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AUTHORitatively Speaking

Since the publication of Verses by Two Undergraduates (with John Hall Wheelock) in 1905, Van Wyck Brooks has produced more than a score of books. American Coming-of-Age, written at twenty-one, challenged American writers to a sudden new awareness of their role as defenders of humanistic values in an acquisitive society; later, Mr. Brook's studies of Mark Twain and Henry James brought enriched understanding of the tragic complexities of the artist working in an alien civilization; still later, in The Flowering of New England and New England: Indian Summer, this critic created for many, many thousands of readers a sense of their cultural heritage. His achievements continue—most recently with Howells: His Life and Work. (" Huneker in Retrospect," p. 38) Higon Fidelity is privileged to present Van Wyck Brooks in his familiar office, shedding light on the past and illuminating the present.

Robert Gorman's article on one of the most recent developments in the reproduction of sound (see p. 42) looks strictly towards the future and stems, of course, from the author's professional knowledge of electronics, acoustics, and allied audio matters. As it happens, however, it is also by way of being a student of the American past; he has a particular interest in the history of New England and at one time intended to teach that subject. The Army ("in its wisdom," he noncommittally observes) turned him into a signal corps technician. A former electronics engineer, he is presently a freelance writer on technical subjects.

Herbert Kupferberg is not an emissary of Santa Claus, nor is he a personal professional shopper. He is, in fact, an editorial writer for the New York Herald Tribune. Among his many duties in his capacity is that of reviewing records. Possessed of a catholic taste and exposed to the whole year's crop of recordings, he is, naturally, our choice to judge "The Pick of '60." See p. 45.

A copy editor for the New York Times and reviewer of folk music for that paper, Robert Shelton writes also for The Nation, Modern Hi Fi, and Jazz World. Readers of this journal will recall his "Happenings" department in last June's issue, and will be glad to find him this month undertaking a profile of today's leading folk-singing group. If you've never attended a hootenanny, Mr. Shelton's account of The Weavers (p. 48) will make it clear you should; if you have, you'll enjoy this inside view.


Editorial Correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

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December 1960

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9. MENDELSSOHN
Italian AND Reforma tion
Symphonies
Boston Symphony Orchestra
Arthur Fiedler, conductor

69. RACHMANINOFF
Concerto No. 3 in D minor
Van Cliburn, pianist
Symphony of the Air
Kiril Kondrashin, conductor

24. TCHAIKOVSKY
Concerto in D
Jascha Heifetz, violinist
Chicago Symphony Orchestra
Fritz Reiner, conductor

31. GRIEG
Peer Gynt
AND Syrig Suites
Eileen Farrell, soprano
Boston Pops Orchestra
Arthur Fiedler, conductor

76. BEETHOVEN
Appassionata Sonata
AND Serenade in D
Op. 10, No. 3
Vladimir Horowitz, pianist

73. MOZART
Symphony No. 45 in C minor AND
HAYTON
Symphony No. 104 in D
Vienna Philharmonic Orch.
Herbert von Karajan, conductor

75. BACH
Jesus, Dearest Master AND
Christ Lay in the Bonds of Death
The Robert Shaw Chorale and
RCA Victor Orchestra
Robert Shaw, conductor

38. STRAVINSKY
The Rite of Spring
Paris Conservatoire
Pierre Monteux, conductor

13. TCHAIKOVSKY
Pathétique Symphony
Chicago Symphony Orchestra
Fritz Reiner, conductor

72. MAHLER
Kindertotenlieder
AND Songs of a Wayfarer
Maureen Forrester, contralto
Boston Symphony Orchestra
Charles Munch, conductor

15. BEETHOVEN
Emperor Concerto
Arthur Rubinstein, pianist
Symphony of the Air
Josef Krips, conductor

74. BARTÓK
Music for Strings, Percussion and Celesta
AND Hungarian Sketches
Chicago Symphony Orchestra
Fritz Reiner, conductor

71. KHACHATURIAN
Masquerade Suite
AND KABALEVSKY
The Comedians
RCA Victor Symphony Orchestra
Kiril Kondrashin, conductor

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High Fidelity Magazine

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<tr>
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<td><em>Death and the Maiden</em></td>
<td>$5.98</td>
<td><strong>Regular L.P.</strong></td>
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<tr>
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<td><em>The Fountains of Rome</em></td>
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- **CHOPIN**
- **MENDELSSOHN**
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- **TCHAIKOVSKY**

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**December 1960**

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HIGH FIDELITY MAGAZINE

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STEREO SYSTEM FOR A MILLION-AIRE: 4 SELECTIONS

Gentlemen's Quarterly magazine asked James Lyons, editor of The American Record Guide (the oldest record review magazine in the United States), to poll hi-fi authorities on which audio components they would choose for the best possible stereo system, without any regard for price.

Three writers in the audio field and one audio consultant made up independent lists. The ideal systems they projected in the April, 1960 issue of Gentlemen's Quarterly are suitable for discriminating millionaires—one of the systems, using a professional tape machine, would cost about $4000.

ACOUSTIC RESEARCH AR-3 loudspeakers are included in three of the lists,* and these are moderate in price. (There are many speaker systems that currently sell for more than three times the AR-3's $216.) AR speakers were chosen entirely on account of their musically natural quality.

Literature on Acoustic Research speaker systems is available for the asking.

*In two cases alternates are also listed. For the complete component lists see the April, 1960 Gentlemen's Quarterly, or write us.

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Designed For A Long Life  Traditional McIntosh design extends your investment
through the years ... protects you against obsolescence.

Availability  Your Franchised McIntosh Dealer has the 240 in stock now.
Notes from Abroad

LONDON—Accompanied by a small administrative contingent and a sprinkling of players' wives in white berets and slate-gray raincoats, the Leningrad Symphony Orchestra reached Wembley Town Hall auditorium, on the rim of suburban London, at a playing strength of 106, including two alternating leaders for each instrumental section—an arrangement which struck veteran orchestral managers here, accustomed to decades of cheeseanning, as lavish beyond dreams.

The visit put Wembley caterers into something of a flutter. After the first of the week's recording sessions (for the German label, DGG), the players sat down to the inescapable English roast lamb; but as a concession to exotic tastes, garlic had been shredded into the mushroom soup, and each plate was flanked not only by a wine glass (for "Coke") but also by a cup for Russian tea.

Mravinsky & Co. at Wembley. The sessions began with a test run of Tchaikovsky's Rococo Variations, Rozhdestvensky conducting and Rostropovitch playing solo cello. At the playback the conductor and the cellist sat side by side on a sofa, scores on their knees, while a dozen or so rank-and-file players stared and listened from outside through the casement window. In the first half minute a thing struck me which had struck me at the orchestra's Edinburgh concerts and was to strike me again at the Festival and Albert Halls, London. As we in this country usually hear it, the tone of the first French horn is exceedingly French. The first horn solo of the Russians' Rococo set pulsed mellowly in a way that saxophones and tenor trombones have. But more about the orchestra's characteristics in a moment.

Including the Rococo set, the sessions at Wembley covered the ground forecast in these "Notes" a month ago: Tchaikovsky's Symphony No. 4, Romeo and Juliet, and Francesca da Rimini; the Schumann Cello Concerto (with Rostropovitch again); Khachaturian's Gayne Suite. Eugen Mravinsky, the Leningraders' principal conductor since 1938, had charge of the Fourth Symphony sessions, which ran to nine hours—an astonishing total for a piece so bedded in the repertory and Russian blood that I should have thought a muzhik tractor driver capable of playing it in his sleep. Evidently Mravinsky is among those who feel that second nature and ingrained habit are perils in themselves. He spent a full hour on the last two minutes of the Finale alone. It was not the playing that worried him so much as the recording balance. I remember a soft bassoon solo that simply would not register as scored. Mravinsky and the DGG engineers finally got what they wanted by playing up the bassoon's tone and stepping the microphone back in experimental stages. At the finish the bassoon sounded forte to a listener in the hall. But that wasn't how it reached the playback.

Sociological Observations. During lunch intervals the players strolled about Wembley Park taking snapshots. Our suburban way of life lay wide open, especially to such of them (not a few) as read English. There was the real estate office with a notice of a six-bed house wanted at £7,500 displayed in one window and in the window opposite a card advertising a six-bed house (same type, same district) offered for sale at £7,500. There was the pub with 1947's Olympic Torch in a glass reliquary on one wall and, facing it, a photograph of five popular vaudeville stars wearing ermine capes, crowns, and comic expressions . . . .

Artistic Preoccupations. Probably the Leningraders were too immersed in their art to puzzle or triumph over "inherent capitalist contradictions." I had several talks with individuals and groups. The first thing that emerged was that they were passionately anxious to make a good impression artistically in the West. They made the expected references to "our Great Revolution" and to the "unprecedented" glory of the Leningrad Symphony Orchestra's achievements after 1917. Yet it was clear that as artists they know in their bones that Soviet centralization and bureaucracy does not give them any potent magic or even any exclusive knack. They realize that in music making there are universally valid yardsticks and that Russian orchestras must submit to these as do orchestras elsewhere.

One player-group to whom I talked through an interpreter paid compliments to English orchestras ("They are at the top") which seemed dictated in part by politeness. Then came unsolicited American comparisons. "We consider," said one player—the rest nodding in assent—"that our brass is like that of the New York Philharmonic and that our strings are like those of the Boston Symphony."

Farewell and Coda. On the last day, Mravinsky approved the last of the playbacks. Then, having called for champagne,
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0.5 Microvolt Sensitivity! Golden Cascode Front-End!

SIX IF Stages! FIVE Limiters! Exclusive MicroTune!

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December 1960
he invited Karl-Heinz Schneider (DGG producer) and Constantin T. Mataxos (DGG’s specialist in behind-the-Curtain contracts) to bring their recording team next year to Leningrad, for recordings to include one or more Prokofiev operas. The invitation was accepted provisionally.

Before leaving, the Leningraders conferred enamelled badges depicting various of Leningrad’s public monuments upon DGG engineers Harold Baudis and Walther Sommer, as well as upon G. S. Martin, of DGG’s London office, and the Mayor and Mayoress of Wembley. There were bowings, beamings, and hand kissings in all directions.

Both at their recording sessions and at their eight public concerts in Britain (four in Edinburgh, four in London), the orchestra impressed me and most English critics by its precision and discipline, especially at high speeds. The quicksilver handling of Tchaikovsky’s vivace movements or moods, for instance, is quite beyond English attainments and has hitherto been outside even our imagination. Certain aspects of the Leningraders’ attack and tone (e.g., that of the trumpets in the long-held octaves they have to play in the Scherzo trio of Beethoven’s Seventh) struck some of us as insufferably brash. Their trombone playing was always true and immensely resonant, as though the players’ lungs were bigger and stronger than anything hitherto known to pneumology.

As has already been hinted, the horns were admired less for their solo tone than for their staggeringly solid and beautiful unisons, especially in Prokofiev’s Sixth and Shostakovich’s Eighth symphonies, scores which threw up also the richness and brilliance of the strings and woodwind.

Certain of the ovations the orchestra received were as elated and rowdy as anything Beecham has known—which means the nearest thing to roof raising this town knows.

CHARLES REID

VIENNA—Fritz Uhl, the Tristan in London’s just completed recording of Wagner’s music-drama, is a thirty-two year-old Viennese who began his career as a lyric tenor in Graz about twelve years ago. Some time later—when he had moved to the German town of Oberhausen—he decided to become a dramatic tenor. Otello was his first experiment in this direction, followed by Radames and Manrico. In 1958 he was engaged to sing at the Munich Staatsoper, and there he began to take on Wagnerian Heldentenor parts—Lohengrin, Stolzing, Loge, Siegmund.

Meanwhile, Uhl has returned to his native Vienna to sing in what I like to call “Vienna’s secret opera house,” the Sofiensaal, which for the past several years has served as recording studio for London Records.

Continued on page 16

HIGH FIDELITY MAGAZINE

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Continued from page 12...
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NOTES FROM ABROAD

Continued from page 14

As Birgit Nilsson’s partner in the new recording of Tristan und Isolde under the direction of Georg Solti, Uhl has made an excellent impression. While his lyric background has had a very positive influence on his rendering of the part—and there is more than one line in the score which, in my opinion, demands at least a sprinkling of Tamino’s timbre—his voice is suited to heroic expression as well. In short, an exciting new Tristan seems to have been found.

From what I could gather in the course of the two sessions I attended, conductor Solti is not in favor of the “breathtaking” approach to Tristan which has become fashionable in recent years. Rather he makes the Vienna Philharmonic breathe naturally in the very manner which Furtwängler once described to me as “the natural flow of Wagner’s never abating melodic energy.”

Other members of the Tristan cast are: Regina Resnik (Brangäne), Tom Krause (Kurwenal), Arnold van Mill (Marke), and Ernst Kozub (Melot). The set will not be issued until some time in 1961.

After Vivaldi—Corelli and Haydn, Max Goberman, whose projected complete recording of Vivaldi’s music is by now well known on both sides of the Atlantic, has just completed a series of sessions with the Vienna Volksoper Orchestra which will result in twelve discs of Corelli’s music. The main purpose, though, of Goberman’s trip to Vienna was not the recording of Corelli’s works, but the far more ambitious project of recording the symphonies of Haydn in their entirety—and exactly as Haydn wrote them. Seventeen symphonies were already taped before assembling the orchestra in the studio for the first rehearsal. Goberman—with the assistance of the Haydn scholar (and High Fidelity’s European Editor) H. C. Robbins Landon—spent many sleepless nights inserting missing slurs, correcting grace notes, eliminating wrong notes, and in general making the printed parts accord with Haydn’s manuscripts. For example, Goberman’s reading of the Symphony No. 98, in B flat, contains a cembalo solo in the final movement. Of this solo we find no trace in the printed scores, nor is it to be heard in any of the existing recordings. Yet when this symphony was first performed in London, in February 1792, Haydn himself played the cembalo solo, which had such a surprise effect on the public that Salomon had to repeat the last movement. We shall be able to hear this newly established “original version” of No. 98 early in 1961, when the first records of this Haydn series will be made available, together with the respective scores.

KURT BLAUKOPF

High Fidelity Magazine
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CIRCLE 26 ON READER-SERVICE CARD
Malcolm Frager—Prize-winning Pianist

Brussels and the Levantritt may be just the beginning.

A precedent has been broken, in pianistic circles, and although the event took place with relatively little fanfare, its aftermath is being recognized in concert halls across the country and will soon be evident in even more numerous listening rooms. Until this year, no pianist has ever won the Levantritt International Competition, held each year in New York, and then gone on to take first prize in the Queen Elisabeth of Belgium contest, one of the most harrowing—and most rewarding—musical trials in the world. But the double victory was won at last, not many months ago, by a twenty-five-year-old pianist from St. Louis named Malcolm Frager, who majored in Russian at Columbia University, graduating magna cum laude, and keeps a Phi Beta Kappa key tucked away somewhere out of sight.

Frager came home after the seven-week ordeal in Brussels some twenty pounds lighter than when he went over, warmly enthusiastic about the Belgians and about Queen Elisabeth in particular, and happy but firmly level-headed concerning his own accomplishment. He confided that he had been warned by almost everyone not to enter the Competition and risk losing the ground gained by the Levantritt success. "I thought about it a great deal, and I just felt it was something I had to do," he said. This capacity for calmly appraising his own abilities and acting on his convictions is typical of Frager's self-possession, which has not the slightest hint of vanity and which has allowed him to remain as cool and natural in manner as if he had been winning $3,000 prizes all his life. ("And that's a very good prize, you know," he commented, "I think Van got only $1,000 in Moscow.")

Musing on the experience, as he prepared for a recording session in RCA's Webster Hall in New York, Frager recalled the last eight days before the finals, when the twelve contestants who had survived the two rounds of eliminations were confined, literally under lock and key, in a chateau several miles from town. They were given a "very awkward" concerto to learn within the week—composed for the occasion by the head of the Brussels Conservatory. (They were also served enticing meals—"They told us to order anything we wanted"—during the entire stay.) "We were in another world—no radio, no newspapers, practicing the concerto all day, not talking to anybody. Looking back, it was the pleasantest part," Queen Elisabeth came out twice to visit each contestant in his suite. "She remembered everyone's name," Frager said, "and never missed a concert during the whole contest. She founded the Competition, you know, in memory of Eugene Ysaye, with whom she studied violin. Now, besides playing, she paints and sculpts, and, at eighty-three, she's begun to study Russian. It was impossible to be nervous with her."

When one sees Malcolm Frager sit down at the keyboard it strikes one as unlikely indeed that he could be nervous with anyone or anything connected with his art. Or so it seemed to me, at least, when I heard him record the Haydn Sonata No. 55, in E flat, to fill out Side 2 of RCA Victor's recording of Prokofiev's Second Piano Concerto, taped the week before in Paris. [For a review of this disc, see p. 76.] The Haydn, like the Prokofiev, was one of Frager's prize winners, and had clinched the victory for him at the final concert in Brussels. "I was surprised the judges chose this for me to play, really. The others played Liszt and Rachmaninoff—much shower things." So saying, Frager slipped into the poised opening measures of Haydn's Allegro moderato and proceeded to demonstrate how their quiet elegance had outshone the passion of the Romantics on that last decisive program of the Competition.

