: Jimmy McPartland; *Sweet Patootie*: Tony Scott;

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ANTHOLOGIES

Continued from page 112

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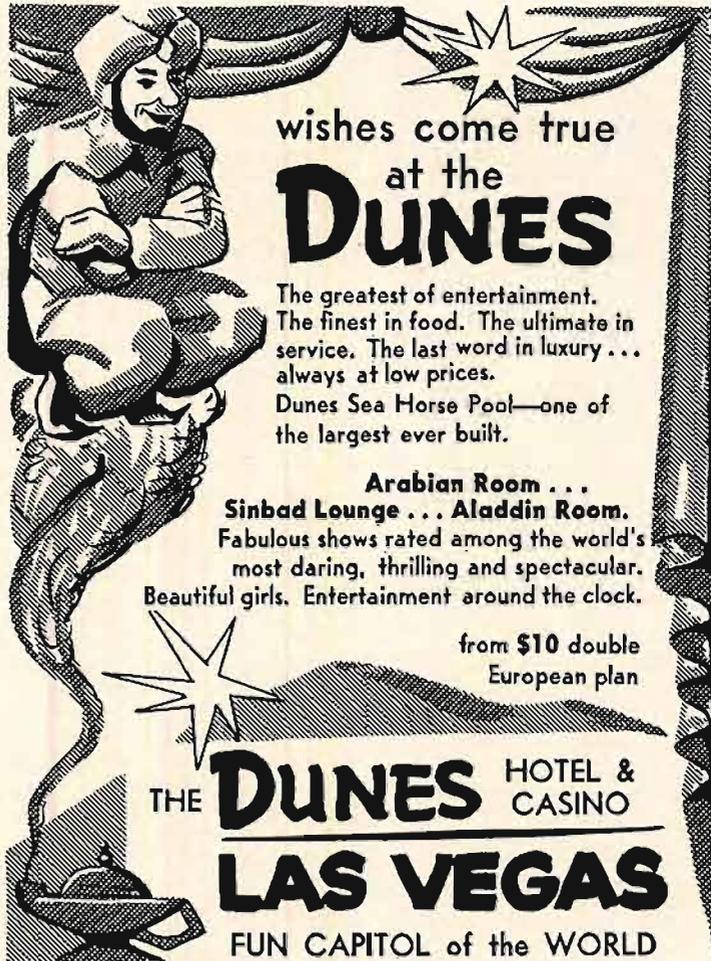
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Vol. 3: New Orleans—*Perdido Street Blues*: New Orleans Wanderers; *Gettysburg March*: Kid Rena; *Bottle It Up and Go*: Dallas Jug Band; *Snake Rag*: King Oliver; *New Orleans Joys*: Jelly Roll Morton; *Down by the River*: Bunk Johnson; *Keyhole Blues*: Louis Armstrong; *Dippermouth Blues*, *High Society*: King Oliver; *Milneburg Joys*, *Tiger Rag*: New Orleans Rhythm Kings; *Cake Walking Babies*: Red Onion Jazz Babies; *Heah Me Talkin' to Ya*: Johnny Dodds; *Mournful Serenade*: Jelly Roll Morton. (Folkways FP 57).

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Vol. 5: Chicago, No. 1—*Big Fat Ham*, *Black Bottom Stomp*: Jelly Roll Morton; *Play That Thing*: Ollie Powers; *Southern Stomps*, *Sugarfoot Stomp*: King Oliver; *I Can't Say*: New Orleans Bootblacks;

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ANTHOLOGIES

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Messin' Around: Jimmie Blythe; *Stockyards Strut*: Freddie Keppard; *Big Butler and Egg Man*: Louis Armstrong; *Stomp Off Let's Go*: Erskine Tate; *Come On and Stomp Stomp Stomp*, *Bucktown Stomp*: Johnny Dodds; *Four or Five Times*: Jimmie Noone; *Parkway Stomp*: Albert Wynn. (Folkways FP 63).

Vol. 6: Chicago No. 2 — *Sweet Lovin' Man*: King Oliver; *Sweet Lovin' Man*: New Orleans Rhythm Kings; *Jazz Me Blues*: The Wolverines; *Sister Kate*, *Bull Frog Blues*, *China Boy*, *Nobody's Sweetheart*: Charles Pierce; *Blue Slug 1*: Kansas City Frank's Footwarmers; *Margie*: Bix Beiderbecke; *Jazz Me Blues*: *There'll Be Some Changes Made*: Chicago Rhythm Kings; *Sugar*, *China Boy*, *Nobody's Sweetheart*: McKenzie Condon Chicagoans. (Folkways FP 65).

Vol. 7: New York (1922-1934) — *I Wish I Could Shimmy Like My Sister Kate*: The Cotton Pickers; *Original Dixieland One-Step*: Miff Mole; *Mississippi Mud*: Frankie Trumbauer; *Makin' Friends*: Kentucky Grasshoppers; *Basin Street Blues*: Louisiana Rhythm Kings; *Beale Street Blues*: Lang-Venuti All Stars; *Junk Man*: Jack Teagarden; *Papa De-Da-Da*: Clarence Williams; *Sugarfoot Stomp*: Fletcher Henderson; *The Creeper*, *Harlem River Quiver*: Duke Ellington; *You Can't Do What My Last Man Did*: James P. Johnson; *Harlem Fuss*: Fats Waller; *Knockin' a Jug*: Louis Armstrong; *It Should Be You*: Red Allen. (Folkways FP 67).