After two complete playings, Frager retired to the control room to listen to a playback, and pronounced hearing his own work on tape "always a shocking experience." He shares this opinion with good company, it seems, for he mentioned that Myra Hess had once told him she "could simply weep" when she heard one of her recordings. But listening to himself in playback has not yet changed Frager's opinion on any matters of interpretation, and he refuses to be cowed by the rather awesome permanence of the LP record—even his own first one. During a third play-through of the Haydn he changed some of the ornamentation in the last movement "just for the heck of it," and cheerfully left the final choice of versions up to Peter DELLHEIM, musical director of the company's Red Seal records. "If anyone can decide, you can," he said, and with this indulgence brought the final session of his recording debut to a close and prepared to go out to lunch.

Dellheim and RCA have other projects in store for their new artist, and among the first is a recording of twenty Scarlatti sonatas. In the meantime, a busy concert schedule is keeping Frager on the road. Brussels was just the beginning.

SHIRLEY FLEMING

HIGH FIDELITY MAGAZINE
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High Fidelity Magazine
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Hirsh-Houck Laboratory—High Fidelity Magazine, June '60

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"Each channel delivered 50 watts at 2% harmonic distortion, or 48 watts at 1% distortion. This is unusual in an amplifier rated at 32 watts..."

"The distortion of the ASR-880 is very low at usual listening levels when correctly operated...it has a rare combination of very high gain and very low hum. The amplifier has a number of special features, such as center channel output and a very effective channel-balancing system, as well as the usual stereo control functions found in all good amplifiers."

"Only 0.6 or 0.7 millivolts at the phone inputs will drive the amplifier to 10 watts output per channel. At normal gain settings...the hum level is better than 70 db below 10 watts even on phone input. This is completely inaudible."

"With a listening quality matching its laboratory response, the Stromberg-Carlson ASR-880 must be considered a very good value at its $199.95 price."

Hirsh-Houck Laboratory—High Fidelity Magazine, Sept. '60

Stromberg-Carlson components like these:

FM-443A—an improved version of the highly rated FM-443. New, high-accuracy, precision dial. Precision components in de-emphasis network, giving improved frequency response: 20,000 cps ± 1 db. Sensitivity: 3.5 microvolts for 20 db quieting. Improved local-distance control in RF stage for lowest distortion and best signal-to-noise ratio on both local and distant stations. Total harmonic distortion: less than 1% full deviation.

Suggested Audiophile net: $79.95

SR-445A—a combination of the FM-443A and an entirely new, wide-band AM section. FM specifications identical to FM-443A. AM frequency response: Broad: 25 to 5,000 ± 1½ db. Sharp: 25 to 2,500 cps ± 1½ db. AM noise level: 60 db below 1 volt output. AM harmonic distortion: less than 1% at 100% modulation. Separate tuning indicators for AM and FM.

Suggested Audiophile net: $139.95

(Zone 1 prices. Subject to change without notice.)

STROMBERG-Carlson Components

A DIVISION OF GENERAL DYNAMICS

CIRCLE 104 ON READER-SERVICE CARD

December 1960

All the new Stromberg-Carlson components have so many impressive features, you'll find a visit to your Stromberg-Carlson dealer most rewarding. He will be glad to demonstrate either an individual component or a complete Stromberg-Carlson Component Ensemble. See him or write: Stromberg-Carlson, 1419—013 North Goodman Street, Rochester 3, New York.

www.americanradiohistory.com
Here's great news

The Sensational Bozak
B-800 FULL-RANGE SPEAKER
(PATENT PENDING)
is yours for only *$45.00!*

An 8-inch speaker of unique design, the B-800 provides unbelievably fine music and voice reproduction over a frequency range of 50 to 15,000 cycles! Its clean bass, detailed midrange, and smooth highs combine to give exceptional transient response and remarkably satisfying tone. It works beautifully from a small, infinite-baffle bookshelf enclosure, or can be mounted flush in an ordinary interior wall.

You'll be proud to own the B-800! Now, at last, you can extend your music system to other parts of your home—bring Bozak musical sound to den, playroom, kitchen, bedrooms—at a truly moderate cost!

and,

THE BOZAK B-800
SPEAKER SYSTEM
a B-800 Full-Range Speaker
Mounted in a Handsome,
Well-Built Enclosure
is only *$89.50!*

Your chance to own a Bozak Speaker System! Thousands who heard this instrument at the New York and other High Fidelity Shows were delighted with its musical quality and amazed at its price! You'll agree that it's the biggest bargain ever in really fine sound!

Consistent with the Bozak principle of providing for systematic growth, your B-801 can achieve a broader dispersion of highs through the addition of a Bozak B-200X Dual Tweeter. An opening is provided for vertical or horizontal mounting of the B-200X, as shown in the adjacent photo of the enclosure with grille cloth removed.

Hear this great new speaker soon at a Bozak Franchised Dealer!

*Slightly higher in South and West.

Bozak
DARIEN, CONN.

THE VERY BEST IN MUSIC

CIRCLE 121 ON READER-SERVICE CARD

Change for the Sake of Change

Sir:

"Bravo" to your September editorial, "How Many Revolutions Can We Afford?" There have been too many sleazy activities directed toward short term advantages, as opposed to solid standards of integrity and excellence. The manufacturer who dares to be different and innovate constructively must know what to hold back as well as what to offer. Change just for change's sake hurts rather than helps our industry.

Some consumers—those who will not develop the knowledge to make a sound choice—are as much to blame as some manufacturers. They go madly pelting after the new toy. For example, the stereo revolution happened in less than a year. This was not skullduggery on the manufacturers' part; they were perforce dragged along by consumer demand.

The encouraging thing is that the manufacturers who base their work on standards of integrity and ethics seem to be the ones who thrive in the long haul. Modern marketing depends of course on finding out what the consumer wants and supplying it to him. In these complex times, however, some consumers are guided by presumed authority instead of doing some needed hard thinking. They thus play into the hands of those who offer sleazy products and short-term advantages.

V. H. Pomper
Vice-President
H. H. Scott, Inc.
Maynard, Mass.

Macbeth Dies Again

Sir:

I was interested to note that nobody has so far tumbled to the inclusion in Verdi's Macbeth of a passage (heard in the RCA Victor recording) which is not in the printed full score nor in the Ricordi vocal score. This is the death of Macbeth, which Verdi carefully took out when revising the score, but which Fritz Busch unearthed from somewhere and carefully put back. This passage is in manuscript in the Glyndebourne copy of the score, which the Met borrowed and photostated and eventually used for the recording. So now we have the other angle of the great Search for Authenticity. Instead of altering our scores to coincide with what the composer originally intended,

Continued on page 30

HIGH FIDELITY MAGAZINE
any 2 different HI-FI programs
to several places in the home simultaneously
all thru one BOGEN-PRESTO instrument!

ANY 2 DIFFERENT HI-FI PROGRAMS — Family music and entertainment
tastes can be satisfied — really satisfied — with SoundSpan. Pop tunes for
the youngsters — while the grownups listen to classical music — from
AM or FM radio, records, tape, TV sound — any two, and at the same
time! No longer need the family be bound by the personal tastes of
one of its members. With SoundSpan you have music to suit the indi-
vidual taste — entertainment when you want it.

SEVERAL PLACES IN THE HOME SIMULTANEOUSLY — Whether you
live in a 3-room apartment, a suburban split level or a very large home,
you'll find SoundSpan versatility the perfect answer to your family needs.
Think of it — Mother can enjoy FM in the kitchen while the children
dance to records in the playroom . . . thru one system! Later the whole
family together can thrill to stereo in the living room. The bedroom,
den, and the patio or terrace are other places you might locate loud-
speakers operating from BOGEN-PRESTO's SoundSpan RP-40 Receiver
or AP-40 Amplifier. There are four controlled output lines. How you
use them is entirely up to you.

ALL THRU ONE BOGEN-PRESTO INSTRUMENT — Operating
SoundSpan is simplicity itself. Programming Selectors direct mono or
stereo programs to either or both channels. A lighted panel indicator
shows the program sources and channels in use. Your choices of these
programs are directed to speakers individually controlled by a simple
switching arrangement. Only the RP-40 or AP-40 with SoundSpan can
channel two different mono programs — or one stereo program to several
loudspeakers located anywhere in your home . . . and without input
program limitations. Owning the RP-40 is like having two independent
high-fidelity systems in your home — for the price of one. Send for free
literature; get the whole story on SoundSpan and the many other won-
derful features incorporated in the model RP-40 Receiver and AP-40
Amplifier.
LETTERS
Continued from page 28

we alter them to coincide with what he deliberately discarded.
Patrick Hughes
Ringmer, Sussex
England

Hosannas for Hirsch-Houck
Sir:
Let me congratulate you on your foresighted policy of publishing Hirsch-Houck Laboratory Reports on new audio equipment. I am sure these reports, appearing each month, already have become an outstanding feature to your readers, and will keep High Fidelity Magazine far and away the most sought after publication in its field.
J. F. Boomer, Jr.
Detroit, Mich.

Employment for Callas
Sir:
It is good to read that Maria Callas is recording again. I agree that her previous Norma and Traviata may benefit from new recordings (with better supporting casts than in the previous releases, I hope). But is it really necessary that Miss Callas re-record Car- & Pag or Tr发展方向? There are so many roles that she can do better than anyone, in operas that have either not been recorded or have been recorded inadequately: Nabucco, Macbeth, La Vestale, The Consul (why not in Italian?), Tabarro, to mention just a few.
Alfredo Cenadat-Quezada
Buenos Aires
Argentina

Contra Stereo
Sir:
The advantage of stereo over mono may be perfectly real at the level of equipment where price is no object, but what of the hi-fi set that must fit into its owner's budget? In my experience as a hi-fi hobbyist, I have found that, even by working from kits for the woodworking and electronics, it takes at least $100 to assemble monophonic components (including tuner and record player, but not tape) of sufficiently smooth response and freedom from various distortions and noises to withstand critical listening. I suspect that if your budget-minded readers-listeners who have been induced by the stereo craze to spend their $100 between two mediocre hi-fi sets (one for each ear) were to hear the magnificent definition of musical textures that come only from the use of superior equipment, they would, within their budgets, prefer the aural separation of musical elements through superior mono to the physical separation of muddy textures that is the inevitable result of relatively low-priced stereo.
George Sargent
Bloomington, Ind.

famous H. H. Scott Factory Assembled AMPLIFIERS and TUNERS

These new Laboratory Standard amplifiers and tuners are the product of painstaking research and development... creative engineering... skillful, patient manufacturing. Each receives more than 50 separate quality tests before it is awarded the Laboratory Standard Guarantee. This care assures perfect performance for many years of use.

3300 AM-FM Wide Band Stereo Tuner: The AM and FM sections of this superb instrument are completely separate for reception of AM-FM stereo broadcasts. It is also equipped for addition of Multiplex adaptor. AM quality is practically indistinguishable from FM. FM sensitivity rating 2.5 microvolts, IFM standards.

Price $209.95

272 88-watt Complete Dynaural Stereo Amplifier: Here is a complete amplifier with the high power rating usually found only in separate preamp-power amplifier systems. There are 25 separate controls, including patented H. H. Scott Dynaural Rumble Suppressors. Important features of the 272 include unique pick-up selector switch, and front-panel center-channel output control.

Price $269.95

299B 50-Watt Stereo Amplifier: This amplifier is in use in more fine music systems than any other stereo amplifier in the world. Its many features and operating conveniences include: unique H. H. Scott acoustic balancing provisions; separate scratch and rumble filters; visual signal-light panel; third channel output; inputs for two magnetic cartridges and complete facilities for tape monitoring.

Price $209.95

*slightly higher west of Rockies. Accessory cases extra.
New kind of KIT from H. H. Scott...

EASY-TO-BUILD 72 WATT STEREO AMPLIFIER KIT • LOOKS AND PERFORMS LIKE FACTORY-BUILT UNITS!

Here's the kit that makes you a professional. Beautifully designed, perfectly engineered, and so easy to wire that you can't go wrong. In just a few evenings you can build a professional 72 watt H. H. Scott stereo amplifier... one so good it challenges factory-assembled units in both looks and performance. Despite its many features the new LK-72 actually costs less than many pre-amplifier/power-amplifier kits of lower power rating.

H. H. Scott engineers have developed exciting new techniques to ease kit-building problems. The Kit-Pak container unfolds to a self-contained work table. All wires are pre-cut and pre-stripped. Parts are mounted on special cards in the order you use them. All mechanical parts are pre-riveted to the chassis.

Yes... the hard work is all done, but the fun's left for you! Build a new H. H. Scott LK-72 for yourself. You'll have an amplifier that meets rugged IHFM specifications... one that delivers sufficient power to drive any speaker system... one that's professional in every sense of the word.

TECHNICAL SPECIFICATIONS: Full Power Output: 72 watts, 36 watts per channel • IHFM Power Band: extends down to 20Hz • Total Harmonic Distortion: (1kHz under 0.4% at full power • Amplifier Warm Level: better than 70dB below full power output • Tubes: 4 — 7591 output tubes, 2 — 7199, 4 — 12AX7, 1 — 5AR4 • Weight of Output Transformers: 12 pounds • Amplifier fully stable under all loads including capacitive • Dimensions in accessory case: 13½ w, 5½ h, 13¼ d. Site and styling matches H. H. Scott assembled or kit tuners.

H. H. SCOTT INC., DEPT BF-42  •  111 POWDERMILL ROAD • MAYNARD, MASS.

Rush me complete details on your new LK-72 Complete Amplifier Kit, LT-10 FM Tuner Kit, and Custom Stereo Components for 1961.

Export: Telesco International Corp., 36 W. 40th St., N. Y. C.
If purity of sound is your goal for your music system, then the Pilot 264 was made for you. Measured using the IHFM standard, at mid-band, power output is 70 watts continuous/74 watts music power. Measured at 25-20,000 cycles, output is 60 watts continuous/64 watts music power. Harmonic Distortion at full output using either measurement is less than 0.5%. IM distortion less than 0.3%. Frequency response 10-100,000 cycles. Has Pilot’s exclusive “Stereo Plus Curtain-of-Sound” center speaker outputs delivering the sum of channel A and channel B. Complete with brass finish cover…$179.50.

The Pilot 264 Amplifier combined with an ultra-versatile preamplifier. Maximum operational flexibility is assured with 15 controls, including scratch and rumble filters, tape monitor and 2 position loudness control. Like all Pilot components, the 264 has a special center speaker connection “Stereo Plus Curtain-of-Sound,” delivering the sum of channels A and B, for 3-speaker stereo, or to provide simultaneous monophonic sound in another room. The Pilot 264 is ideal for those who desire a complete stereophonic preamplifier combination. As pictured, complete with enclosure…$249.50.

For complete specifications on the 264 and 248, write to:

RADIO CORPORATION, 37-10 36th STREET, LONG ISLAND CITY 1, NEW YORK

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High Fidelity Magazine
new!

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in kit form

Now Electro-Voice takes the mystery out of ultra-compact speaker systems. No longer are the components a "sealed" secret. You see what you get, know what you get, and enjoy the fun and economy of building your own speaker system. All the materials and instructions you need are included in the package. These new kits are exactly the same as the carefully-designed, assembled systems currently sold by Electro-Voice. Systems that produce a clarity of sound that enable you to feel the deepest bass, marvel at the effortless clarity in the midrange, and delight in the brilliant definition of the upper harmonics.

Performance Depends on Component Quality

Within each Electro-Voice system, every component is engineered to complement perfectly the others with which it is used. Some of the outstanding features you'll be receiving are illustrated in the cutaway view of the Esquire 200 featured above: (1) Substantial magnetic circuits for maximum sensitivity, power handling capacity, and uniformity of response. (2) High compliance viscous damped cloth suspension for smooth response and low resonant frequency. (3) Edgewise-wound voice coil for most effective use of available magnetic energy. (4) Die-cast frames for greatest reliability of performance. (5) True electrical crossover, at exceptionally low frequency of 200 cycles, to minimize all forms of distortion associated with the use of woofers covering the midrange. (6) Midrange speaker in a totally isolated cavity for outstandingly uniform response throughout the range over which it is employed. (7) Sonophase® throat structure and integral diffraction horn to give virtually unequalled high frequency response range, with excellent coverage of the whole listening area. (8) Two level controls which permit exact adjustment of response characteristics to personal taste and individual acoustic environments.

A Variety of Prices and Performance

The Esquire 200—Now the value-packed Esquire is available in three different forms . . . the handsome Esquire 200, the economical unfinished Esquire 200 Utility and the new Esquire 200 Kit. Each is a full three-way system with a 12" woofer, 8" cone-type mid-range speaker and E-V Super Sonax very-high-frequency driver. Esquire 200—14" high x 25" wide x 13½" deep. Hand-rubbed Walnut, Mahogany or Limed Oak . . . $133.00. Esquire 200 Unfinished Fit Utility—14" high x 23½" wide x 12" deep . . . . $107.50. Esquire 200 in easy-to-assemble Kit form—14" high x 23½" wide x 12" deep . . . . $93.00.

The Regal 300—A premium-quality, three-way system utilizing the finest quality components to assure the best sound possible in a small-sized system. Deluxe 12" woofer, a Deluxe 8" cone-type midrange speaker, and a compression-type, diffraction horn-loaded very-high-frequency driver. 14" high x 25" wide x 13½" deep. Walnut, mahogany, or limed oak . . . . $179.00. Unfinished fit . . . . $149.00. In Easy-to-assemble Kit Form . . . . $125.00.

Consumer Products Division
Dept. 12 H, Electro-Voice, Inc., Buchanan, Michigan
Everything you have wanted is in these all-new Bell Stereo Components... a complete line of 7 models from which to create the ideal stereo system of your choice. All offer wonderful new features... Even Higher fidelity performance... Easier operation... New styling that is functionally and aesthetically perfect for either open or panel installation.

The wide selection fits any space, any budget. You can start with the basic components and add matching units later to play all record stereo programs from every source.

NEW BELL STEREO TUNER-AMPLIFIER COMBINATIONS... THE HEART OF YOUR SYSTEM

Compact, convenient, all-in-one, these most modern components play all stereo program material... stereo records, stereo tapes, AM-FM stereo broadcasts, all monaural programs also.

BELL MODEL 2445 2-CHANNEL, 44-WATT STEREO AMPLIFIER-TUNER COMBINATION (shown above) has every advanced stereo feature. Amplifier has line phone inputs, tape head and tape amp inputs, individual bass and treble controls for each channel, hi and lo filter switches, loudness compensation switch, "Magic Touch" on-off switch that does not affect volume setting. Tuner has three gang tuning capacitors on both AM and FM, Edge-Vu signal strength tuning meters, Automatic Frequency Control, Multiple output for future adaptation to all-FM stereo. FM sensitivity is 1.2 uv for 20 db quieting.

BELL MODEL 2425 2-CHANNEL, 30-WATT STEREO AMPLIFIER-TUNER COMBINATION, also available, is easiest to operate, medium priced. Amplifier has all the basic features needed for stereo. Tuner FM sensitivity is 1.5 uv for 20 db quieting.

EASY TO INSTALL... EASY TO OPERATE

On new Bell stereo components, the controls used most frequently are all on one center panel, distinguished from minor controls by color and location. Simplifies operation by the non-experts in your family. All components are in handsome walnut grain vinyl, match in every styling detail. All are designed for quick, easy panel mounting, if desired. Just remove cover and slide in.
NEW BELL STEREO AMPLIFIERS

... IN A CHOICE OF 3 MODELS

All offer advanced new features for playing every type of stereo program material.

MODEL 2440 2-CHANNEL, 44-WATT STEREO AMPLIFIER
has two phono inputs, individual bass and treble controls for each channel, hi and lo filter switches, loudness compensation switch and “Magic Touch” on-off switch that does not affect the volume setting. (Pictured at left.)

MODEL 2420 2-CHANNEL, 34-WATT STEREO AMPLIFIER:
Medium priced with advanced Bell features. Excellent operation and performance.

MODEL 2418 2-CHANNEL, 30-WATT STEREO AMPLIFIER
is the ideal low cost stereo amplifier. Easiest of all to operate ... perfect for a stereo "starter".

NEW BELL FM-AM STEREO TUNERS
BRING YOU FINEST BROADCAST MUSIC

Bell FM-AM Stereo Tuners bring in most distant stations ... give remarkable high fidelity performance. Receive even the weakest signals without distortion. Handsome new styling matches Bell Stereo Amplifiers. All have Automatic Frequency Control and Multiplex output to adapt to future all-FM stereo.

BELL MODEL 2441 has extremely sensitive FM section of 1.2 uv for 20 db quieting, 3 wide-band IF stages and balanced ratio detector. AM section has built-in automatic volume control (AVC). Wide band response provides AM reception closely matching FM performance. Meters on both sections. (Pictured at left.)

BELL MODEL 2421, a lower cost unit, has sensitive FM section of 1.5 uv. Features include three wide-band IF stages plus Foster Seeley discriminator.

A NEW BELL STEREO TAPE TRANSPORT MAKES YOUR SYSTEM PROFESSIONALLY COMPLETE

Adding this component to your music system enables you to play and record stereo, copy records on permanent tape, record stereo broadcasts, family voices and events. Professional features include 3 heavy-duty 4-pole motors. Wow and flutter less than 0.2%. Frequency response of 18-16,500 cps ± 3 db @ 7½ ips. Mounts anywhere ... plays in any position. Styled to match new Bell stereo components.

Seven models offer head arrangements for any requirement. Model T-337 (pictured) records and plays back 4-track stereo, plays back 2-track stereo. Equipped with Model RP-320 Stereo Pre-Amplifier.

Your Bell dealer can help you select the best components for your stereo system. Consult your hi-fi, camera, music or appliance store.

SEND FOR NEW BOOK:

"All About Stereo," by John Conly, Music Editor of Atlantic Monthly, national authority. Shows anyone, non-expert or expert, how to get greatest use and pleasure with today's new easy-to-install, easy-to-play stereo components. Ask your Bell dealer or mail 25¢ (no stamps) for copy.

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Columbus 7, Oh'io

CIRCLE 2 ON READER-SERVICE CARD
Combines the matchless performance of the empire 208 belt-driven, 3-speed turntable and empire 98 transcription arm. With matching walnut base (less cartridge) $145.50* Free "do-it-yourself Stereo/Balance Kit" at your high fidelity dealer.

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(record playback system)

www.americanradiohistory.com
A Gift of Music

However else he may regard himself, one can safely assume that a high-fidelity music listener does not consciously think of himself as a kind of missionary trying to convert an unenlightened public to wide-range, distortionless sound reproduction. Yet according to this magazine's readership studies the majority of high-fidelitarians do exactly that—and very effectively. Seven out of ten of our readers have told us that they discovered the joys of high-fidelity sound by hearing it via the music system of a friend or neighbor. A fitting way, then—and appropriate to the season too—of describing the high-fidelity music listener is as one who bestows a gift of music.

Reluctantly, we must admit that there are exceptions to this attractive characterization—people whose aim seems mainly to be the creation of the means for a dazzling display of technical knowledge. To less well-informed acquaintances they toss out an engineer's jargon—half understood by themselves and bestowing only the blight of confusion. They are a vocal lot, but, fortunately, they are also a small minority.

There are many ways in which the gift of music can be transmitted. We recall, for instance, an incident told us just the other day by a long-time audiophile friend. He had installed a music system in the home of his sister, who wanted to create a pleasant musical atmosphere for the family as a whole. The system was a modest one, but very acceptable.

Not long after, on one of his frequent visits, his sister turned to her young daughter, "Maureen," she said, "tell Uncle John what you played at the recital." Maureen had "taken piano" for two years; anyone at all familiar with such things will recognize the "recital" as that annual function at which the local music teacher shows off her students' progress to assembled parents.

In a perfectly matter-of-fact way, the little girl announced her recital effort as "Beethoven's Seventh Symphony"—obviously a simplified piano version of the theme and variations from the second movement of Op. 92. Our friend had a happy thought.

"I have a record of Beethoven's Seventh Symphony at home," he told the child, "and I'm going to give it to you for your own."

He told us later that the playing of that recording on the music system he had installed made a profound impression on the child. The experience served to make the music hers. "Can you imagine," he went on, "the effect on her of an entire orchestra playing that simple melody she knew so well, but with all of the color and dynamics that properly belong to it?"

Then he added a thought that is meaningful to anyone with a rudimentary understanding of true high fidelity.

"I'm glad they have that high-fidelity system. They can bring the volume up high enough for the music to be heard as the composer intended it—as we hear it in a concert hall. If they owned a so-called 'hi-fi,' the distortion, at a reasonably high listening level, would not only chase their dog out of the house but give the child a distaste for the music—not to mention the fact that she wouldn't hear all of it in any case."

Clearly, Maureen had been given something far more valuable than a 12-inch microgroove disc.

There is, as well, a very tangible reason for characterizing the man who insists on good recorded sound as a bestower of the gift of music. Speak to anyone who has been actively interested in high fidelity for more than five years and you will find that he has upgraded his music system either by adding refinements to it (a tweeter to the basic speaker system, for instance) or by replacing a component with one he believes to be better.

If, let us say, he replaces a five-year-old amplifier with a more recent, more powerful model, the earlier purchase very often forms the basis of a system for a favored friend or relative. Five years is a very short time in the life of a well-constructed amplifier, even one of modest price. And the care with which its owner has used and handled it lends it a "good-as-new" quality rather than a "hand-me-down" tag. In fact, one view of loudspeakers (which we have no intention of exploring here) holds that they actually improve with age like fine wines of certain vintage.

Happily, a gift of music knows no season. As long as people own and use high-fidelity equipment, the gift will be made day or night, winter or summer, whether or not the giver knows that he is giving.

RALPH FREAS

AS high fidelity SEES IT
"Dilettantism is dead, never to be summoned from the tombs by the most hedonistic master of the future. Seven devils of war and woe, hatred, murder and rapine have driven forth the gentle arts from the House of Life." So James Huneker wrote in 1918, three years before his death, and no one could have described better the change that came over the aesthetic world at the beginning of the World War epoch. With him died the dilettante, in the best sense of the word, one who, though "only a newspaper man," as he said again and again, "could love, intensely love, an idea or an art." Expansive, impulsive, full-blown, he remarked in another letter, "It is better to be prodigal and abundant and fluid than hard, constipated, and narrow. . . . I am told twenty times a month to stick to my last—music criticism—and, begad, I think people are right"; but, believing that the purpose of the arts is to rejoyce the spirit, he saw the arts as all essentially one. He gave himself equally to poetry, painting, and fiction, although music remained his master passion. He was a melomaniac first and last.

A Roman Catholic Irishman who had come from Philadelphia, with one Hungarian forebear to give him the family name, he had, as a boy, played the organ in a church on Sundays, and on Saturdays in a synagogue. He had early studied Hebrew with Latin, for his mother hoped he would be a priest, and his father, who had once belonged to the circle of Edgar Allan Poe, entertained all the visiting musical celebrities. Huneker remembered seeing at home Gottschalk, Thalberg, Vieutemps, and Ole Bull, who once went around the dinner table walking on his thumbs. He had heard Von Bülow play, and Anton Rubinstein, the "heaven-storming genius," and he had been present at representations of the Meistersinger and the Ring that were better than he experienced later at Bayreuth. So much for "dear old dusty Philadelphia," that "cold-storage abode of Brotherly Love." He had passed on his way to school the house in which Poe had spent six years—Poe, the literary ancestor, as he said in Iconoclasts, of nearly all the Parnassians and Diabolists, and he had just convalesced from a severe attack of Poe when he fell desperately ill with Whitmania. He called upon Whitman in Camden and, meeting him on Market Street, escorted him several times to symphony concerts. Later he turned against the "windy" poet, while the music of Chopin flooded his emotional horizon, Chopin who remained his most enduring artistic passion, "the piano bard, the piano rhapsodist, the Ariel of the piano."
James Huneker, born a century ago,
was not only America’s first great music critic,
but an irresistible chronicler of all that
was bright and stimulating in his time.

There was in him “something imponderable, fluid,
vaporous, evanescent” that eluded analysis, he said, in Chopin: the Man and His Music; “each of his fingers was a delicately differentiated voice, and these ten voices could sing at times like the morning stars.” For the rest, “Music, the conqueror, beckoned to me,” he wrote, “and up the stairway of art I have pursued the apparition since—up a steep stairway like one in a Piranesi etching, the last stair always falling into space as you mount; I have toiled, the dream waving me on.”

For ten years after he returned to New York, he gave regular piano lessons. In Paris he practiced every day from six hours to ten or more.

Meanwhile, he developed in Paris an interest in the other arts that he had felt as a boy in Philadelphia. He knew by sight the celebrities of the new painting crowd, Degas and especially Manet at the Café Guerbois, and he saw Mallarmé walking with Manet once and Guy de Maupassant sipping a bock at the Café Sylvain. He caught sight of Victor Hugo mounting an omnibus, a cotton umbrella in his hand. He heard Barbey d’Aurévilly talk, and Villiers de L’Isle Adam, and one day, on the Chaussée d’Antin, Gustave Flaubert passed him, evidently on his way to the train for Rouen. The terrific old man with the drooping mustache, big blue eyes, and large red face, gave him a smile “angelic in its indulgence,” for Huneker fancied that to be an artist one must dress like a cross between a studio model and a brigand. Flaubert remained his romance: Huneker
always came back to him as the greatest of all writers of prose.

A born hero worshiper, hopelessly romantic—"There are only romantics and imbeciles," he quoted a young man saying to him—he found in Paris his patrie psychique, the "réervoir of spiritual and artistic certitudes." There he not only discovered painting and acquired a passion for literature but he found his own literary form, the causerie or feuilletton that French writers practiced but that was virtually unknown in his own country. He was to write in the manner of Anatole France, Jules Lemaître and, above all, Remy de Gourmont, of whom he became a friend in 1897 and regarding whom he said, in words that applied to himself, "The latch was always lifted on the front door of his ivory tower. He sits... on the ground floor, from which he may saunter and rub elbows with life."

Huneker appeared in New York in 1886, and the years at the end of the century, the Eighties and the Nineties, were those in which he felt most at home. "Isn't it lovely," he said in a letter, "to be able to write 1884 again; 1908 is so chilly, so dreary to me"; and he brought the New York of those decades vividly to life in his later novel Painted Veils. It was the New York of Edgar Saltus, of the first Ibsen plays—before this "degenerate" became a "tiresome preacher"—of the great days of opera when Melba, Nordica, and the two De Rzeskis all sang together, with Plançon, in Les Huguenots. Jo- seffy, Godowsky, De Pachmann were in highest feather; and "the human pulse beat more quickly than anywhere else on the planet" at the point where Broadway debouched into Union Square. So the critic of music, Alfred Stone, felt in Huneker's novel. Lichow's on East Fourteenth Street faced Steinway and Sons across the way; the Academy of Music stood on the corner; and close by were Martin's and Delmonico's and cafés in University Place that were made for men, like Huneker, with master palates. There were semi-hotels with tables d'hôte for singers, actors, painters, musicians, in one of which Huneker fell in with the "Red Countess" over whom Lassalle had fought his fatal duel. Dvořák was living in New York as head of the National Conservatory, and Huneker traversed with him "the great thirst belt of the neighborhood." These were the days of the hansom cab with the slightly shabby driver and the battered silk hat on the side of his disreputable head.

As an all but penniless music reporter, Huneker worked hard, tramping out every night to every tenth-rate performance at Steinway Hall, Chickering Hall, or the Metropolitan Opera House. He even interviewed Madame Blavatsky, who made him feel, as he remembered, "like a rabbit in the jaws of a boa constrictor."
The New Cosmopolis, he said, was no place for provinciality, and, as a Manhattan cockney, he aimed at catholicity, at a cosmopolitan breadth, in taste and judgment. He had in mind, as a model, the archetype of cosmopolitan critics, Georg Brandes, whom he first met in New York, and he soon became an art critic, a dramatic critic, a literary critic, or, one might better say, an all-round essayist; for he was an impressionist who set forth his personal preferences and did not always attempt critical evaluations. There was an element of truth in his remark about himself that he "saw music, heard color, tasted architecture, smelt sculpture, and fingered perfume."

It was a pleasant experience, he said, to catch the first glow of a rising sun. Swinburne was new, Wagner was new, Manet, Monet, Rodin were new. "I was happy in being born at such a crossroads of art. I watched new manifestations over the water." He said again in a letter, "As far back as 1891, I was in the critical trenches as dramatic critic and fighting the poison bombs of the old-time criticism," reviewing all of Ibsen's plays when the American press was against him, opposing "the mean, narrow spirit in our arts and letters."

To "this land of hysteria, humbug, and hayseeds" Huneker introduced the great new European talents, writing about Nietzsche and Bernard Shaw as early as 1888: he was the first to write articles about Cézanne and Gauguin. He had talked with Couture at his country house near Paris in 1878, he visited Nietzsche's sister, Frau Foerster-Nietzsche, and, interviewing Maeterlinck in his little house at Passy, he went to Stockholm to call upon Strindberg. On the esplanade in

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*At East 14th Street, where Broadway emerged at Union Square, "the human pulse beat more quickly than anywhere else on the planet." So wrote Huneker of Manhattan in the '80s.*
front of the Wagner theatre at Bayreuth, he first encountered George Moore, and he went to see Joseph Conrad who was writing "the most wonderful things in English." Cézanne, whom Huneker saw at Aix, struck him as a "sardonic old gentleman in ill-fitting clothes, with the shrewd, suspicious gaze of a provincial notary," and he stood on the spot, near the house, where Cézanne's landscapes were usually painted. The pictures, Huneker said, did not bear a close resemblance to the view, "which simply means that Cézanne had vision and I had not."

Of American artists he liked best Arthur B. Davies, "our own mystic primitive painter," about whom he wrote one of his best essays; and George Luks, with his lithe activity, made him think of the one-man-orchestra whom he had once seen in France—with life, cymbals, bells, and concertina, quivering, dancing, wriggling, and shaking his skull. The lyric, vaporous creatures of Whistler seemed to him to be of the same stuff as the Lenores, Ligias, and Annabels of Poe. Of Albert Ryder he wrote in The Last Master. He had visited on West Fourteenth Street this painter of genius known to few, in the paint cave paved with empty frames, a litter of bottles, old paint tubes, easels, broken chairs, and worn-out carpets. There he saw Ryder's "Phantom Ship" and a landscape with a little stream beneath the rays of a poisonous golden moon.

Huneker crossed the Atlantic at least once a year, living on occasion in London, Paris, Berlin, Brussels, Milan, Munich, and Rome. In later years Belgium and especially Holland came first with him—above all, Bruges and Haarlem. "Never again Europe for us without Holland. We love Holland," he wrote in 1911. The placid orderly life of the Dutch cities pleased him best. "We were settled for life in Holland," he said in 1918, "but 1914 drove us home"; and at Amsterdam he saw much of Hugo de Vries, in his experimental garden, for botany also appealed to Huneker's critical curiosity. Then, besides Rembrandt, the "cool clear magic" of Jan Vermeer tempted him at The Hague, Delft, and Haarlem—"I've seen every Vermeer in existence," he wrote in one of his letters, "even the one down in Budapest."