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Vol. 10: Boogie Woogie, Jump, Kansas City — *Jim Jackson's Jamboree*: Jim Jackson; *Hastings Street*: Charlie Spand; *St. Louis Blues*: Albert Ammons; *Honky Tonk Train*: Meade Lux Lewis; *Brown Skin Gal*: Cripple Clarence Lofton; *Yancey Stomp*: Jimmy Yancey; *Let 'Em Jump*: Pete Johnson; *Toby*: Bennie Moten; *Froggy Bottom*: Andy Kirk; *Boogie Woogie*: Jones-Smith; *Hootie Blues*: Jay McShann; *Lester Leaps In*, *Dickie's Dream*: Count Basie. (Folkways FP 73).

Vol. II: Addenda — *Ory's Creole Trom-*



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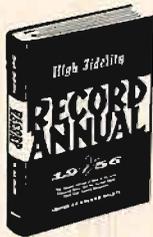
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STANLEY HOLLOWAY

Continued from page 53

Of special interest is a medley of three Harry Champion tunes: *A Little Bit of Cucumber*, *I'm Heneray the Eighth*, *I Am*, and *Any Old Iron*. These move past with the speed of a tossed cream pie and require hard listening. In fact, listening to these songs and monologues is much like watching early Chaplin films—so much happens so quickly that all your attention is needed to take it all in.

"I would like to start an era of listening again," says Holloway. "The whole point of the record is to stress the lost industry of the comic song writer. In those days people used to go to the music hall and pay their thrupence or sixpence in the gallery or their shilling in the orchestra stalls and go and sit and wait to be entertained. And they were ready and willing to listen."

"I recollect the time when all that changed," he goes on. "There was a comic song writer in England who used to write for all the top stars, and suddenly he stopped writing and I asked him why. And he said: 'Well, I don't need to rack my brains any more, thinking up comic ideas. All I've got to do is rhyme a few lines and get a good melody and it sells.'"

"You see, in the days I'm talking about, a song writer would go, with a particular artist in view, and write an idea for a chorus, which was the

Continued on next page

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STANLEY HOLLOWAY

Continued from preceding page

main feature of the thing, and he'd take it along to the music hall where this artist was appearing and say: 'I've got an idea for a song for you'. . . . ('Oh, good, let's have a look at it.'). . . . and the artist would see the chorus and say, 'Yes, I like that,' probably give him three, four, five pounds as an advance, and say, 'Go and finish it; write me some verses and a few more choruses.' And he'd go away and do that. Then the artist would *buy* that song (mind you, this was unfair compared with today) for say ten pounds, and that was his property. But the beauty of it was that every performer had his or her own material, and if you didn't hear them sing it you didn't hear it. Whereas today everybody sings the same songs."

"To my way of thinking those were the palmy days of English variety, from the turn of the century until 1914. You had all these performers, each with his own particular brand of humor and material — Harry Lauder, George Robey, Little Tich, George Formby the senior, Marie Lloyd, Vesta Victoria, Victoria Monks, Vesta Tilley, Chirgwin the white-eyed Kaffir — he had a big white diamond on one eye — oh it's so hard to describe now, the *delight* of it all! Oh, I thought it was wonderful! And of course the money's worth, the *value* you used to get in those days! On Saturday night there used to be twenty-two acts on the bill!"

With that many acts and no two the same, the word "variety" really meant something: "You see, in those days we had all types of comedians. We had the shy comedian; we had the quick-fire comedian, the northern dialect comedian, the out-and-out cockney like Albert Chevalier and Gus Elen, the abbreviating comedian, and so forth. . . ." But of them all, the one closest to today's Holloway, because he is closest to Doolittle, was Harry Champion, bright, robust, boisterous, the model of a quick-fire comic.

This kind of comedy, combining quick wit and quick pace assumes, of course, the full and eager participation of the audience. Herein may lie some of Holloway's fondness for his record-listening audience. He likes people who really listen — as he does.

"When I was a young singer," he says, "I remember being on a bill with a man singer, and he said to me: 'Are you going to take this profession up seriously?' So I said: 'I hope to.' He said: 'Then take one word of advice. Never fail to *listen* to all types of entertainment. If it's only a man playing a tin whistle in the street, listen to him. You'll always be able to learn something of either what to do or what not

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to do.' And I've always done that, and I cannot bear going into a party now, as one does so often, especially in New York, and there's some lovely music being played and no one's listening. And they keep on saying 'Are you enjoying playing in *My Fair Lady*?' And I want to say 'Oh, get the hell out. I want to listen to this lovely tune.' You know, they put a record on and say 'This is a wonderful record,' and immediately they start talking or mixing a cocktail or saying 'You got cigarettes?' You know, if they're playing music, I have to listen!"

The result of a life of intensive listening on Holloway's part—beyond his incredible ear—is a fabulous memory for songs, lyrics, sketches, etc., from which he draws his present material, but also for the history of the theater. He can remember distinctly, for instance, when an outburst of rabid enthusiasm for roller skating was cited as the final death blow to the living theater in London.

He remembers equally well subsequent black-edged statements when the phonograph came along, also radio, silent films, talking films, color films, and TV. "They said [of television] 'Of course this must destroy the theater.' But they can do whatever they like, and it will always be a screen." Television (which incidentally has taken over in England, as here, most of the theaters which used to show variety) he believes will eventually be relegated to the status of a household utility, like the vacuum cleaner and deep freeze.