He was drawn to Budapest to hear Hungarian gypsy music, which had more fire, swing, dash, and heart than the gypsy bands at home; and there he studied the stage machinery he had come to know in all the other capitals of Europe. He saw a Maeterlinck play in Vienna and new

plays by Hauptmann and Sudermann there, Sudermann, "the conjurer who pours out any flavor, color, or liquid you desire from his bottle." Sudermann's Magda he had seen a dozen times in German, French, Italian, English, and Scandinavian; and he refused to shudder at Wedekind's melodramatic atrocities when he witnessed Spring's Awakening in Berlin. Prague and Toledo, he said, were the most original cities in Europe. He spent five months in Spain, finding Velasquez "still the most modern of all painters... the greatest painter of them all, with the possible exception of Vermeer in Delft." Fancying that he had been unfair to modern German painting, he visited in 1912 the principal German cities, writing essays on the Frankfort gallery and the gallery at Cassel, where "the public knows how to savor life slowly... At five o'clock every afternoon the knitting brigade is seated drinking coffee." But he could find no new talent, only a sea of muddy paint, harsh flesh tints, and chemical greens.

Huneker agreed with Huysmans that there are no schools in the land of art—no symbolism, realism, idealism—but only good artists and bad; and his own love of the excellent led him to write about virtuosos, actresses, singers, and artists in black and white. In a series of papers he described Mary Garden's many roles, as he had discussed the plays of Ibsen, and he wrote about Eleanora Duse, about Schoenhauer, William James, and Gordon Craig, the designer of costumes and lighting. He said that to Godowsky all other pianists could go to school: "he looks like Buddha under his Bodh tree conjuring beautiful sounds from sky and air and the murmuring of crystalline waters." The audacious American girl, the heroine of Painted Veils, went to Bayreuth, sang and conquered, the greatest Isolde since Lilli Lehmann.

Meanwhile, some of his finest essays dealt with the black and white artists with whom he had been familiar in his childhood, for his father had a famous collection that included John Martin's vast sinister mezzotints and the architectural dreams of Piranesi. Huneker was the first in America to write about Felicien Rops, whose big style was ignored in favor of his pornographic prints; and, defending the stately but obsolete art of line engraving, he wrote well on Daumier, Méryon, and Constantin Guys. Many of these essays appeared in Promenades of an Impressionist, a book that dealt almost entirely with painters and etchers. Among these were Degas and Chardin and one of Continued on page 123
by Robert Gorman

THE SOUND OF AMBIOPHONY

If your stereo sounds pent up, the science of ambiophony may soon come to the rescue. Tiny living rooms will become spacious concert halls and the millennium will be at hand....

High Fidelity Magazine
All the glories of stereo notwithstanding, there are people who feel that something is still missing in high-fidelity sound; and what's lacking, according to a growing school of thought, is not the music of the concert hall, but the concert hall itself.

If the old ultimate of "concert hall realism"—i.e., sound as it is actually heard in an auditorium in the presence of live musicians—has not yet been achieved in the living room, a new development broadly defined as "Ambiophonic Sound" may be the answer. Ambiophony (the term was coined by Philips Industries of Holland) means transporting, enhancing, or even simulating the background or ambient acoustics of live music. Actually, it embraces the separate recording of ambient acoustics as well as several methods of altering the apparent space and timbre of a room by means of controlled reverberation or "echo." This concern, of course, in the past has been wedded to the production of music—at a live performance or in the recording studio. More recently, it has resulted in techniques, generally described by some form of the word "reverberation," involving the reproduction of music (regardless of how it was recorded).

The impetus for adding reverberation is based on the premise that, without it, what the listener hears lacks a final touch of realism. Often this final touch is not measurable, as are frequency response, distortion, and the like. Indeed, in the last few years it has become apparent that the ear can distinguish sound differences that the best of test instruments cannot suggest. And, hold the "ambiophonists," these differences depend on room acoustics. They would cite as a case in point the kind of A-B demonstration in which prerecorded sections of an orchestral work are inserted in a live performance: if the orchestra makes a good show of bowing and blowing throughout the performance, the audience can't be sure when the musicians leave off and the tape takes over. No one could ask better proof of the faithfulness of modern stereo recording and playback equipment. Yet all that has really been proved is that good stereo can deliver concert hall realism in a concert hall. When you take the same tapes and playback equipment home, they don't sound quite the same. Why not?

Louderness level may play some part. Clearly the live and recorded sections of an A-B test must be exactly matched for the illusion to succeed. It is equally clear that concert hall loudness—decibel for decibel—would not be pleasant or even listenable in the average living room. But the issue with which we are immediately concerned is the effect of the original acoustical environment.

Nearly two decades ago recording technicians switched from padded to reverberant recording studios in a successful effort to add brightness and presence to their discs. Since then it has become commonplace to add still more reverberation either electronically or by re-recording a master tape through an echo chamber. In the last few years, and particularly with the advent of stereo, knowledge of room sounds has climbed onto firmer ground. The path—at least for the reproduction of music—is still not clear. For much of what is known about manipulating the space effects of sound has developed from the production—rather than reproduction—of music.

Philips' scientists approached the problem of improving sound at its source—the live performance. In common with all competent sound technicians, they recognized not only that different auditoriums favor different kinds of sounds, but also that a single performance may impose conflicting requirements—often verging on the impossible. It is hard to conceive of an acoustically worse place for an orchestra than the opera house pit. Yet musicians must be shoved underground to keep them from blocking an audience's view of the singers. And there are other basic acoustic difficulties. A hall with a short reverberation time—that is, one that echoes the original sound source within a very small fraction of a second—gives instrumental music a dry and somewhat muffled quality. A long reverberation time, on the other hand, makes speech or singing unintelligible. (The reason is that the echo, instead of reinforcing its own source, is superimposed on an unrelated following sound.)

In an effort to reconcile such varying—and variable—requirements, Philips' Laboratories conducted intensive research into the nature of reverberation. The subject, as you might suppose, is extremely complex. Among the measurable properties of a reflected sound are its time lag and intensity (as related to the original source), the direction from which the reflections reach your ears, the rate of repetition, and the rate and time of decay. Within any given listening space, each of these may vary independently with both the intensity and frequency of the original source.

If each of these characteristics were of equal importance to the total acoustical effect, the job of manipulating them might easily prove unmanageable. In fact, however, they partly manipulate themselves. Within a considerable range, for example, the intensity and time delay of a reflected sound tend to balance each other out. You can easily check this—in a general way, at least—with a stereo record of a railroad train or Ping-pong ball variety: if stereo sounds from two different directions reach your ears at the same time, you will unerringly locate the source at whichever is louder; on the other hand, if they are of equal loudness, the sound that arrives first will determine the apparent source. The relation is almost perfectly linear: a time difference of 1 millisecond compensates for a loudness difference of 5 db. Within narrow limits, therefore, you can balance time against intensity (and make a railroad train stand still) by increasing the volume of the later-arriving sound. However, your ears limit the extent to which they will accept a loudness increase as an apparent change of direction: you can't displace any sound that arrives faster than 3 milliseconds ahead of its counterpart.
When the two components of a stereo sound are equal, differences in the time or intensity of their reflections can alter the apparent space of a listening room. A long delay—and strong reverberation—push back the walls. But if the delay becomes too long (over 50 milliseconds), it is heard as a separate and interfering echo. This is what makes speech muddy and unintelligible in a large (and acoustically poor) auditorium. It might have a similar effect on music except for music's greater fluidity and the fact that actual reverberation is not heard as a single echo. It comes to your ears, rather, as a decaying series of reflections. And if the first reflection reaches you within the 50-millisecond limit, the subsequent, lower-level repeats blend into the total effect. A longer decay time makes a hall seem larger and more reverberant.

Awareness of all these interacting variables has led to this conclusion: the acoustics of any listening space can be manipulated at will through variable control of reverberation time and intensity.

Philips scientists undertook to provide such controls by devising a "delay wheel." They coated the rim of a disc with a magnetic oxide similar to that used on recording tape. A number of magnetic heads were then mounted to form a ring around the rim. The first head records a signal picked up by a microphone, and the last one erases it to prepare the rim for the next impression. But each in-between head, in turn, repeats the original signal through its own bank of amplifiers and loudspeakers. Then, by controlling the loudness of each repeat, as well as regulating wheel speed and head spacing, it is possible to provide a complete range of acoustic effects.

Just such a delay-wheel system was first installed at the Philips Theater in Eindhoven, Holland, about five years ago. Besides improving the theatre's acoustics, the addition of artificial reverberation provided further practical information about the number and placement of loudspeakers, maximum reverberation levels, microphone location and directionality, amplifier power, and many similar details. It also convinced its sponsors that biophony—at least in this complicated form—could improve a live performance without compromising its musical integrity. Subsequently, a similar system was installed in Milan at La Scala. More recent customers include Paris' Palais de Chaillot and the Grand Auditorium of the 1958 Brussels World's Fair.

A more modest variation—both electronically and artistically—showed up in this country a few months ago. A hand-instrument echo box, made by Eccofonic, Incorporated, of Los Angeles, uses an endless tape loop that records sound from a microphone, and repeats it with controlled delay; the tape is then erased to take the next impression. The Eccofonic delay is said to give a performer his choice of an intimate night-club setting or that of a great auditorium. Or, in the words of one ad, an "Alpine valley... or a smoke-filled boogie basement."

It is, however, a long way from La Scala to a living room in St. Louis—or from manipulating hall acoustics during a live performance to controlling listening room acoustics during playback of a record or tape. Oddly enough, the bridge—admittedly still incomplete—has been suggested by the electronic organ.

Designers of electronic organs try to simulate the traditional sound and setting of church organs with many devices, including delay lines, reamplification circuits (that pipe part of an output signal back to the input), and vibrato loudspeakers (that use revolving shutters to beat a note out into the room).

It may be arguable whether electronic organs produce or reproduce music in the home, but it is clear that they combine a live performance with sound-reproducing machinery. So it may be more than coincidence that the first reverberation system to be built into packaged phonographs (by Philco and Zenith) employs a delay line developed by the Hammond Organ Company. Similar systems have been announced by Motorola, Westinghouse, Hoffman, and others, as a built-in feature on new models. Plug-in accessory units such as the Fisher K-10 "Spacexander" and the Sargent-Rayment "Reverbatron" have also been produced.

The Hammond reverberation system combines mechanical and electronic techniques. It taps off part of the playback signal (mono or stereo) and feeds it, through a transformer and a transducer, to a springlike delay line. The signal induces a twisting motion into one end of the "spring." As each twitch reaches the opposite end, it induces a weakened and delayed voltage (presumably proportional to the original signal) in a second transformer. This reverberation—or, more accurately, this decaying series of reverberationlike signals—is then added to the original via a matrix. It may be played through the same or through separate speakers.

Since delay time depends on the length and structure of the spring line, it is not adjustable by the listener. But signal level is, and it permits an apparent adjustment of reverberation time. In effect, a louder signal boosts a larger number of follow-up reverberations into the audible range and thus stretches the decay (rather than the delay) time. Proponents of such a system claim that it increases the sense of space in a small room, stretching it to "concert hall dimensions."

The organ principle is not the only one used for enhancing reverberation on playback. Similar results have been claimed for the "Holt Reverb" (formerly called "Reverbatron Z") made by Holt Stereo. This all-electronic device uses a phase-shift circuit to delay signals in the 100- to 2,000-cycle range. (These frequencies, according to Holt's studies, contribute most to the reverberation effect.) To produce a linear decay, the output of the phase-shift circuit is fed back into the input. A level control permits an apparent time and space adjustment. Among the claimed features of this type of reverberation is that delay and

Continued on page 125
A well-known critic, sometimes known as St. Nicholas, chooses some likely microgroove candidates for your Yuletide bounty.

The Pick of '60

"This year," announced Santa Claus cheerfully, "I'm giving records."

The First Elf looked up startled from the pile of order forms he was just arranging for processing.

"You can't mean only records," he said in a surprised but still respectful voice.

"Why not?" demanded Santa Claus. "Think of what we'll save on packing and shipping—cartons the same size and shape; uniform handling; all that sort of thing. Besides, they're all unbreakable nowadays, you know."

"I know," remonstrated the First Elf. "But handling isn't the only consideration. We have to give people what they like, what they want. It says so, right in our contract. You remember what Pliny or whoever it was always used to say: 'De gustibus....'"

"Was that Pliny the Elder or Pliny the Younger?" asked Santa Claus absently. "No matter. A pair of pagans, both of them. No reason why we should pay them the slightest heed, is there?"

The First Elf shook his head and kept silent.

"Besides," continued Santa Claus, "don't you read the record magazines? Man, or rather, Elf, today there's a record for every taste. Why, you can't miss."

"But," the Elf persisted, "we have to give them things that are new, things that have been made only this year. We can't unload just any old stuff on them, even if it's good—that's in our contract, too."

"Nothing easier," replied Santa genially. "Look right here. I've got a list of records that have come out just this year. And if I were a betting man—which I can't afford to be in this business—I'd make you a little wager that we can satisfy just about everybody we care about."

"Well," said the First Elf, still dubious, "where do we begin?"

"That's better!" cried Santa in triumph. "I knew you'd see it my way. Let's begin with the stereo addicts..."
—you know, people who like to show off their new equipment and don’t worry about their neighbors.”

“I thought they all listened to the 1812 Overture,” remarked the First Elf.

“They used to. That shows how far behind the times you’ve fallen, Elf. Nowadays what these people want for Christmas is something like Beethoven’s Battle Symphony, which RCA Victor put out.”

“Never heard of it.”

“Neither had practically anyone else since Beethoven. The music isn’t much, but the stereo’s great, and it’s kind of fun. I caught a couple of the Gnomes listening to it the other night, trying to tell the real cannon shots from the bangs of the bass drum.”

The Elf snorted superciliously.

“That’s all very well for people who like noise,” he said. “But what about people who like music? Opera, for instance.”

“Certainly,” said Santa at his most expansive. “What kind of opera do you have in mind? French? There’s Capitol’s recording of Bizet’s Carmen, with Victoria de los Angeles singing and Sir Thomas Beecham conducting. You couldn’t ask Père Noël for anything more elegant. Or, for something more up-to-date there’s Poulenc’s La Voix humaine, issued by Victor.”

“How about Italian opera?”

Santa hummed a snatch of the “Largo al factotum.”

“Always did like that song,” he remarked. “This time of year I’m a kind of Figaro myself—un alla voce per curiosità and all that sort of thing. However”—he cleared his throat guiltily and consulted his list again—“while there was no Rossini Barber of Seville this year, there was a recording by Mercury of Paisiello’s Barber of Seville, and a tasty morsel it was. How will that do?”

“Well, it’s all right,” conceded the Elf. “But what’s there for people who prefer their opera a little more—well, familiar?”

“Simple. There’s an excellent Aida, with Tebaldi, Simonato, Bergonzi, and MacNeil, from London; a good Puccini Manon Lescaut from Angel, with Callas; a Lucia di Lammermoor from Mercury, with Renata Scotto, that’s not half-bad. Enough?”

“Well, I’m glad you got Tebaldi and Callas in there. The way those girls work I should think they’d be higher up on your list.”

“It’s a funny thing,” replied Santa Claus, stroking his beard thoughtfully. “That Tebaldi now—I imagine a good many of the folks will be wanting the Turandot she made for Victor with Nilsson and Bjoerling. Hard to beat singers like that. And yet, as I played it over last Michaelmas, I wondered whether the conducting and the stereo quality in that set were all they should be.”

“I never understood you were such an expert,” muttered the Elf.

“How’s that again?” said Santa sharply.

“I said it’s good that you’re such an expert.”

“Well, I feel we ought to try to give the job a little thought instead of just filling up the stockings with any old thing. You know what the old poem says: ‘The stockings were hung by the chimney with care.’ With care, Elf: remember that.”

“Yes, sir,” said the First Elf with due respect. “Are there other operas you’d care to recommend?”

“Let’s see, now. Yes, a few things, more or less for people with special interests: Handel’s Acts and Galatea, with Joan Sutherland, on the Oiseau-Lyre label; two splendid reissues from Angel—Madama Butterfly with Gigli and Dal Monte, and Strauss’s Der Rosenkavalier with Lehmann, Schumann and Richard Mayr—dear me, I must have first distributed those twenty-five years ago. Also, there’s Smetana’s Bartered Bride, recorded by Artia at the Prague National Theatre. And Britten’s Peter Grimes, conducted by the composer and released by London. And two excellent Gilbert and Sullivan productions from Angel, The Yeomen of the Guard and Iolanthe. Had enough?”

“Plenty, I should think,” murmured the Elf. “But what about orchestral music?”

“You mean like Jingle Bells?” asked Santa eagerly.

“That’s always been one of my favorites, you know. I’m thinking of asking Stokowski to transcribe it for full orchestra next year so we . . .”

“No, no,” the First Elf hastily interrupted. “That’s not what I had in mind. I was really thinking of Bach, Mozart, Brahms—you know.”

“Ah, yes, the more prosaic music,” said Santa, sighing.

“Well, let’s consult the list again . . . Yes, there does seem to be quite a bit. Some big albums, for example: Krips conducting the complete Beethoven symphonies for Everest; Szell conducting the Dvořák Second, Fourth, and New World for Epic; and Walter conducting the four Brahms symphonies for Columbia . . .”

“Oh, no, not again!” groaned the Elf.

Santa ignored the interruption and went serenely on.

“Then there’s Georg Solti’s interpretation of the Ernani for London, and Pierre Monteux’s performance of two Haydn symphonies, the Surprise and Clock, for Victor. Amazing fellow, Monteux. Almost as old as I am, but how he does get around—musically, I mean. Thurston Dart’s recording of the Water Music for Oiseau-Lyre should make Handelians happy, and Walter’s playing of the Paraphal Prelude and Good Friday Spell, on Columbia, should do the same for Wagnerians. Fritz
Reiner certainly shows, on a Victor recording, how to make the most of Prokofiev's Alexander Nevsky. And I think Leonard Bernstein's Columbia record of Charles Ives's Symphony No. 2 might pleasantly surprise a good many people, provided it gets the chance."

"And choral music?" inquired the Elf.

"There are any number of excellent carol recordings this year," answered Santa Claus importantly. "And I've just heard a Santa Claus Is Coming to Town that..."

"I said 'choral,' not 'carol,'" said the Elf firmly.

"Oh, I see," said Santa, a little crestfallen. "In that case, I would suggest Bach's Mass in B minor, in the new Westminster stereo version by Scherchen, or the Berlioz Requiem by Munch for Victor, or the Dvořák Requiem by Karel Ancerl for Deutsche Grammophon, or I L'Allegro ed Il Penseroso by Frederick Waldman for Decca. Or, a rather specialized but quite lovely item, vocal music by Lili Boulanger, conducted by Igor Markevitch and released by Everest. I myself also find very satisfactory several new recordings of I Saw Mommy Kissing Santa Claus which are sung with real feeling and... ."

"Let's get on to the pianists and violinists!" cried the First Elf.

"Very well, if you insist," Santa said, a bit grumpily. "You know, I suppose, that the Budapest Quartet once again is doing Beethoven's complete quartets for Columbia and has just completed Vol. II. On the Deutsche Grammophon label, Pierre Foujols and I-eradic Guld play Beethoven's complete cello sonatas. Boston Records has issued a charming novelty, the Sonatas for Violin and Guitar of Paganini, played by Fredy Ostrovsky and Ernest Calabria. There's a fine recording of Mozart's Clarinet Concerto by Gervase de Peyer, from London, and another of his two Flute Concertos, by Ellen Shaffer, from Capitol. Beethoven's Octet in E flat is beautifully played for Vanguard by the Prague Woodwind Octet."

"Yes, yes," exclaimed the Elf impatiently. "But what about the Famous Names? You know how many people insist on Famous Names!"

"Quite true," said Santa. "For them we have Vladimir Horowitz playing Pictures at an Exhibition, Artur Rubinstein playing the four Chopin Ballades, and Van Cliburn playing the Schumann Piano Concerto, all for Victor. There are also Glenn Gould in Beethoven's Piano Concerto No. 3 and Rudolf Serkin in Mendelssohn's Piano Concertos Nos. 1 and 2 (both Columbia) and Leon Fleisher in Mozart's Concerto No. 25 in C and Beethoven's No. 4 in G, on the Epic label."

"You amaze me," said the Elf. "I never would have thought of you. It really has been most interesting. And now, if you'll excuse me, I'll get back to... ."

"But I've hardly begun," remonstrated Santa. "Why, we haven't even come to the vocal records."

"Must we?" asked the Elf weakly.

"Of course we must," said Santa. "Why, there are some people who will listen to nothing but vocal records. For them the best of the year might include Schumann's Dichterliebe, sung by Cesare Valletti for Victor, or Wolf's Spanisches Liederbuch sung by Detrich Fischer-Deskauf for Angel, or Hans Hotter's collection of German songs for Angel, or Gerard Souzay's 'World of Song' anthology for Capitol, or Eileen Farrell's 'Arias in the Great Tradition' for Columbia, or a Camden reissue of John McCormack in opera and song. Fine records, all of them, though I myself am partial to Bing Crosby's White Christmas. It's always available, you know."

"I'm sure it is," agreed the Elf. "Is there anyone else still on your list?"

"Oh, plenty of them," said Santa. "You know, records for children, for showgoers, for bird watchers, for locomotive lovers, for calisthenics-doers. What kind of records aren't there? However, you seem to be a little impatient—no doubt to begin sorting and packing—so I will mention only the spoken records, of which there has been an unusually extensive crop this year—for example, London's magnificent series of Shakespeare recordings by the Marlowe Society of Cambridge. If I had to select one of these to give a friend, I think it might be their excellent Othello. A similarly fine series of French recordings of the Comédie-Française was made available through Pathé imports. And then there are those stirring speeches of Franklin D. Roosevelt which was made available through the Washington label. Caedmon put out a delightful reading of Boswell's London Journal by Anthony Quayle. And for people who like funny records—intentionally funny, I mean—there were Peter Sellers for Angel, Wayne and Schuster for Columbia, and C. Northcote Parkinson for Libraphone. Wouldn't you say that takes care of just about everyone, Elf?"

But the First Elf was sound asleep, and didn't hear the question. Santa shook him until he opened his eyes.

"My goodness!" he exclaimed, leaping to his feet. "It's almost time to begin sorting and packing, isn't it?"

"It is indeed, my lad," said Santa. "But I asked you—have I left anyone out?"

"No, I don't think so," said the Elf, rubbing his eyes. "Except—and here he smiled elusively—'except maybe the people who've listened through this whole list with me. What do you have for them?"

Santa Claus doffed his red hat and bowed low. "Merry Christmas to all," he said. "And to all a good night."
A burst of "togetherness" has struck American folk music in recent years. Groups of balladeers and instrumentalists are sprouting like clusters of mushrooms. The Kingston Trio, the Gateway Singers, the Brothers Four, the Cumberland Three, the Belafonte Singers, the Coachmen, the Highwaymen, the Limeliters, the Tarriers, the Song Spinners, the Uplanders, to name a few, are newborn groups. There has been almost everything but a Budapest Folk Quartet.

This rush toward group activity is not really the emergence of the organization man in folk music. Partly it represents a type of music making that goes back to the first gathering around a fire of men who found pleasure in singing, dancing, and clapping hands together. Most directly, the line can be traced back to the formation, eleven years ago, of a group of three men and a girl who call themselves the Weavers.

It is largely the tremendous success of this group, artistic as well as commercial, that has led to the development of a rash of progeny, offshoots, derivatives, and deviates. The Weavers, however, have been the most consistently skilled, tasteful, and principled performers to transform folk music into a form that can reach the widest possible audience. And if a year for the current folk music revival were chosen, it would probably have to be 1950, when the first hit songs of the Weavers—
Good Night, Irene; On Top of Old Smoky; and Kisses Sweeter Than Wine—were zooming to the top of the lists. Today the Weavers are enjoying larger audiences and more record sales than they ever have before, more than those of any other group except the pseudo-folk Kingston Trio. They rank in popularity with the leaders of the field—Harry Belafonte, Theodore Bikel, Pete Seeger, and Odetta; and they are the recipients of critical accolades which lay stress upon the group’s artistic integrity and respect for tradition.

The Weavers are four folk musicians of diverse backgrounds who stand high in professional attainment: Lee Hays, Ronnie Gilbert, Fred Hellerman, and Erik Darling. While each has a distinctive contribution to make, the Weavers are sui generis in the sense that they do not have a formal arranger or a leader. Almost everything they finally arrive at is the result of group effort. "It’s a very inefficient way to work," Hellerman concedes, but all four agree it has succeeded handsomely.

Hays, at forty-six, is the elder of the group. A portly country-bred baritone, he looks a bit like a Southern preacher and has the sardonic, moist wit of a W. C. Fields. Currently most of the introductions and anecdotes from the stage come from him. While introducing Marching to Pretoria he remarks that the Weavers discovered that Pretoria is the administrative capital of South Africa, "and that’s a pretty bad start right there." Offstage, the wit is just as mordant. At the second annual Newport Folk Festival, Hays remarked to a bystander after eating a particularly tasteless morsel sold at a concession stand, "I certainly wouldn’t be able to tell you whether that sandwich I just ate was wrapped or unwrapped."

Hays was born in Arkansas, and he began to sing in country churches and at fish fries there in the Twenties. After a great deal of absorption of Negro music in his native state, he came to New York, and it was only then, he says, that he learned that he had been singing "folk songs." He is a writer of mystery stories, a columnist for The Brooklyn Heights Press, and a member of the Baby Sitters Quartet. Furthermore, he has been working for years on what he laughingly refers to as "his posthumous memoirs."

Ronnie Gilbert is a warm, matronly appearing woman in her late thirties, the possessor of the strongest solo voice in the group. She is a contralto who trained with various choral groups, and her clear, driving vocalism has become a major component in the Weavers’ formula.

Fred Hellerman is a "New Yorker by birth, education, and inclination," a lean, long-faced musician who has had a hand (as accompanist, arranger, or musical director) in the production of more than 150 folk records for several companies. He has written many popular songs under the name Fred Brooks and has also written, in the folk vein, such ballads as I Never Will Marry and I’m Just a Country Boy.

Erik Darling, who is twenty-six years old, had a man-sized job to step into the big country shoes of Pete Seeger, who left the Weavers in the summer of 1958. Undoubtedly, Seeger’s dynamism and musical proficiency strongly contributed towards the early success of the Weavers, and his resignation from the group has caused more legend and myth than any comparable personnel change in the folk music world.

Why did Seeger leave, a recording company official close to the Weavers was asked, "Why did Alexander Schneider leave the Budapest Quartet?" was the rejoinder. Although it has been hinted that Seeger felt the Weavers were getting overly commercial and that there was supposedly an explosion over the propriety of recording a cigarette "puff" for radio to a folk tune, these reasons are discounted by the principals themselves. Today, Seeger and all those connected with the Weavers answer the question straightforwardly: he had too many commitments in his own concert career to be able to give to the Weavers the time that he and the other three required. His pursuit of a career as an individual singer simply clashed, and he says that he recommended Darling as his replacement.

Darling has a small tenor voice, with a true folk naturalness, yet considerable control and communicativeness. He is one of the country’s leading five-string banjo players. In recent concerts where he has taken over two

All photographs by David Shire.

At the Newport Festival in 1960 the Weavers sang to a new generation of fans.
of the songs characteristically identified with Seeger, Wimoweh and Cumberland Mountain Bear Chase, he has won standing ovations.

The songs the group sings are as hard to catalogue as the whole range of folk music itself. They may run from an Indonesian lullaby, Saliram (learned from a sailor who visited them backstage), to a cannonike spiritual, Virgin Mary. The Weavers' repertoire is international and multiregional, ranging from the Israeli dance melody Tsena, Tsena to the New Orleans lament The House of the Rising Sun. Of the approximately ninety songs included in The Weavers Song Book, which Harper & Brothers published this fall, about one fifth are foreign-born.

On all this material, the Weavers imprint the stamp of their group personality. They aim at arrangements that give a "Weavers-type" sound, an almost indefinable mixture that involves traditional performing style plus a shaping, molding, revising, and rewriting of some of the traditional texts and melodies. One estimate is that the Weavers have rewritten about one third of all the songs they perform. Hellerman describes these changes as an effort to retain the spirit of the original. "The spirit of transportation means 'getting there,' whether by oxcart or by jet," he says. "It becomes a question of whether you want to look at this stuff as a museum piece or as a vital, living thing. Mind you, I'm not putting down museums, but I don't choose to be a curator."

This creative as well as interpretative role has been one of the points on which folklore purists have challenged the work of the Weavers. Ewan MacColl, the staunch traditionalist from Scotland, lumps the Weavers and the Kingston Trio together into the same category, of those who distort folk songs by making changes that are alleged to "improve" them. And Alan Lomax has questioned whether a Zulu tribesman would have any feeling for Wimoweh as the Weavers sing it.

The Weavers' transformations can be defended, however, on the unifying basis of good taste, on their talent for getting behind the words and achieving what Hays calls "identification" with the people whose songs they are singing. That many people to whom the debate between tradition and innovation in folk music is a never-ending pursuit will defend the Weavers while attacking many of their imitators is just one indication of the former's success.

The rigorous working-out process still goes on. "The Weavers' songs are worked like a piece of fine steel," Darling says. The quartet's large repertory has been built slowly and often painfully. There have been discussions for as long as a week's series of rehearsals about the arrangement for a particular song, and then, once again, on a group basis, the song has been discarded. Everything is hammered out with a kind of dogged professionalism all too rare in some folk music circles where, in the name of "folkiness," many sorts of unmusical lapses are excused and where an often confused audience has unquestioningly accepted what it has heard. In fact, the current revival is sharpening the standards of old enthusiasts as well as drawing thousands of new listeners.

The Weavers made many appearances in the late Forties before they had a name or had even established their size and aims. Hellerman and Miss Gilbert had sung together as camp counsellors. Seeger and Hays began singing together in 1940 as part of a group (with Woody Guthrie, and either Millard Lampell or Pete Hawes) called the Almanac Singers. In fact, each of the four who were to become the Weavers had tackled ensemble performances in hootenannies and in functions sponsored by People's Songs.

There was a feeling among the four that many of the songs that Leadbelly did with his big voice and twelve-string guitar would sound good in re-creation only if performed by a group. In retrospect, the Weavers also ascribe the original idea to "just singing for fun." They began to appear at various functions as a group. (Two girls, Jackie Gibson and Greta Brodie, originally with them, dropped by the wayside.) Their first public appearance as a quartet was at a Thanksgiving hootenanny in 1948 at the Irving Plaza in Manhattan. After a series of appearances on radio "house parties" and on Oscar Brand's WNYC "Folk Song Festival" as the "nameless quartet," the group began to solidify. In Christmas Week of 1949, Toshi Seeger, Pete's wife, acting as business agent, booked the group for its historic engagement at the cellar supper club in Manhattan called the Village Vanguard.

The name "Weavers" had finally been arrived at at one that could stand for many things. Hellerman had been studying at Brooklyn College Hauptmann's play about a peasant uprising called The Weavers. Then, too, there were the six weavers of Dorset, and the name also seemed to express "rhythm and work." "We did not want a name that pinned us down to any one kind of song, like cowboy or hillbilly songs. We wanted to sing music of such wide range that no specific name could describe it all," Hays has written.

So at a fee of $50 apiece a week, plus free sandwiches, the Weavers marched into the Vanguard. "It was like being thrown into the water," Hellerman remembers. "We agreed on a key and just sang, formulating parts as we went along. It's the sad but the unfortunate truth that our best things were spontaneous," he says, and this difficult-to-attain blend of spontaneity with perfectionism and professionalism is what the Weavers have sought to retain through the years.

Those early days at the Vanguard were decisive, and things began to happen fast. One night Alan Lomax brought Carl Sandburg down to the Vanguard, and it was then that the old balladeer-poet made the often quoted remark: "The Weavers are out of the grass roots of America. I salute them for their great work in authentie renditions of ballads, folk songs, ditties, nice antiques of word and melody. When I Continued on page 122
The consumer's guide
to new and important
high-fidelity equipment

high fidelity

EQUIPMENT REPORTS

AT A GLANCE: The H. H. Scott Model 399 is essentially a Model 330 AM/FM stereo tuner and a Model 299 stereo amplifier, both on a single chassis. The full performance of these two well-known units is obtained in a single compact package without the need for any system interconnections other than input signals and speaker connections. The combination sells for some $30 less than the separate components. There is practically no reduction in performance or flexibility and a considerable reduction in size. The Model 399 is priced at $399.95.

IN DETAIL: The FM tuner of the Scott 399 is similar to the 330D tuner or to the 311D tuner of the same make. It employs wide-band detector circuitry which makes tuning noncritical and provides a good capture ratio (the ability to reject an interfering signal if it is only slightly weaker than the desired signal). Like all the other H. H. Scott FM tuners we have tested, the 399 is extremely stable and drift-free. Its design makes exact measurements of drift difficult, but it can be turned on and tuned to a station within a few seconds of operation (following warm-up) with no need to retune at any later time. It is also totally unaffected by line voltage changes. With the remarkable stability of the 399 FM tuner, AFC is unnecessary and is not provided.

The limiting action of the tuner is very effective, with no change in volume level for any signal strength over 3 or 4 microvolts. The usable sensitivity (according to IHFM standards) is 2.7 microvolts, which places this tuner in the top ranks.

The performance of the AM section is best indicated by the fact that in listening to broadcast recorded material it is often difficult to distinguish between AM and FM reception. This is especially striking when one switches between the AM and FM outlets of the same station carrying the same program. With very good program material, such as live broadcasts, the difference is heard as a loss of high frequencies on AM. Unlike most AM tuners, the Scott 399 has a very quiet background and low distortion, remarkably similar to an FM receiver's sound.

The amplifier portion of the 399 has two nominal 20-watt power amplifiers and a stereo control center. The input selector has four positions: PHONO, AM-FM STEREO, FM-MX STEREO, and EXTRA (a high level pair of inputs). The FM-MX STEREO position is for use with an external multiplex adapter when a system of FM stereo broadcasting is finally established. Full input and output provisions for such an adapter are built into the 399.

The stereo selector has seven positions. The BAL A and BAL B positions combine both channels and send them to the left or the right speaker respectively. These are used to balance the levels in a stereo system. The usual stereo and reversed channel stereo positions are provided. The channel-A FM position feeds only channel A, or the FM tuner if this is selected, to both speakers. The channel-B AM positions the same for...
SCOTT STEROEO RECEIVER

the other channel or the AM tuner. Finally, a monophonic record position parallels both phono input channels for playing mono records with a stereo pickup.

The two tone controls for each channel are concentrically mounted. Positions are marked for electronic crossover operation of the amplifier in a mono system, where one channel carries the lows and the other the highs. (This application is not mentioned in the instruction booklet, however.)