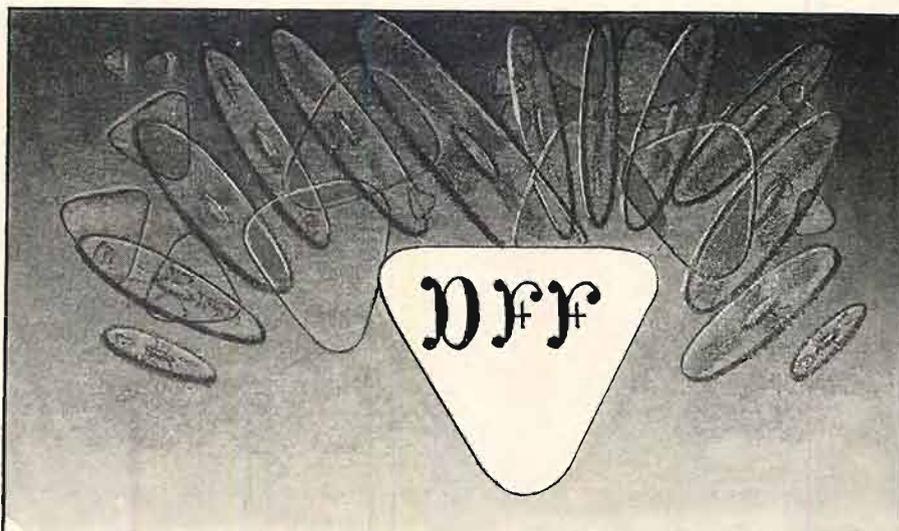
Whereas, he sums up, "to dress up, and go and have dinner, and go and see a show . . . is an event."

QUIET KNIGHT

Continued from page 42

a vestige of hurrying when we start the triplets . . . Mr. Wilson (tuba), are we having full pressure now? It sounded just a little weak against the percussion. Percussion, you were too loud for what Mr. Wilson's doing now, but he will be giving us more tonight, so that will be all right." He is precise, clear, direct and articulate, in his spoken instructions as in his beat. Beauty of orchestral tone is not a thing to which he attaches prime importance. Toscanini, Walter, Furtwängler are constantly entreating their men to "sing"; Boult's stops are chiefly to right the balance and to get the rhythms alive. He knows exactly what he wants; there is never any question of try it this way, try it that way. Boult belongs to the school of Kleiber, Weingartner, Ansermet, who prepare exactly the performance they are going to give:

Continued on next page



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QUIET KNIGHT

Continued from preceding page

in contradistinction to, say, Furtwängler, who regarded improvisation in the actual performance as a positive and necessary virtue.

A Boult rendering is not as much a progression in time where unexpected turnings may suddenly reveal themselves, as the realization of a static and preconceived structure. He gives the best description himself: "The audience should be made to feel that the whole score is laid out on two gigantic pages which can be seen at a glance without even the disturbance of any turning over." Perhaps the chief limitation of his work is the lack of sensuously beautiful detail. ("It is impossible to lay too much stress on the fact that it is not the detail, but the shape and structure of the work as a whole, that really matter.") He will hardly ever surprise and delight us by some unexpected feature in the *execution*; but if the composer has planned a surprise in the music, we can be sure that Boult will realize it. To get back to his rehearsal: "I feel that that D major always takes us by surprise. It is always surprising—but the surprise should be out there (gesturing into the hall), not on the platform." And a little later: "We [it is always "we"] are still a bit surprised by some of those *pianos*. Let us do it again."

His instructions are impeccably polite: "Better try figure seven, I think. I thought there was just a little tendency to hurry; yes, it seemed just a little hurried when you got back to the semi-quavers." The orchestra knows *The Planets* well—they played it a few days before in the crystal-clear acoustics of the Festival Hall; Boult's rehearsal is limited largely to some carefully detailed repointing of rests and adjustments of balance, to make the performance suit the Albert Hall echoes. They move to the Tchaikovsky Violin Concerto, with Campoli, and soon the double basses are reproved for making the second of two pizzicato notes louder than the first: "You didn't know you were doing it, but you were, all of you—well, almost all of you—it sounds *filibly!*" He quickly apologizes for the strong epithet, with a charming "sorry!"

His relationship with the players is an unusual one. The London Philharmonic is a "tough" orchestra. It is self-governing, and appoints and employs its conductors—with the result that the relationship is almost the reverse of, say, that between Beecham and the Royal Philharmonic. The players obviously respect Boult; they know that he will direct them swiftly and precisely to a performance of sterling integrity. They know too that his temper is legendary.

Anything in the way of slackness or casualness may touch off an outburst which terrifies all who behold it, and which is never forgotten. One classic occasion, I believe, was when he arrived to conduct the Mendelssohn Violin Concerto, and found a grand piano on the platform. Once, it is said, he kicked down a door at the Albert Hall. The public never sees this side of Boult, but they can hear his controlled daemon in the vigor and fire which he brings to, say, Walton's *Belsbazzar*, Vaughan Williams' Fourth, or most of the Russian music he conducts.

He does not regard recording as a special problem—or at any rate not different in essence from that of broadcasting. "I am sometimes accused of leaving soloists, and solo lines in orchestral music, too much on the top. I like it that way. Back in 1930, I found that if an oboe line stood just clear of the string background, it might pass in the hall, but not over the air. For broadcasting, the solo must be completely clear of the background." He is wonderfully ready to co-operate with recording engineers and to accept ideas from them which they would not dare to propose to certain other conductors. For example, in a recent session one climax in the Vaughan Williams Partita for Double String Orchestra was persistently ragged, in take after take. The chief recording engineer suggested to Sir Adrian that perhaps the first orchestra was reaching this climax too soon, and that they might perhaps "ride" a bar or two longer, before giving their all. Sir Adrian considered the proposal carefully, assented, and then went back to instruct the orchestra.

He trusts his engineers. He will always listen to the first take, but at subsequent ones will often not listen to the playback, provided that he is satisfied at his end and the engineers are at theirs. "The only thing a record needs," he declares, "is a good performance." It may sound obvious, but it must be linked with other statements, such as: "I regard it as my job to provide the company with a finished, complete performance that does not need a great deal of editing and tinkering and splicing." This is an ideal: in practice, as he readily admits, his recordings are sometimes composite. To a certain extent they have to be, since in England a Musicians' Union ruling enforces that only twenty minutes of finished recording may result from one three-hour session. Boult has not even listened through to his recordings of the Brahms symphonies: he knows what the performances were like in the hall. I am not even sure that he has a gramophone.