A conventional stereo balance control adjusts the relative levels of the two channels. It can cut off either channel completely without materially affecting the other channel's volume. Finally, there is the loudness, or volume, control.

The control complement is rounded out by an array of eight slide switches. Each has a dot identifying its normal position for most types of operation. These cover the following functions: switching between two different stereo phono pickups, selecting RIAA record or NARTB tape playback equalization, monitoring from a tape recorder while the recording is being made (this can be used to switch to tape playback regardless of the setting of the input selector), rumble filter, scratch filter, AM selectivity (sharp or broad), speaker phase, and uncompensated or loudness-compensated volume control.

Each tuner has a very smoothly operating tuning dial and a tuning eye. On the rear of the chassis a separate level control is provided for each tuner, so that their levels can be adjusted to correspond to normal phono level, or to a value suitable for proper operation of the loudness compensation.

Our laboratory measurements on the amplifier show that it has very low distortion at usual listening levels up to 5 watts, even down to 20 cps. The output at 20% intermodulation distortion is about 17 watts. Scott uses the so-called "music power rating," which results in a higher numerical value. Although we did not measure it in this way, we are sure that the rated 20 watts would be easily attained. IHFM Power Bandwidth rating was 28 cps to over 20,000 cps at 11 watts and 1% harmonic distortion.

The amplifier was stable under all types of loads, and had very low hum levels. Even on phono inputs the hum was 60 db below 10 watts, and on high level inputs it was 84 db below 10 watts. The gain on magnetic phono inputs was rather low, requiring about 8 millivolts to drive it to 10-watts output.

Frequency response is smooth, and falls off slightly at the frequency extremes. The rumble and scratch filters are very mild, removing neither too much signal nor too much rumble and scratch. The loudness contours have an unusual amount of high frequency boost in addition to the low frequency boost. At low levels this gives the 399 a distinctive sound which takes a little getting used to.

The operation manual accompanying the 399 is quite complete. For the benefit of those who do not care to delve into the manual too frequently or too deeply, there is a "Photo Guide" with pictures of the front panel control positions for playing stereo records, AM-FM stereo, or stereo tapes.

All things considered, the Scott 399 is a formidable and impressive instrument. One can only suggest some of its flexibility in the space available here. In electrical performance and listening quality it is first-rate. It is not cheap, yet costs appreciably less than the equivalent separate components.

H. H. LABS.

Audio-Tech

ME-12 Speaker System

AT A GLANCE: The Audio-Tech ME-12 is a fully enclosed bookshelf-type speaker system. It employs a 12-in. woofer and a 3-in. cone tweeter for a useful response from about 50 cps to at least 15 kc. Its sound is slightly bright, with a broad rise in the so-called presence region between 500 and 3,000 cps. It is free from low frequency "boombi" and is especially fine in reproducing the male voice. Priced at $109.50, the ME-12 comes in oil-finished cabinets of walnut, mahogany, or fruitwood. Dimensions: 24 in. high, 12 in. deep, and 14 in. wide.

IN DETAIL: The Audio-Tech ME-12 has several unusual features not immediately visible to the eye. Its 16-ohm input terminals, a pair of color-coded binding posts, are fused to prevent damage to the speaker if powers above 30 to 35 watts are applied. Should the fuse blow, thus opening the load circuit in the amplifier's output transformer, a sufficiently low resistance shunts across amplifier output terminals to prevent damage to output transformer or tubes.
The tweeter level control has a wide adjustment range calibrated to be reset if accidentally changed. The cabinet is finished on four sides, and the speaker board is slightly angled to help in projecting highs to the listener when the unit is standing on the floor. When mounted horizontally, the speaker may be turned on either side to project sound to either side. The angle gives no significant loss of response on axis.

Out-of-doors frequency response measurements show it to be generally smooth from 50 to 15,000 cps. The large holes at 150 cps and 5.7 kc are due to ground reflections and speaker crossover cancellations, respectively. They appear at slightly different frequencies when the microphone position or spacing is changed, and will be effectively washed out in a normal listening environment due to multiple reflections from the walls of the room.

The tweeter level in this test was set at the point of most pleasing sound. Considerably more high frequency amplitude is available, or it can be cut almost completely. If the highs are raised to make them more comparable to middle frequencies, the sound is thrill and thin. As it is, highs and lows are well balanced, while the middles are elevated some 5 or 6 db.

The resulting sound tends toward a "feathery" edge, probably because some of the jaggedness in the high frequency end is real, and certainly to some extent because of the elevated midrange. This effect, which is not overpronounced, is emphasized by the somewhat limited low frequency response. This, too, is relative since it performs very well down to 60 cps and almost as well at 50 cps, which is low enough for most purposes. However, the distortion curve shows clearly that the linear cone excursion is not sufficient to develop much output below 50 cps without severe distortion.

Polar response, taken at 7 kc, is typical of our measurements on systems using cone type tweeters of 3- to 5-in. diameter. Tone burst pictures, more indicative of how a speaker sounds than any of the other tests, reveal a rather good transient response at most frequencies. The photo taken at 3.5 kc is typical of the performance of the ME-12 throughout most of its range. Although the tone burst picture at 5.7 kc (not shown) is not at all promising, the fact that this is a crossover response hole and not a true speaker response invalidates it.

The efficiency of the ME-12 is moderately low, yet not so low that it cannot be driven by a good 10-watt amplifier.

The Audio-Tech ME-12 is good enough to merit consideration by anyone looking in its price range, but it should be listened to, and critically, before purchase. We can say that it is a slightly bright, snappy speaker with a good deal of presence, good transient response, and has a somewhat thin low end as compared to systems that are competitively priced.

H. H. Labs.

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**AT A GLANCE:** The Karg CT-2 is a continuously tunable FM tuner, made by the company which introduced the crystal-controlled FM tuner a few years ago. The CT-2 is designed with multiplex stereo operation in mind, and provision is made for attaching a Karg multiplex adapter with all control functions available on the tuner panel.

The CT-2 has a usable (IHFM) sensitivity of 5.7 microvolts, with limiting being virtually complete at 7 microvolts. AFC is provided, with a defeat switch on the front panel. An extremely effective interstation muting circuit operates without a trace of thump or other noise when tuning across a station. Chassis with perforated metal cover, $139.50. Blond, walnut, or mahogany cabinets, $19.95 each.

**IN DETAIL:** At the IHFM sensitivity curve shows, the limiting action of the Karg CT-2 is very rapid and fully effective at less than 10 microvolts. The distortion, at 100% modulation, is slightly below 1% for most received signal strengths. Hum was found to be better than 60 db below 100% modulation, which is unusually good.

At large signal strengths, the distortion rises to about 3% at 100,000 microvolts. This is much larger than will usually be encountered, but if the tuner is used very close to an FM station it might be desirable to attenuate the signal in the antenna circuit. There is a jumper incorporated on the antenna terminal board of the CT-2, which couples the power line to the antenna circuit and eliminates the need for an external antenna in strong signal areas. This worked reasonably well for us, but we found the use of an outside antenna to be advantageous even in the New York metropolitan area.

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**Karg CT-2 FM Tuner**
KARG TUNER

The muting circuit is probably the best we have used. Its threshold of operation is fixed at about 5 microvolts. With no signal tuned in, the audio output is silenced. When any signal stronger than 5 microvolts is tuned in, the audio is gated on, but in a gradual manner, free of any trace of thump or click. Similarly, the blanking of the sound when tuning off a station is done with perfect smoothness.

The optional arc is so mild in its action that we question its effectiveness. Drift or mistuning is reduced by a factor of 1.67 by the arc. The warm-up drift of the CT-2 is over 100 kc, and takes at least 10 to 15 minutes to stabilize fully. A stronger arc action might prove beneficial in this case. The tuning of the CT-2 is not greatly affected by variations in line voltage.

A weak spot in the CT-2 performance is the frequency response. The gentle rise at low frequencies is of little importance, since there are few systems which cannot benefit by an increase of a few db at 30 cycles. The high frequency response, however, rolls off abruptly above 7.5 kc, and is down over 7 db at 15 kc. Our tests showed that the audio output circuits of the CT-2 are of the high impedance type. This leaves them subject to a loss of high frequency response when shunted by the inevitable capacitance of shielded cables. Our tests are made with shielded cables totaling perhaps 5 feet in length connected to the tuner output, and we found that an additional 200 mmf (roughly six feet of cable) would roll off the 10-kc response an additional 2.1 db.

The loss of highs is not so striking that one would notice it upon casual listening, but when compared to other tuners with undiminished high frequency response, it can be heard. When installing the Karg CT-2, keep the cable lengths to the preamplifier at a minimum.

The front panel has a switch marked STEREO, MAIN, and MULTIPLEX. This is used with the external multiplex adapter, as a program channel selector. Either the main FM channel, or the multiplex channel, may be fed to the output terminals, or both may be connected for stereo reception. The volume control, when listening to a multiplex stereo broadcast, becomes a STEREO DEPTH control. We assume that this adjusts the proportion of A B, or difference information, in the multiplex adapter matrixing circuits, and hence the amount of stereo effect.

The tuning dial is a slide rule type, with very linear and legible frequency calibrations. The tuning indicator is an eye tube, which is deceptively sensitive. It will give a clear indication on signals as weak as 2 or 3 microvolts, which are too weak to be received properly.

H. H. LABS.

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AT A GLANCE: The Sony 300 Stereocorder is a compact portable stereo tape recorder, which can record and play back either 2-track or 4-track stereo tapes, as well as mono tapes, at either 3½ or 7½ ips.

It contains two small monitor speakers facing outward from the sides, with adjustable deflectors to assist in obtaining some stereo effect when playing with the built-in facilities. It is completely adaptable to integration with a home system, recording and playing back through an external control amplifier, or recording from the two small dynamic microphones supplied with the unit.

The internal equalization of the Sony 300 accentuates high frequencies and results in some loss of lows. A good external preamplifier should be able to equalize the recorder's output to within plus or minus 3 db from 30 to 15,000 cps, though its internal amplifiers have a much larger variation than that.

The performance of the tape deck itself is outstanding, with very low wow and flutter. The signal to noise ratio is also exceptionally good. Operation is very simple and logical, and shows evidence of effective "human engineering."

Price of the Sony 300 is $349.50 for deck alone; $399.50 for deck, microphones, and speakers, in case.

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Equipment tested by HIGH FIDELITY is taken directly from dealers' shelves. We report only on regular production-line models. The choice of equipment to be tested rests with HIGH FIDELITY's editorial department. Most equipment reports appearing here are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. A few reports are prepared by members of the HIGH FIDELITY staff or by other independent testing organizations working under the general supervision of Hirsch-Houck Laboratories. All reports are signed.

REPORT POLICY

High Fidelity Magazine
IN DETAIL: The Sony 300 is very solidly constructed, weighing forty-two pounds in its attractive carrying case. When the cover is removed, the side deflectors may be opened for obtaining a stereo "spread" of perhaps 30 inches between speakers. This is adequate for detecting the presence of stereo at a distance of three or four feet, but has less value beyond that distance.

Within the cover are the line cord, audio input cables, two microphones, and the take-up reel. On the back of the case is a door which opens to reveal the AC socket, two AC convenience outlets, input connectors for the high level, or aux input, two 600-ohm line outputs for driving an external amplifier, and jacks for external monitor speakers or earphones. Two hum-balancing adjustments for the playback amplifiers are also included.

Most operations are push-button controlled. These are clearly marked, and the recorder's entire operation is probably as simple and foolproof as it could be. One button is pushed to turn the unit on and pushed again to turn it off. One or both of the twin vu meters lights up to indicate that the machine is on. A pair of buttons marked mono and stereo perform the obvious function of choosing mode of operation. On mono, only the left channel is used and only the left vu meter lights. On stereo both meters light.

On the right side of the recorder is a large button marked record. This must be depressed while the tape is put in motion in order to record, and it releases when the tape is stopped. Large red warning lights indicate that the machine is set for recording. Either one or both light depending on the selection of mono or stereo operation.

Two small slide switches respectively introduce bass boost into the playback amplifiers, and turn the internal monitor speakers on. In the center of the deck, above the two microphone input jacks, are level controls for the two channels. Each channel has a pair of concentric controls. The outer one controls recording gain on the aux input. The inner one controls gain on the microphone input, and serves as a playback volume control. Here, too, the marking and meaning is exceptionally clear.

Above these controls a lever selects 2-track or 2-track operation. This moves the entire head assembly up and down the proper distance. To the left of the feed reel is a three-digit footage counter, and to its right is a lever which instantly stops the tape without releasing the record button (if it happens to be down). This can be handy in eliminating undesired portions of a program being recorded off the air, for example.

Below the take-up reel is the single control for tape motion. Clockwise rotation moves the tape forward, and counterclockwise rotation rewinds it. When in the forward direction, a concentric lever marked fast fwpd can be pushed to move the tape forward at the same speed used for rewind.

In the center, above the heads, a knob selects either of the two tape speeds. Threading the tape is simple. An automatic shut off switch turns off the drive when the tape has passed through completely, in either direction.

Standard alignment tapes (Ampex and NCB) were played back to measure accuracy of the playback equalization. The plotted curve, taken with the NCB tape, shows a gradual response rise all the way from 100 cps to 15 kc. The bass boost switch, which is practically a necessity with the internal speakers to give a reasonable low-end response, actually improves the over-all flatness, though the dip in the middle prevents it from being completely satisfactory. Even so, the response is within plus or minus 2 db from 50 to 12,000 cps in this condition, and rising beyond both limits.

When recording and playing back through the internal amplifiers of the Sony 300, the response was quite similar to the playback response. This indicates that the equalization error is almost all in the playback amplifiers, except below 50 cps and above 12 kc. Judicious use of the tone controls on an external control amplifier should be able to flatten out this characteristic quite well. At 35 ips the response is quite good up to 8 or 10 kc.

The signal-to-noise ratio of this machine is one of the best we have seen in a home recorder. It is 51 db, referred to maximum recording level (0 vu on the built-in meters). This is practically all hiss, with the hum being well below the hiss level.

The harmonic distortion at 1 kc is only 0.5% at maximum recording level. The intermodulation distortion (60 and 5,000 cps, in a 4:1 ratio) is 9% at this level. Both these figures are good, as compared to other machines we have tested.

Crosstalk between the two channels is -32 db at 1,000 cps, comparable to the very best stereo phonograph cartridges and quite satisfactory.

The measured wow and flutter figures were very low indeed. Wow and flutter were 0.02% and 0.07% respectively at 7½ ips, and 0.05% and 0.11% at 3½ ips.

The fast forward and rewind times for a 1,200-foot reel were each two minutes forty seconds. When the tape was stopped from fast forward, it overran and spilled. Some hand braking is necessary on the take-up reel for this operation. Otherwise the tape handling was good.

Although no measurements were made on the two microphones supplied, they sounded good and should be adequate for most home recording applications.

December 1960
SONY STEREORDER

The schematic of the electronics of this recorder indicates that the line outputs are taken from the output of the two small 3-watt playback amplifiers. These are rudimentary units, without the refinements incorporated in most high-fidelity power amplifiers, and it is unfortunate that the output cannot be taken off ahead of the output stages. Even so, the distortion was low by comparison to many home machines.

In listening tests the sound of the Sony 300 was excellent, especially when the tone controls on the external amplifier were trimmed to improve the flatness of response. On the internal speakers the quality is mediocre, but all right for monitoring, which is, after all, their intended use.

H. H. LABS.

AT A GLANCE: The one word which best describes the Fisher FM-100 tuner is "smooth." It tunes with a silky smoothness; it has a squelch circuit that completely silences the tuner between stations, yet acts without any thump or other disturbance; and it sounds as smooth and distortion-free as any tuner we have ever used. The FM-100 is priced at $169.50. A mahogany cabinet is available at $24.95.

IN DETAIL: Although many virtues of the Fisher FM-100 are immediately apparent to the user, only by performing a full series of lab. measurements can one fully appreciate this fine tuner.

Its sensitivity is high (3.0 microvolts by IHFM standards) though not necessarily the highest we have encountered. The limiting action is complete at 3 microvolts, not only in respect to audio level, but also in respect to distortion and quieting. In other words, a 5-microvolt signal will give the same listening quality as a 50,000-microvolt signal. We would consider the FM-100 to be one of the two most sensitive tuners (from a practical high-fidelity listening point of view) that we have yet tested.

Unlike some tuners, the FM-100's distortion does not rise at high signal levels. It remains at —47 db, or 0.4%, with a 100% modulated FM signal for all signal strengths from about 7 microvolts to our upper test limit of 100,000 microvolts.

The drift of the FM-100 is negligible, amounting to about 18 kc from a cold start. A 105- to 125-volt line voltage shift changes the tuning by only 7 kc. No AFC is provided or needed.

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A very important fact is the ease with which the FM-100 tunes for low distortion. Some tuners are capable of very low distortion when tuned with a distortion analyzer connected to their output, yet are so critical that the user cannot expect to obtain anything like the low distortion figures measured. We found that the FM-100 was completely noncritical, and that tuning anywhere in the region of eye closure would produce minimum distortion.

Frequency response is smooth, showing a slight rolloff at the extreme high end. The FM-100 tends to sound a trifle more "full" than some others, though we can see no clue to this in its measured response.

There is little more that can be said. This is a very fine tuner, tops in every respect.

H. H. LABS.

Pilot 602 Stereo Receiver
RFL "Suburban" Speaker System
Heathkit AA-40 Stereo Power Amplifier

NEXT MONTH'S REPORTS
SVIATOSLAV RICHTER, the Russian pianist, is now on the last lap of an American tour that has taken him from coast to coast and elicited a thesaurus of superlatives from the critics. His scintillant technique, his control of tone and volume, his honest musicianship, and his gigantic repertoire combine to place him in the ne plus ultra category of musicians. No generation can claim more than a few performers of such majestic stature.

Before Richter arrived, it had been hoped that he would engage in an extensive recording program while in this country. Because of his previous isolation (this is the pianist’s first tour beyond the Soviet sphere of influence), Richter is still somewhat inadequately represented on records here, and it was felt that a few up-to-date American recordings would be of tremendous appeal and might conceivably become best sellers of Cliburnian proportions.

Accordingly, the Sol Hurok management set up Richter’s tour to open with a Chicago Symphony appearance on October 15, followed two days later by a recording session there for RCA Victor. Early in November, Richter was to make a second RCA recording, this time with the Boston Symphony; and before the tour’s conclusion the same company was to make a Richter solo disc as well. These three projected recordings for RCA were duly embodied in the contract for Richter’s American tour that Sol Hurok concluded with the Russian Ministry of Culture last May, and the plans were common knowledge in the record industry several weeks before the pianist’s arrival here.

By this time, however, a dissenting voice had been raised by Artia Records. Earlier in the year, Artia had negotiated an agreement to import Russian tapes and discs into the United States on an exclusive basis, and its representatives claimed that the contract covered not only the exploitation of Russian recordings in this country, but also the recording activities of Russian musicians while on United States soil. Artia felt that any American recording deal for Richter should embody a certain artistic quid pro quo: in exchange for Richter’s services the American company should allow one of its exclusive artists—a Glenn Gould, a Rubinstein, a Heifetz, a Bernstein—to make records in Russia for eventual international distribution. Columbia Records reportedly indicated a willingness to work along such lines, and it seemed for a while as if a major legal battle might be fought between Hurok and Artia over the right to record Sviatoslav Richter in the United States.

The conflict never did erupt. Hurok’s contract was apparently unassailable. On October 17 the RCA Victor engineers, the Chicago Symphony, and Sviatoslav Richter assembled in Orchestra Hall as scheduled to record the Brahms Piano Concerto No. 2, in B flat. Only one thing did not go according to plan. Fritz Reiner (a Hurok artist, incidentally) was supposed to have conducted, but he fell ill and was unable to participate. Instead of relying on Chicago’s assistant conductor, Walter Hendl, who had been substituting ably for the ailing Reiner, RCA flew in Erich Leinsdorf to direct the orchestra. Members of the press were barred from the Chicago session, but our spies tell us that it lasted seven hours and that Richter seemed very nervous throughout but performed magnificently nevertheless. A review of the recording will appear in next month’s issue.

In Boston, Richter was originally scheduled to record the Tchaikovsky Piano Concerto No. 1, but within a few days of the Chicago session he let it be known that the Tchaikovsky would have to be indefinitely postponed. Instead, on November 2, he recorded the far less taxing Beethoven Concerto No. 1 with Munch and the Boston Orchestra. Because of Richter’s dislike of the recording microphone, he also turned thumbs down on a proposal to make actual-performance tapings of his Carnegie Hall recitals; the sight of the mikes, he explained, might adversely affect his playing.

Meanwhile, the pianist’s stay in America has been extended somewhat, and it is hoped that he will be more amenable to making records when the tensions of the tour are past history. All sorts of tentative plans are being drawn up for the latter part of December, with any number of record companies interested. But is the pianist? Stay tuned to this station for further details.
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Mahler—*Das Lied von der Erde* Recorded Twice More

by Joseph Roddy

Late at night, and not very often, venturesome Mahlerites with firm grips on themselves seek out *Das Lied von der Erde* to hear their composer lay open the centers of his wound-seeking soul. It is an overwhelming work, this most symphonic of song cycles and most songful of symphonies. With verses he borrowed from Oriental poets and shaped to his Viennese purposes, Mahler made *Das Lied* his own serenade to life, death, and life after death, then left it on the brink of bathos, one step short of Teutonic tripe. There it reposes still, the most vulnerable and least performer-proof piece in all music. A conductor can destroy it with a heavy-handed underlining of one moment's joy or torment in its vocal line. A singer can mock art trying to match the emotional force of its orchestration. Even a listener must be wary before it. One *Das Lied* may be all his heart has room for, and Mahler never heard it performed at all. "Is this to be endured?" he asked when he had finished it. "Will not people make away with themselves after hearing it?"

In the last few months, one hundred years after the birth of Mahler, almost fifty years after *Das Lied* was first played, three new recorded performances have been released. All of them are good in places, but none is wholly satisfactory. Fritz Reiner and the Chicago Orchestra give *Das Lied* a Mozartean trim and neatness unbecoming to a score that is all mysticism and shadowy shiftings about from the light to the dark. It is a note-perfect performance, but with much of the suffering rubbed out of it. Reiner's singers—Maureen Forrester, with a contralto that matches the hues of the music Mahler must have felt, and Richard Lewis, who moves here in Mozartean phase with Reiner—are better, in sum, than any other two singers in the newer sets. The RCA Victor stereo sound seems very good, though scaled down to make the work more arresting in its delicate utterances than in its tumultuous ones.

Mahler once allowed, and surely that is the most he did, that a baritone voice could address itself to the three contralto sections of *Das Lied*. Here Mahler erred if he meant what he said, and the Angel set has Dietrich Fischer-Dieskau to prove it. Paul Kletzki conducts the Philharmonia, the tenor is Murray Dickie, and though no sublimities spring from their work, neither do the lapses in concept. Fischer-Dieskau provides them.
Mahler's error in making such miscasting possible is exceeded by this singer's folly in trying to make it work. With even the most controlled baritone voice, the closing "wauq's" (they must be more thought than sung, but thought with perfect intonation) intrude on the crystalline textures of the orchestra. This mars all, even what had gone workably well before it. The passage is woman's work, and any contralto fit to sing the piece at all can sustain the shift here from faint sound to faint silence, from a perceptible tempo to pure timelessness when all is still at the Abschied's end. The best baritone cannot.

Mildred Miller, in mezzo-soprano office, manages it well enough, but fails in other places. She sings the part in the otherwise excellent Columbia set conducted by Bruno Walter. In this performance, Walter's third on records, the eighty-four-year-old conductor who led Das Lied's premiere in Munich six months after its composer died, uses Ernst Häfliger as the tenor and has the New York Philharmonic as his instrumental force. At the subscription series in Carnegie Hall last spring, Maureen Forrester was his contralto, fresh from recording sessions of Das Lied with Reiner for RCA Victor. For Columbia a change was indicated, and hence Miss Miller, who sings all the notes but cannot often make them poignant.

That failing comes close to being covered for her by the phenomenal performance of some of the instrumentalists. Ten bars into the beginning of the last movement, Harold Gouldberg's oboe tone melds into a stringlike timbre as it trails off on the F and the first violin enters with an almost reedlike intonation. Where one voice leaves and the other begins is beyond perception—and beyond compare. A few bars further along, while Miss Miller sings Die Sonne scheidet (here expressionlessly, as specified by Mahler) John Wummer's flute colors the interstices with an obbligato passage supplying all the emotional coloration the vocal line is denied. Concertmaster Corigliano's bits and pieces of solo commentary throughout are all exquisite. But more than any few of its soloists, it is the intensity of the entire orchestra's performance that gives the recording its force. Does the Philharmonic play this work so ravishingly because it feels proprietary about Mahler, who was its besieged conductor years ago? Or is this sublime accompaniment the handiwork of an orchestra playing as if Kathleen Ferrier were again singing before it as she did twelve years ago?

It is the London recording which Walter made with Miss Ferrier and the Vienna Philharmonic in 1952, shortly before she died, that has not been exceeded. But to leave it at that is to account for less than has happened here, for that superb performance seems somehow diminished by the luxuriant sounds of these new performances—all of them with less art but more craft. It is a recurring and melancholy truth which music lovers who live by progress and the phonograph must cope with. It calls for an exercise of that sense of resignation Das Lied seems to make so exalting.

MAHLER: Das Lied von der Erde

Murray Dickie, tenor; Dietrich Fischer-Dieskau, baritone; Philharmonia Orchestra. Paul Kletzki, cond.
• Angel 3607 B. Two LP. $9.96.
• Angel S 3607 B. Two SD. $11.96.

Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond.
• Columbia M2L 255. Two LP. $9.96.
• • Columbia M2S 617. Two SD. $11.96.

Weber's Der Freischütz—
An Old Marvel in New Hands

by Conrad L. Osborne

Of the three popular composers of early German romantic opera, two—Spohr with his Faust and Marschner with his Der Vampyr—have almost utterly vanished from the stage. Only Weber remains, and Weber means Der Freischütz, for Oberon and Euryanthe are seldom mounted, despite their acknowledged musical beauties. The first performance of Der Freischütz (Berlin, June 18, 1821) caused a sensation, and the opera has remained a favorite in Germany. In fact, it was performed 354 times in that country during the season of 1958–59, only seven operas being presented more frequently. The work's greatness is seldom challenged, and its influence on the development of German opera is never disputed. Yet the opera is unfamiliar to the last two generations of American opera-goers—a puzzling situation. It is true that the spoken dialogue presents a problem, but the same problem does not obstruct at least occasional productions of Die Zauberflöte and Fidelio, both of which are considerably more challenging to performers than Der Freischütz, and are by no means as sure-fire in their theatrical effect.

Friedrich Kind's libretto for Der Freischütz was based on a story which appeared in Apel and Laun's Geistersterubuch ("Ghost Book"), published in 1810. This, in turn, was drawn from a half-legendary tale having its source in an actual witch trial held in Bohemia during the previous century. The story's hero is a huntsman named Max, who in order to win his beloved, Agathe, must be judged best shot in a bird-shooting trial. To acquire a magic bullet which will guarantee him success Max, only half-realizing what he is doing, sells his soul to Kaspar, a fellow huntsman who is in reality an agent of the Devil. At the actual contest, Max's shot strikes down both Agathe and Kaspar; the latter dies, cursing Heaven, but Agathe revives at the hands of a revered hermit. The reigning prince, Ottokar, banishes Max from the realm, but—on the counsel of the Hermit—relents and agrees to award Agathe

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to Max after a year's probation.

The score is one of the marvels of the German lyric theatre. Agathe's magnificent scena (it is a cavatina, "Leise, leise," followed by a cabaletta, "Alle meine Pulse schlagen") is at once a great aria in the Italian tradition and a remarkable piece of nature painting. The parallel scene for Max, "Durch die Wald, durch die Wogen" is nearly as good; Kaspar's "Trinkfluth" and "Schweig! damit dich niemand wahr!" characterize him brilliantly; and Anchen's wonderful little airs make her one of the least tiresome soubrettes in all opera. All this says nothing of Agathe's haunting Act III prayer, "Und ob die Wolke," of the exhilarating huntsmen's chorus, of the powerful and appropriate lines given to Ottokar and The Hermit, or of the astounding scene in the Wolf's Glen, where at midnight the bull is forged. Nor does it begin to tell of Weber's unerring choice of instrumental combinations—some of his most ingenious strokes are in obligato form, as with the cello under "Und ob die Wolke," or the flute beneath the Hermit's lines concerning the probation. The influence on succeeding composers is unreckonable, but certain specific comparisons come immediately to mind. The relationship between the climax of the Wolf's Glen scene and Berlioz's Ride to the Abyss in La Damnation de Faust is clear, and huge chunks of Wagner stand in direct debit to Weber, most conspicuously in Der fliegende Holländer, but in works as late as Siegfried or Die Meister singer as well.

There have been two recordings of Der Freischütz on the American market for the past several years—one on London, the other on Urania—but they are superseded by the new albums from Electrola and Deutsche Grammophon. Both of these presentations are impressive, and choosing between them is extremely difficult. Each of them has the advantage of a conductor who gives the score a full-blown dramatic treatment. DGG's Jochum has the better chorus at his disposal, though not by much, but the orchestras are quite evenly matched. In the matter of individual performances, I would give the Electrola version a slight edge. Elisabeth Grümm is very fine in the role of Agathe. She treats the text sensitively, and her singing is true and finely shaded; her "Leise, leise" is rendered in the spirit of an offering, and exquisitely. Lisa Otto's vocalism is not flawless, but her Anchen is a distinctly winning personality. Rudolf Schock is a somewhat frustrating singer; there are times in his performances when he will mold phrases with all the musical insight and vocal richness of a Tauber, and others when he is merely a fair-to-middling German tenor, straining against the music. His performance here is perfectly adequate without ever becoming exciting. Karl Kohn sings Kaspar's music well, but his voice is rather light in color for the part, and when he comes to the climax of his big aria ("Triumph! Die Rache gelingt!"), he can only ignore the words in an effort to unleash an impressive tone. Prey is splendid as Ottokar—a devilish role—and Frick brings his firm, noble bass to the music of The Hermit.

For DGG, Irmgard Seefried does her best singing in several LP years. As one would expect, she too handles the words with respect and dramatic instinct; as one might not expect from her recent recorded efforts, she also sings with a round, clear tone that recalls her best form of a few years back. Rita Streich vocalizes beautifully, though her Anchen is not quite as poignant as would be expected. Richard Holm's voice is really too light for the role of Max, but he sings with such intelligence and musicianship as to make him more than acceptable in the part. There may be some doubt as to whether or not the way Kurt Böhme screams out "Flächen sei mein A-B-C" is singing, but there is no doubt as to where his Kaspar stands—he's a bad yegg, and no mistake. The black quality of his voice is also more appropriate than that of Kohn's; neither of these bases combines the dark color with a singing line, as did, for example, Ludwig Weber. Waechter matches Prey's Ottokar note for note, and Kreppel's Hermit is thoroughly competent, though it suffers by comparison with Frick's.

The two companies have approached the matter of the dialogue in different ways, and here Electrola has a distinct advantage. Electrola presents the dialogue complete (DGG cuts it drastically to fit its version onto two sides), and underplays it somewhat—the mike is brought up close for a good deal of mumuring and stage whispering, much of which is most effective. DGG's performers (at least the men) speak the lines almost as they would on a stage, with rather awesome results. The Act II conversation between Max and Kaspar sounds too much like a political rally, and the ranting of Ernst Ginsberg as Samuel dispels some of the mystery in the Wolf's Glen scene. Both versions offer good sound, but the Electrola is generally a bit clearer, but is also burdened with a fair amount of pre- and postecho. Both accompanying booklets are attractive, Electrola's being in German only, but DGG's complete with a hilarious English translation. The Electrola records are in manual sequence.

WEBER: Der Freischütz

Elisabeth Grümm (s), Agathe; Lisa Otto (s), Anchen; Rudolf Schock (t), Max; Wilhelm Walter Dicks (b), Kilian; Hermann Prey (h), Ottokar; Karl Kohn (b), Kaspar; Gottlob Frick (b), The Hermit; Ernst Wiemann (b), Kuno. Chorus of the Berlin Municipal Opera. Berlin Philharmonic Orchestra, Joseph Keilberth, cond.

Electrola 90956/58. Three LP. $13.96.

Electrola 90956/58. Three LP. $17.94.

Irmgard Seefried (s), Agathe; Rita Streich (s), Anchen; Richard Holm (t), Max; Paul Kuen (h), Kilian; Eberhard Waechter (b), Ottokar; Kurt Böhme (bn), Kaspar; Walter Kreppel (bn), The Hermit; Albrecht Peter (bn), Kuno. Chorus and Orchestra of the Bavarian Radio, Eugen Jochum, cond.

Deutsche Grammophon LP 18639/40. Two LP. $11.96.

Deutsche Grammophon SLP 18639/40. Two SD. $13.96.

Glen Gould, piano.

Columbia ML 5472. L.P. $4.98.

Columbia MS 6141. SD. $5.98.

These performances by Glen Gould are inspired. They are fresh, creative, and vital. They are also highly unorthodox. His approach ranges from ecclesiastical austerity to screaming sensuality, and I confess that certain mannerisms repelled me at first. When the initial shock had abated, however, I found this playing a revelation. Mr. Gould has an extremely well-disciplined musical mind and many individual interpretive concepts. Even when he injects a personal note into these renditions, there is always overwhelming conviction and usually stylistic validity. His tiny accelerations and eaisings of tempo produce a mobility of outline...
and acute emotional intensity which can be readily experienced but not adequately described.

With a few notable exceptions, such as the prestissimo presto of the Italian Concerto, the tempos are broadly inexact. Both the record label and the sleeve notes state that the Italian Concerto's second movement is an adagio. And so it is in the present performance, for Mr. Gould plays it with sustained inflection and a measured gravity of pace. Although all of the versions I am acquainted with (including the Bach Gesellschaft edition) give this tempo marking as andante, Gould's performance sounds increasingly convincing.

The artist introduces much interesting ornamentation in the B flat Partita. He adheres to the basic harmonic skeleton but creates suspensions, alters some of the rhythmic figurations, and even shifts his "registration" up an octave in the repeat of Minuet II. And speaking of repeats, I might add that while some are observed, a few very important ones—such as the da capo of Minuet I in the same partita—are inexplicably scuttled. Since Mr. Gould chortles, gasps, and means throughout most of the record, it is worth noting that his voice is hardly of operatic caliber. The artist's vibrant (piano) tone is reproduced beautifully. H.G.


Helmut Walcha, organ.
* • **DEUTSCHE GRAMMOPHON** LPM 18619. L.P. $5.98.
• **DEUTSCHE GRAMMOPHON** SLPM 138119. SD. $6.98.