He tells with amusement how he was once "badly caught out." Invited to address the Prom Circle, he agreed that

his recording of the *Enigma* Variations should be played alongside the composer's own. "After hearing Elgar, I was horrified at the speed at which I took the theme and first variation. Elgar had made them extremely poetic and lovely by taking them more slowly."

Unlike many conductors, he positively enjoys accompanying concertos (this is probably an extension of his fascinated interest in style-distinctions). Each new soloist brings something new, and Boult throws himself into understanding, sharing, and supporting the soloist's interpretation—to the extent of not rehearsing the ritornello of a classical concerto until both he and the orchestra have heard how the soloist shapes the themes. Flagstad, with whom he has just done some Bach and Handel arias in dubious nineteenth-century arrangements, seemed almost overwhelmed: "I can't imagine anyone being more helpful, accomodating, less dictatorial. He seemed concerned only with *my* problems. After all, why should a conductor of his eminence take so much trouble over these arrangements?". Kathleen Ferrier, after her Bach and Handel recital with Boult, used almost exactly the same words.

Sir Adrian does not drink, does not smoke, has never been heard to swear. He eats heartily. He loves fresh air, and in summer sessions studio hands are posted at doors and windows with instructions to fling them open the moment the red light goes off. There is not a trace of vulgarity in him. He has none of the tricks which capture the public roar of approbation. The idea of anything trivial or worldly or facetious is abhorrent to him. He is so generous, so *integer*, that one feels it must almost be a limitation of his interpretative range. He declares simply and with evident truth that he dislikes the "boiled shirt business," that he would be happiest conducting only in studios or in pits like Bayreuth. He looks forward now to devoting himself to recordings—no boiled shirts, and adequate rehearsal time enforced by the Union rules. Repertory? "I should like to record the *Saint Matthew Passion* and other big choral works . . . and, oh, all the classics!"



Editor's Note—For those who are interested, the brisk voice of the quiet knight, Sir Adrian, can be heard in a new Westminster recording of the Benjamin Britten *Young Person's Guide to the Orchestra*, wherein Boult reads the commentary written by Eric Crozier for the initial film version of the work. The record is reviewed in this issue.

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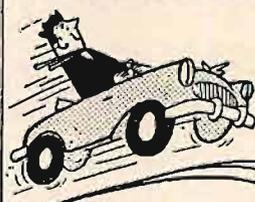
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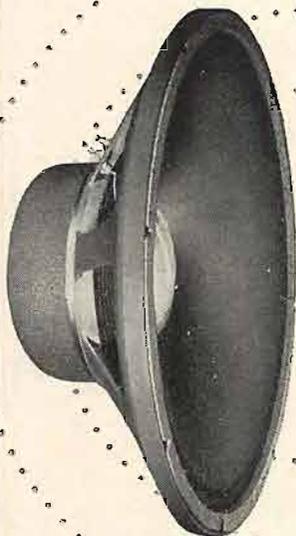
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OPERA AND DOCTORS

Continued from page 48

shades of Jenner, Pasteur, Koch, and Walter Reed must certainly weep at this spectacle of public acceptance.

Dr. Miracle, in *The Tales of Hoffmann*, is our final protagonist (or, from the point of view of the medical profession, antagonist). This is a satanic character who plays hob with the third and last tale and who is always heralded by the clinking of glass retorts and a funeral motif. He appears and disappears like a wraith and heightens the blue-gray fantasy of Hoffmann's psychopathic flights. He earns his ghostly motif by forcing young Antonia, ill with tuberculosis, to sing herself to death accompanied by his mad fiddle, thus depriving Hoffmann of this third amour. Although he is not present, we can almost see him leering over Hoffmann's shoulder as that unfortunate soul slips into his drunken stupor with the fall of the curtain on the opera's Epilogue.

To round out this petulant complaint about the maltreatment of doctors in opera, let me offer as the last exhibit a work not often heard, except in Germany, which is entirely about a doctor. *Doktor und Apotheker* (*Doctor and Apothecary*) a comic opera by Haydn's friend Karl von Dittersdorf, first produced in 1786. It still has some popularity in Germany and is occasionally given under the name of *The Village Barber* (again that indignity!). It concerns the feud between Dr. Krautman, the village doctor, and Herr Stoszel, the village apothecary, which is eventually healed by the courtship and marriage of Krautman's son and Stoszel's daughter but not before both worthies suffer some acute discomfiture. There are several arias of medical vintage: Stoszel's "*Galenus und Hippokrates*," a military captain's "*Wein ist ein spezificum*," Krautman's "*Ein Doktor ist, ebrentlich*" (harking back to Bartolo's similar aria in *The Barber*), and the duet between Krautman and Stoszel, "*Du bist ein Charlatan*."

This sad commentary on a village practitioner's tarnished dignity is a fitting example of the eighteenth century's jaundiced perspective on doctors and medical practice—an approach which has resulted either in the complete operatic disregard of doctors or in their portrayal as something much less than the superman a physician rightly is, something merely human.

Without excessive peroration, let me say that we doctors abhor and protest this demeaning of our ancient art and that we hope for a reversal of an abominable state of affairs. Let me also add, however—but not for wide dis-

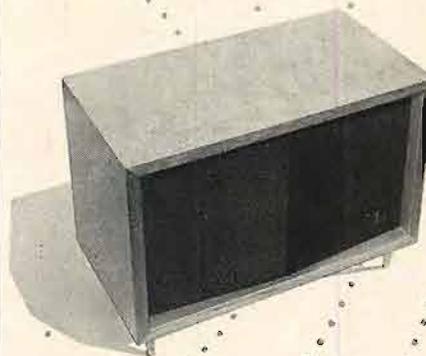
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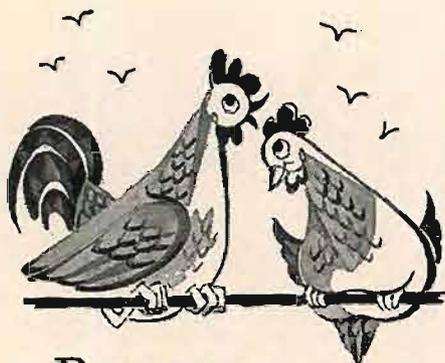
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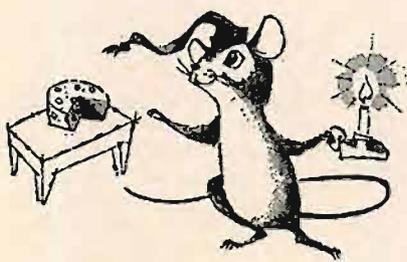


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OPERA AND DOCTORS

Continued from preceding page

semination—that in secret we revel in the ribbing. After all, it was a physician who said, "Physician, heal thyself." How better than through the therapeutic powers of laughter?

MUSIC MENDERS

Continued from page 51

writer made one of the first, if not the first, in this country.) All tape splicing blocks are designed to hold the tape while it is being cut and spliced. At some point the block will have a transverse slot cut across it to accommodate a razor blade or cutting tool of some kind. It is a good idea to check the cutting tool periodically to make sure it hasn't been magnetized. If it should be magnetized, every splice will create a little "click" when you play the tape back.

Some home recordists seem to have trouble understanding what I call a "tape marking point." It is simply a convenient place to mark the tape with a grease pencil. The edge of the head housing may do the job very well, in some cases. Once you have established this tape marking point, measure off the distance between it and the gap of the playback head. Mark off this same distance on your splicing block, from the center of the diagonal cut to some point on the block. Mark this point on the block permanently. Then, whenever you edit, mark the tape at the marking point, lay the tape in the block with this "marking point" mark coinciding with the permanent mark on the block, and cut the tape at the diagonal slot. It is an accurate way to cut tape, provided you have measured the distances as precisely as you could. There is an additional reward to be gained by marking tape in this way and not at the playback head. For one thing, the magnetic head remains clean and is not covered with grease pencil marks. For another, the section of tape cut out will have a pencil mark somewhere near the trailing edge. If you should want to replace it in the tape reel, it is quite a simple matter—you know immediately which way it goes into the reel without playing the tape.

No matter how it is accomplished, marking, cutting, and splicing tape should become an automatic action, requiring little or no concentration. The editor's mind should be left free to deal with the "where" of editing, the part of the job that requires the exercise of artistic discernment and considerable fine judgment.

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AUDIO FORUM



SIR:

I am in a fog about electrostatic tweeters. I have read enough to get the impression that they are superlative performers, but I have gotten so much conflicting advice about them that I don't know whether I want to risk buying one.

First, the power requirement. I have been told that electrostatic tweeters require a lot of power to drive them, and I have been told that electrostatics do not necessarily require a lot of power. Which is which, and why, pray tell?

Second, the amplifier. Persons who have told me that electrostatic tweeters can or cannot be used with a low-powered amplifier have gone on to confound things even more by adding that some high-powered amplifiers are not as suitable as some low-powered ones because electrostatic tweeters don't behave like dynamic tweeters. On the other hand, they qualify this statement by saying that some amplifiers will burn out if used with an electrostatic tweeter. Am I crazy or are my informants pulling my leg?

Third, the matter of electrostatics versus electrostatics. Some knowledgeable (I trust) persons in the hi-fi field have intimated that there are two types of electrostatic speaker, and that one is categorically better than the other. They are not very specific though as to what constitutes the difference between these two varieties.

Can you help me with my problems?

Brian Hastings
Los Angeles, Calif.

Designers of electrostatic tweeters claim that these can be made to have practically any efficiency (within reason), but that for reasons of design simplicity and operating compatibility, they are generally made to match low-efficiency woofers. This means that, while it would be possible to produce electrostatic tweeters that could be driven by a 10-watt amplifier, most of the currently-available types are claimed to match woofers which require 25 to 50 watts of power for cleanest performance at normal room listening levels.

As far as the amplifier is concerned, the important things here are high-frequency stability and high-end power response.

The difference between an electrostatic tweeter and a dynamic type is that a dynamic one acts like a coil connected to the amplifier's output, while most

electrostatics represent a large capacitor connected to the amplifier. All amplifiers are designed so that they will operate properly with the type of load that a dynamic tweeter imposes on them, but some are not designed to operate also with a capacitive load. When the latter type is loaded capacitively, it will tend to become unstable at the high-frequency end, introducing harshness into the sound, or will overload because of its inability to deliver adequate power to the tweeter in the high-frequency range. In extreme cases, a poorly designed amplifier will become so unstable with a heavy capacitive load that it will throw itself into oscillation, producing a continuous ultrasonic tone at its full power capability. When this happens, it is ultimately likely to burn out the amplifier's tubes or output transformer. The high-frequency stability of an amplifier has little to do with its rated power, hence the statement that some high-powered amplifiers are less satisfactory for use with electrostatics than are some low-powered ones.

The capacitive load imposed by an electrostatic speaker also puts drastic demands on the amplifier's high-frequency power response, so one which cannot produce its rated power throughout the high-frequency range will overload easily with a capacitive load.

Electrostatics can be arbitrarily classified as single-ended and push-pull types. The single-ended type contains a single fixed plate with the moving plate mounted next to it, while the push-pull type has its moving plate located midway between two fixed plates. Single-ended electrostatics are usually designed to cover only the range above about 3,000 cycles, and produce somewhat more distortion than do push-pull types. Push-pull electrostatic tweeters operate much further down into the audible range (to about 400 cycles and below) and have less distortion than do single-ended types.

SIR:

I would like some information regarding commercially recorded tapes.

Several weeks ago I purchased a tape deck equipped with a half-track playback head. To me, some of the dual-track tapes do not sound as good as disc recordings, and some are about as good. What I would like to know is, how much better are full-track tapes than their half-track counterparts? Can a full-track tape be played on a half-track

head, or must I purchase a full-track head? I have purchased disc recordings for the past thirty-two years, and I am just now going into the tape field. I am under the impression that full-track tape is far better than disc recordings. The speed that I am interested in is 7½ ips. The 15 ips speed is too costly for me.

What quality difference is there between 7½-ips full-track tape and 15-ips full-track tape? What quality difference is there between 7½-ips dual-track and 7½-ips full-track tape?

Joseph L. Baule
Dubuque, Iowa

The audible difference between full-track and half-track tape is extremely small, so if your tape deck does not sound satisfactory with half-track tapes, it cannot be expected to sound substantially better with full-track ones. The only difference between half-track and full-track tape is in signal-to-noise ratio. Full-track tapes are slightly quieter, but only when played on a full-track playback head. A full-track tape and a half-track tape will sound identical when played on a half-track head.

As for 15-ips tapes, these are usually somewhat better in sound than 7.5-ips ones, but their cost is worth the difference only to professionals. 7.5-ips tapes, played back through good equipment, will be found to suit all but the most critical listeners.

SIR:

How about some information about the resistive termination of magnetic pickup cartridges?

How important is this? It seems I've heard something about a variable load unit that can be constructed using a volume control. Do you know anything about such a device?

Frank C. Dawson
Pittsfield, Mass.

Too high a load resistor across a magnetic pickup cartridge will aggravate any high-frequency peaks in the pickup's response. Too low a value will roll off the high-frequency response. High-output, low-impedance cartridges, like the Fairchild 215, are noncritical of loading—any value can be used as long as it is higher than, say, 200 ohms. For high-impedance cartridges (rated at above 1,000 ohms impedance), the load

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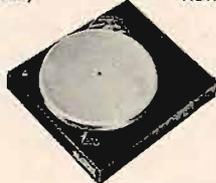
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AUDIO FORUM

Continued from preceding page

is more critical, and should be set as specified by the manufacturer. This will be discussed in some detail in an article to be published soon in HIGH FIDELITY.

A 100,000-ohm linear carbon potentiometer can be used as a variable load resistor by connecting its moving arm to the magnetic phono input, and one of its fixed contacts to ground, at the phono input receptacle.

SIR:

I am having trouble with boomy bass from my speaker system.

Is this likely to be the fault of the cabinet, or should I think about replacing my Goodmans Axiom 22 speaker with something else?

Earl Fulton, Jr.
Bernardsville, N. J.

The excessive bass boom from your system is not likely to be the fault of the speaker. Possible causes are unfavorable room acoustics, inadequate baffling, amplifier instability, or serious resonance between your pickup cartridge and arm.

Try the following things. First, change the location of your speaker in the room, a few inches at a time, to see if there is a spot where the booming is minimized. Your present speaker location may be exciting a bass resonance in the room.

Second, if you are able to feel significant vibration in the walls of your enclosure on heavy bass notes, it should be internally braced or replaced with one of more rigid construction. The manufacturer of Goodmans speakers recommends bass-reflex enclosures for use with these speakers, so if you are not using this type of enclosure, it might pay you to replace your present one with a unit made by Goodmans for your particular model of speaker.

A tendency toward low-frequency instability in the power amplifier can also produce heavy bass, so you might have your amplifier checked at the factory or at a qualified high-fidelity service agency.

It is also possible that, if you are using a relatively noncompliant pickup cartridge in a light pickup arm, these are introducing a severe middle-bass peak into your response. If this is the case, use a more massive pickup arm or, if the arm is sufficiently free-moving, a more compliant cartridge.

SIR:

I had for some time been laboring under the delusion that I knew what I was talking about when I discussed matters of audio with my fellow fanatics, but I was recently brought down to earth by an insolent youth who asked me how

an amplifier tube amplified. I told him it did so by making a small voltage bigger, but he wasn't fooled for a moment. He asked me how an amplifier tube made small voltages bigger.

Now I am passing the buck on to you, sir. Tell me, how do amplifier tubes amplify?

Norman Ruick
New York, N. Y.

Amplifier tubes amplify by using a small voltage change to produce a large current change.

When there is no input signal feeding into a tube, a steady stream of electrons flows from its red hot cathode element to an adjacent metal plate surrounding it. Between the cathode and the plate is a gridlike structure of closely spaced wires, between which the electrons are normally able to pass.

When a voltage is applied to the grid wires, it greatly affects the rate at which electrons pass through them, and if the voltage on the grid varies, the current between the plate and cathode will vary considerably more. The input voltage is actually required to do no work—it just controls the electron flow through the tube. Thus, a very small variation in grid voltage can cause a much greater variation in tube current, and when the tube's current is passed through a resistor connected in series with it, a large varying voltage appears across the resistor. The tube may then be said to have amplified the input voltage.

SIR:

I know that for a multi-way loudspeaker system to operate properly, the speakers should be phased with one another.

What I would like to know is, what is phasing, and in particular, what is the difference between acoustical and electrical phasing?

Charles Matthews
Gary, Ind.

Sound travels through the air as a series of atmospheric compressions and rarefactions, but if a compression and rarefaction occur at the same time they will tend to cancel each other.

For this reason, two loudspeakers operating over the same frequency range must be adjusted so that both produce simultaneous compressions and rarefactions. If a given electrical signal moves the cone of one speaker inwards and that of the other outwards, cancellation will result, and the speakers are said to be out of phase. Reversing the connections to one of the speakers will then match its motion to the other, putting them in phase. Hence, when the cones of all loudspeakers in a system move in the same direction for the same common impulse, they are said to be electrically in phase.

A second factor involved in loud-speaker phasing is "path length," which refers to the distance a sound must travel before it reaches the listener. Sound takes a definite period of time to travel through air (about 1 second for 1,100 feet), so if two electrically phased speakers are placed different distances from the listener, the sound from the nearest one will reach him slightly before that from the more distant one. If the time lag is enough to superimpose a compression from the rear speaker on a following rarefaction from the front speaker, then they will behave as if they are electrically out of phase—cancellation will result. They are then said to be acoustically out of phase, and can be returned to an approximately in-phase condition by putting one speaker electrically out of phase with the other.

When a tweeter having a long horn is to be phased with a direct-radiator woofer, the ideal condition would be with the speakers electrically in phase, and with the tweeter horn moved forward to place the tweeter's diaphragm directly above the woofer's cone. In practice, it is more convenient to have the horn opening behind or flush with the front of the cabinet, so the tweeter diaphragm will then be behind the woofer cone. This means that the tweeter's phasing must be set by placing it a certain number of wavelengths (at crossover) behind the woofer, and then adjusting its electrical polarity for the correct electrical and acoustical phasing.

SIR:

I have consulted several high-fidelity equipment dealers about the advisability of purchasing a record changer for use with my proposed hi-fi system, and have gotten conflicting views about these units. I would appreciate it if you could enlighten me.

Are record changers harmful to records? I have been told that they enlarge the record center holes, and scratch the surfaces by dropping one disc on top of another. It seems to me that the raised outer edges ("Gruve-Gard") on modern LPs would eliminate scratching between discs.

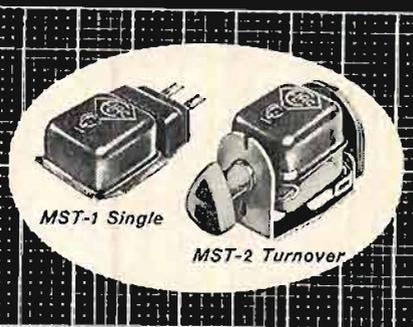
Are better results obtainable from a separate turntable and arm than from a record changer with its own arm assembly? If so, in what respects are the separate components better?

Donald Lundquist
Bryn Mawr, Pa.

Modern record changers are not recognized as being harmful to LP discs, although some changers will damage records over a long period of time, enlarging their center holes and perhaps scratching surfaces if the records are not kept clean. Gruve-Gard will minimize

Continued on next page

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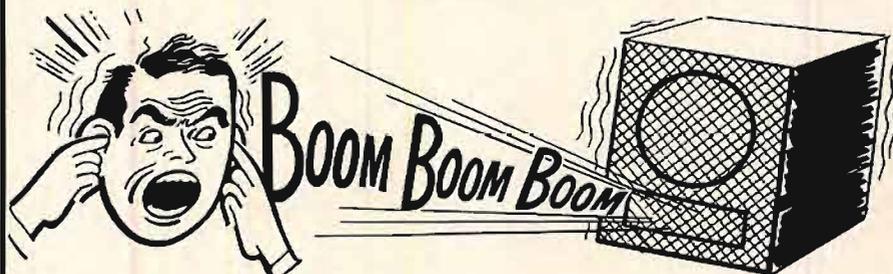
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Most people know by this time that many, if not most, loudspeaker enclosures . . . regardless of size or price . . . boom. Boom is that dull, heavy, toneless thud often heard at low frequencies. Boom is also called "one-note bass" or "juke box bass." It is an inherent characteristic of so-called "resonant" enclosures. Boom is nothing but distortion, and any speaker system that booms is not high fidelity.

Notwithstanding this, and believe it or not, there are still people who will spend hundreds, and even thousands, of dollars for prime amplifiers, tuners, etc., and then go out and buy a boom-box. Why?

A noted psychiatrist undertook to find the answer. He found that (1) some people mistake mere loudness (so-called "augmented" bass) for true bass; (2) others are unable to tell the difference between true bass and boom; (3) some think boom is bass; (4) others think boom is bass because it comes from large and/or expensive enclosures; (5) others have a fixation for expiring myths, such as, "the bigger the box the better the sound"; (6) some innately resist progress and never seem able to adjust themselves to better things as they come along; (7) others are impressed

by expensive advertising and high-pressure sales promotion.

And so it goes, even though, actually, no one ever heard boom from a live orchestra. And since a live orchestra is not a boom-box, why should anyone want a boom-box in his home? Fortunately, no one has to buy a boom-box.

To those who want live-music facsimile instead of boom, competent sound engineers unequivocally recommend **THE BRADFORD PERFECT BAFFLE. IT DOES NOT BOOM . . . EVER.** The result is clean, true bass. This is accomplished by a new, patented device based upon a scientific principle. It is not a bass-reflex or folded horn.

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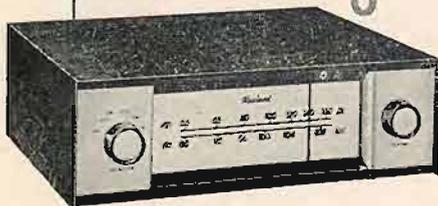
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AUDIO FORUM

Continued from preceding page

scratching, but center-hole wear depends upon the design of the changer's spindle and drop mechanism.

However, all changers require the use of fairly noncompliant cartridges, so the resulting bass resonance with their light arms falls within the middle-low range, accentuating turntable rumble and sometimes promoting groove jumping. Also, since compactness is an important feature of record changer design, their pickup arms must be made fairly short, so tracking error is likely to be higher than with a long, separate transcription arm.

SIR:

I have noticed in the instruction booklets for several professional tape recorders a conflicting requirement with regard to the "optimum" bias current setting.

Some of these recommend adjusting the bias to give maximum output from the tape at 500 cycles. Others recommend advancing the bias slightly beyond that point, to give a ½ to 1 db reduction in output below maximum.

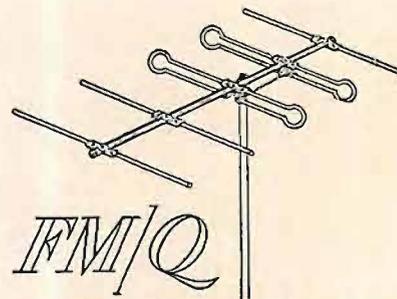
Certainly they can't both be optimum, or can they?

Fred Bunce
St. Paul, Minn.

The optimum ultrasonic bias setting for a tape recorder is a compromise between low distortion and extended high-frequency response, and the value recommended by a recorder manufacturer will often depend upon which specification he values most highly.

Peak biasing will give low distortion and maximum high-frequency response, but does not allow for the possibility that variations between reels of tape will cause underbiasing of some reels. Biasing to slightly beyond the peak will further reduce distortion and will give some latitude for tape variations (without risk of distortion), but will cause some loss of extreme highs at the 7.5-ips tape speed. It is best to follow the recorder manufacturer's recommendation for bias setting, unless you have sufficiently comprehensive test equipment to run distortion and response tests on the recorder. Then you can set the bias to give the compromise which best suits your needs.

Bias settings and frequency response differences are much less acute at tape speeds of 15 ips or higher, so a recorder whose bias is set for one typical tape at 7.5 ips will handle most other brands of tape at 15 ips without individual adjustment.



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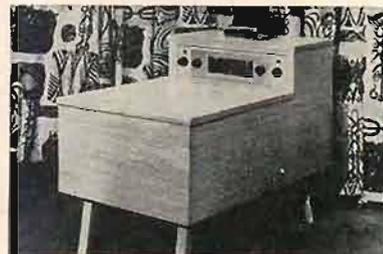
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January 1957 issue, Page 25.

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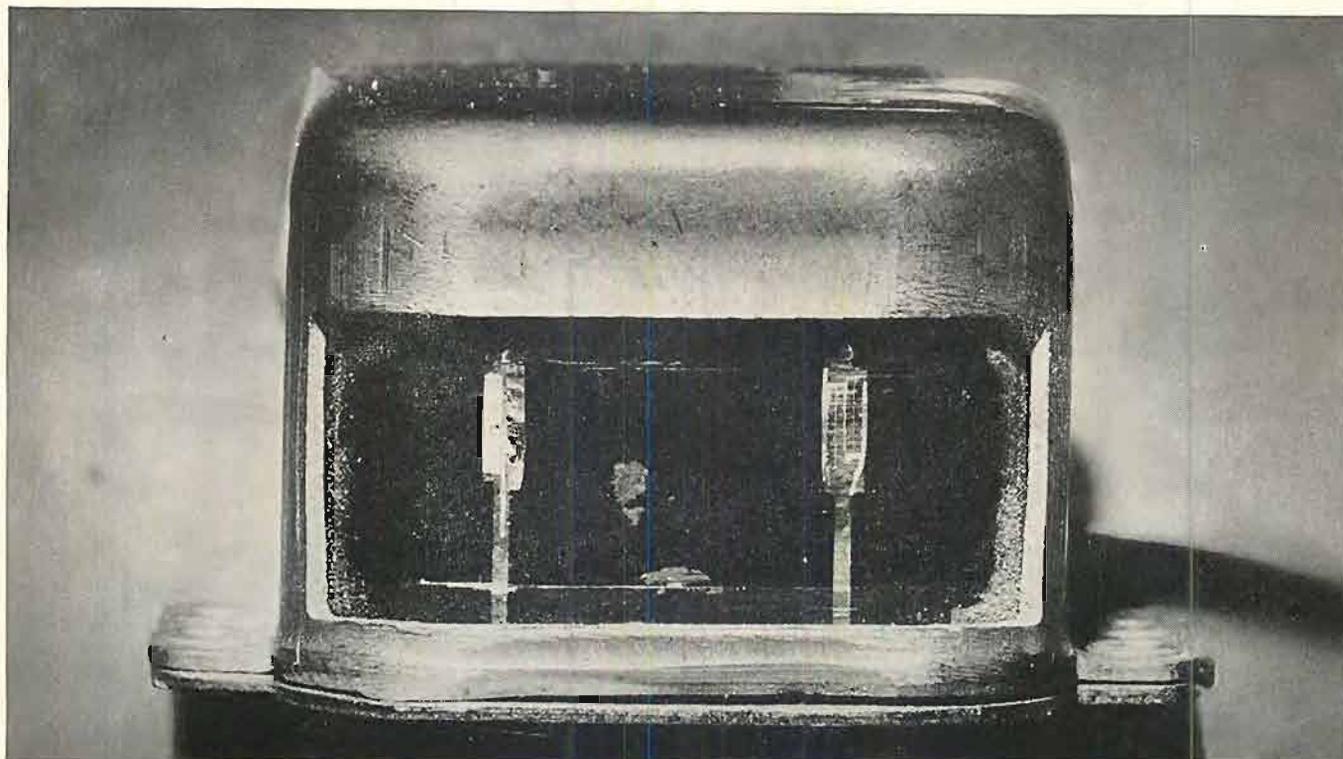
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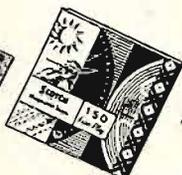
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