Walcha plays the elaborate pedal solo in the Toccata smoothly and with unflinching rhythm, but the section that immediately follows is taken so fast and registered so loudly that it loses the jaunty tranquility it can have. The three chorale preludes, of the "Schüblicher" set, are very nicely done, and Walcha lavishes much care, variety, and skill on the long and, to me, rather dull partita. The imposing instrument he uses here is the Large Organ of the Church of St. Laurence in Alkmaar, the Netherlands. Excellent sound in both versions. N.B.


Hans Richter-Haaser, piano.

**Richter-Haaser,** who made his debut in this country about a year ago and was returned upon his second United States tour last fall, is one of the most important European artists to join our concert scene in the postwar years. Although initially billed as a Beethoven specialist, a role he fills with distinction in this recording, Richter-Haaser is, in fact, a pianist of great range. He can bring to a Bach partita, a Chopin étude, or a contemporary work the same technical facility and musical authority one finds in these Beethoven performances.

In the first of a possible series of Sonatas, Richter-Haaser has started at the summit in Beethoven. Yet both of these sonatas are realized with a degree of success one can barely hope to hear bettered. These performances are plainly the fruit of many years of study and practice, and they have the communicative impact possible only when the artist has thoroughly assimilated the work. The stereo is closer to life-size than the mono set, although both are well recorded. Combining the outstanding qualities of engineering and performance, these are the most desirable recent versions of these two works.

R.C.M.

**BEETHOVEN: Symphony No. 7, in A, Op. 92**

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
• **CAPITOL G 7223.** L.P. $4.98.
• **CAPITOL SG 7223.** SD. $5.98.

Need I say that this is not the stereotyped, hypertensive account of this music? Rather, it is a performance distinctive in every way of Sir Thomas. Some people are going to admire it, and some are going to hate it, but no one who hears it can fail to respond in one way or another.

When this disc was first issued in England in December 1959 one of my colleagues concluded that "this work doesn't, or didn't, mean anything to Sir Thomas" and went on to attribute the unusual features of the performance to the conductor's acting in "a careless, misguided, or irresponsible manner." These are stern words to apply to a man of Beecham's cut, and I don't think they are justified by this Seventh. My appraisal of the situation is that Sir Thomas is here searching for a statement of the score that synthesizes Beethoven's writing and his own musical predilections. The merits of the performance come from the degree to which he has succeeded, and its faults from his failure to complete the search before his recording was declared finished.

Thus I am convinced, particularly in the first and final movements, that with time this performance would have sprung into focus as representing Beecham's best. As it is, you hear a few bloopers, some wonderful pages, and some searching for effects that are sometimes suggested rather than fully realized. It's interesting, and if Beethoven (or Beecham) are special interests of yours, it's very much worth having. As one of many distinctions, I note the presence of the repeat in the Scherzo.

The recorded sound is not particularly good. It preserves aesthetic distance, giving

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Herbert von Karajan conducts a "deeply impressive performance" (Gramophone Record Review) of Beethoven’s Missa Solemnis, with Soloists Elisabeth Schwarzkopf, Nicolai Gedda, Nicola Zaremba, Christa Ludwig, the Philharmonia Orchestra and the Vienna Friends of Music Chorus. 4 sides, booklet Angel (S) 3595 B/L

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the effect of a spacious room, but detail and clarity suffer. The timpans have the poorly defined, grumbly sound that I have come to regard an EMI specialty. (Surely Sir Thomas has a better drummer than this!) In stereo things are better, of course, but mono at times provides more convincing ensemble weight. There are, however, some beautiful pp-p-p contrasts, and the wind band gets a better than usual break. R.C.M.

BEETHOVEN: Symphony No. 9, in D minor, Op. 125
Joan Sutherland, soprano; Norma Proctor, contralto; Anton Dermota, tenor; Arnold van Mill, bass; Chorale de Brasus; Choeur de Jeunes de L'Eglise Nationale Vaudoise; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

The most obvious thing at first sight here is that this is a Ninth contained on a single disc. This provides the manufacturer with a competitive advantage, the purchaser with a bargain, and the artists with a wider than usual public. All of this is to the good and anyone who buys this set is sure to get his money's worth—and more.

The two-surface tour de force is achieved by a slightly lower than usual recording level and a slightly disconcerting break in the slow movement, aided by the brisk tempos of the performance. The mechanical concessions are easily made. A twist of the wrist gave me all the volume I wanted, and the length of the break depends only on your speed as a disc flipper.


BERLINER: Scène d'amour; La reine Mab—Schéros; Roméo seul et Grande fée chez Capulet. Le Carnaval romain, Overture, Op. 9

Bernstein's real affinity for the music of Berlioz is made quite certain by this recording. In Romeo and Juliet, the "Love Scene" is full of tender passion; the Queen Mab Scherzo emerges with airy lightness and transparency, and the "Capulet's Fête" is marked by festive brilliance. Incidentally, Bernstein has rearranged these purely instrumental excerpts for better programmatic effect, putting the "Love Scene" before "Capulet's Fête" as distinct from the order in the complete work. As for the Roman Carnival Overture, it fairly crackles with sparkling fire. Columbia's reproduction is of the same high order as the performance. The stereo version, in particular, is notable for its realism and directional presence. P.A.

BOIELDIEU: Concerto for Harp and Orchestra, in C—See Rodrigo: Concerto Serenade for Harp and Orchestra.

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noticeable difference between the sound of the Rimsky-Korsakov works and that of the Borodin music. The former are consistently bright and clear, the latter has a few spots marred by distortion. This is especially noticeable in the Polovtsian Dances, performed here in the choral version. The assisting singers remain anonymous. P.A.

**BRAHMS:** *Quartets for Strings: No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2*

Amadeus Quartet.
- Deutsche Grammophon LPM 18614. L.P. $5.98.
- Deutsche Grammophon SLP 138114. SD. $6.98.

**BRAHMS:** *Quartet for Strings, No. 3, in B flat, Op. 67*

†Dvořák: *Quartet for Strings, No. 6, in F, Op. 96 (*“American”*)

Amadeus Quartet.
- Deutsche Grammophon LPM 18626. L.P. $4.98.
- Deutsche Grammophon SLP 138126. SD. $5.98.

In their stereo debut all four of these quartets are given first-rate performances, clean and fairly sweet-toned. There will be those who will prefer the greater solidity of the Budapest Quartet discs, especially in the Brahms B flat Quartet, and most particularly in its final variations; otherwise, there is little or nothing about which to cavil. As a matter of fact, the Dvořák seems to me to respond exceptionally well to the tenderer treatment given it here. The sound is clear and well balanced in both editions, though the stereo versions of both discs offer little by way of additional spread or directionality. P.A.

**BRAHMS:** *Sonata for Piano, No. 3, in F minor, Op. 5, Intermezzo in E, Op. 116, No. 6; Romance in F, Op. 116, No. 5*

Artur Rubinstein, piano.
- RCA Victor LSC 2459. SD. $5.98.

In past years, there have been many notable recordings of this sonata, including a splendid 78-rpm version by Harold Bauer and early, now discontinued, LPs by Edwin Fischer and Rubinstein himself. Now Rubinstein repeats his performance for stereo, and once again, the spacious music evokes from him an appropriately large-scaled utterance. He plays the first movement with stormy breadth and the burlesque scherzo has thrilling panache under his inspired hands (and feet—he uses the sustaining pedal with great zeal). The entire conception has singing warmth and Rubinstein's large scanning of phrases holds the rather sprawling piano writing together as only a master can. It must be pointed out, however, that the artist's inimitable personality permeates every note of these renditions, with the result that the music's essentially square-cut solidity is here rounded off and charged with nuance and impetuosity. For those who cherish "tradition," there is an authoritative Decca release of the Sonata by Wilhelm Kempff. In his playing the first two movements have a certain angular integrity, but Rubinstein's incomparable flamboyance in the third movement makes Kempff's echt-
Deutsch pianism sound, to my ears, like a steam roller.

As regards sonic merits the monophonic and stereo versions differ immensely. The SD is full-toned, brilliant, and well processed; the one-channel edition tends to sound opaque because the pianist's extraordinary tonal power boomerangs off the wall. The sound of this disc is further muddled by noisy processing—act my review copy had assorted pops, clicks, and surface scratches at the beginning of Side 2.


Columbia Symphony Orchestra, Bruno Walter, cond.
- Columbia M4L 252. Fouth LP. $19.98.
- Columbia M4S 615. Four SD. $23.98.


London Symphony Orchestra; London Philharmonic Orchestra (in Symphony No. 3). Felix Weingartner, cond.
- Harmony HL 7246/49. Four LP. $1.98 each.

Several years ago, Columbia issued an album of Brahms orchestral music by Bruno Walter and the New York Philharmonic. Its contents were identical with those of the new set, and its sound quality is still of a high order. Presumably, the reason for remaking this collection was so it could be recorded in stereo.

Essentially, the difference between the old and new versions is one of tempo. In almost every movement, the Philharmonic performances were a shade faster than the present ones, the general result being one of greater animation. In the First Symphony, where lyricism, spaciousness, and nobility are the keynotes, it seems to me that Walter's now more relaxed approach works to the advantage of the music. The conductor's slower handling of the Second Symphony, however, robs it of much of its forward motion and imparts to it a degree of stiffness. It fares much better in the Philharmonic presentation. On the other hand, at least the final movement of the Third Symphony benefits from slower tempos; in the earlier album it was rushed.

The Fourth Symphony, previously reviewed as a single record, I reviewed in these pages last July. Though here too the tempos are fairly leisurely, I found Walter's reading a model of lyrical eloquence. The Tragic Overture was also issued on a single, coupled with the Double Concerto. In writing of it last month, I called it the most satisfying performance I had ever heard, broad and noble in the outer sections, yet with a welcome forward motion in the middle.

An exuberant joie de vivre prevails in Walter's reading of the Academic Festival Overture, and the transparent recording permits one to hear every variation of timbre in the winds as it has not been heard before on disc. As for the Haydn Variations, I feel that in the present performance they are a bit too deliberate and are inclined to drag.

The majestic antiphonal effects of Vaughan Williams' Mass in G Minor were meant for stereo—and for the Roger Wagner Chorale.

A choir of 150 voices is divided into two distinct groups, designed to answer each other back and forth across the space of a cathedral.

This classic of modern English church music, (sung at the Coronation of Elizabeth II in Westminster Abbey), has never before been recorded with such massive authenticity.

The Chorale, whose "voices blend...as strings in an orchestra," (Harper's) also sings Bach's exalted and moving Christ Lay in the Bonds of Death. (S) P 8535

Another Capitol first. Whittimore and Lowe perform the first stereo recording of Poulenc's brilliant and witty Concerto for Two Pianos and Orchestra—the work with which they have become most closely identified and with which they have played with virtually every major orchestra in the United States.

Also a sparkling performance of the capricious Carnival of the Animals by Saint-Saëns. (S) P 8537

Ten musical perennials rooted deep in affection. Dance of the Hours, Hungarian Rhapsody No. 5; Clair de Lune; Perpetual Motion, etc. (S) G 7231

New magic in old favorites as "the master violinist" (N. Y. Times) plays Paganini volante; Abakallil; Brahms Waltz in A Major; 6 others. (S) P 8536

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A word about the orchestral playing, which is exceptionally fine throughout. The West Coast musicians assembled for these recordings are the same as those employed for Walter's Beethoven, Bruckner, and Wagner discs. Working together under one inspiring leader for such an extended series has given the orchestra a homogeneity of tone and style equal to that of any firmly established symphonic organization. In monophony, it has been given here full and equitably balanced recording, but stereo adds dimensions of width and depth, with just the right degree of studio resonance. Directionalism is not pronounced, except in the strings.

To sum up, the new album is indeed beautiful, offering excellent playing and reproduction. Those who listen monophonically, however, might still prefer the readings on the old Philharmonia set.

The Weingartner discs, dating back as far as 1926, have been reissued on Columbia's Harmony label as a collector's item. Surely, the late Austrian conductor was one of the most honest, self-effacing of performers, allowing the music to speak for itself; but I find him more at home in the music of Beethoven than in that of Brahms. In direct contrast to Walter, he is inclined to rush the tempos almost all the way through. The one notable exception is the Fourth Symphony, which has a marvelous consistency about it, particularly in the final chaconne, taken at the relatively unvaried pace indicated by the score.

Aside from the First Symphony, which is musily and distorted with the old 78-rpm discs, producing LPs with more than respectable sonics.

P.A.

BRUCKNER: Symphony No. 9, in D minor
Columbia Symphony Orchestra, Bruno Walter, cond.
- COLUMBIA ML 5571. LP. $4.98.
- COLUMBIA MS 6171. SD. $5.98.

Bruno Walter has won deserved renown for his Bruckner readings, especially of the Fourth and Ninth Symphonies, and this recording has been eagerly awaited. One must confess to some disappointment. We can be grateful for the use of the composer's original scoring, as restored by Robert Haas; and Walter's conception of this unfinished symphony's two slow movements is the essence of nobility and eloquence, realizing every note of the music's deeply religious feeling. But these two lengthy movements are separated and relieved by a delightful scherzo, much lighter in texture than most of its counterparts in the other symphonies. For some unexplained reason, the conductor takes it at such a deliberate pace that he divests it of all that lightness, with the result that it fails to act as a foil for the two weightier movements.

The orchestral playing is of a high order, as is the sound in both mono and stereo, the two-channel edition having the advantage of greater over-all spaciousness. But I do wish it had all happened ten years earlier.

P.A.

BUXTEHUDE: Organ Music
Eduard Büchel, organ.
- CANTATA CAN 1111. LP. $5.95.

High Fidelity Magazine
Mr. Büchsel, whom I have not heard before, is an impressive artist. He has evidently studied these works long and well. His phrasing is plausible and musical, his treatment of the improvisatory sections fanciful but without exaggeration, his registrations are interesting and not bizarre. He is given to fast tempos, but most of the time they suit the music well. An especially striking touch is the rich investiture of the pedal in the Chaconne of the Prelude, Fugue and Chaconne in C. Other works on this disc are the chorale fantasias on the Magnificat primi toni and Wie schön leuchtet der Morgenstern and the Preludes and Fugues in F major (Hedar II, 15), E minor (Hedar II, 10), and D minor (Hedar II, 19). The organ is a restored baroque instrument in the parish church at Borgentreich in Westphalia (its specifications are given in the notes). It has bright, sharp colors, and Büchsel is careful to keep the lines clearly distinguishable. Good sound.

N.B.

**CHOPIN:** Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Fantasia in F minor, Op. 49

Witold Malcuzynski, piano; London Symphony Orchestra, Walter Susskind, cond. (in the Concerto).
- Angel SLPM 35729. LP. $4.98.
- Angel S 35729. SD. $5.98.

Malcuzynski’s way with this music is already familiar to record collectors: this is the pianist’s third edition of the Concerto, and the Fantasia has also received attention from him previously. His performances here are in the old-fashioned, romantic style. He is lavish in his use of rubato, slightly exaggerated at times, and his fingerwork is rather smearable. But despite some capricious mannerisms and occasionally excessive sentimentality, his playing has sweeping authority and convincing expansiveness. Susskind plays the first movement tuttis in their entirety (as Kletzki did not in the pianist’s earlier recordings), but his orchestral support seems rather brusque and untidy on this disc. This effect may be largely due to the rattily and jumbled sonics, however. There is excessive reverberation, the strings swamp the wind, and the solo instrument obscures scenic orchestral detail. The mutilated and distorted stereo version is especially bad, but monophonically the sound is no great shakes either.

H.G.

**CHOPIN:** Preludes, Op. 28 (24); Polonaise No. 6, in A Flat, Op. 53

Geza Anda, piano.
- Deutsche Grammophon LPM 18604. I.P. $5.98.
- Deutsche Grammophon SLP 138084. SD. $6.98.

Geza Anda’s performance of the Preludes is outstandingly fine. This pianist has warmth when it is required, but his playing is fastidious, shapely, and level-headed. He shows great concern for the symmetrical design of each piece, and the cycle moves ahead inexorably in a direct musical line. Most of the ornaments are executed in the classical manner, which is to say that Anda stresses the grace notes by placing them on the beat rather than before it. To my mind, this unusual practice makes convincing musical

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sense, intensifying the melodic lyricism inherent in the music. By adopting faster tempos than usual, Anda also avoids the lethargic dragging one hears so often in the slower pieces. There may be an occasional lack of abandon here (the whirlwind B flat minor Prelude, for example, is a shade cautious despite the impeccable figuration execution, and the big Polonaise is emotionally inhibited) but this is excellent Chopin playing, with engineering to match. H.G.

COPLAND: Variations for Piano; Fantasy For Piano
William Masselos, piano.
• COLUMBIA ML 5568. LP. $4.98.
• COLUMBIA MS 6168. SD. $5.98.

The words say one thing and the music another. The notes quote Masselos on Copland’s piano music in general: “Boldly he explores a rocky terrain.” A few lines further on, the English critic Colin Mason is invoked to tell us about the “persuasive and continuously dissonant” qualities of the Fantasy. But none of this comes through. A romantic brooding haunts the interpretation, as if Masselos had decided to be the Rachmaninoff of the 1960s. Some of the grandeur and monumentality of Copland’s sounds can be realized in that way, but this approach as a whole robs the two big works of some of their power: The Fantasy, an immense, all but twelve-tone piece that lasts half an hour, has never been recorded before. The sound of the disc is excellent. A.F.

DAQUIN: Noëls (12)
E. Power Biggs, organ.
• COLUMBIA ML 5567. LP. $4.98.
• COLUMBIA MS 6167. SD. $5.98.

Louis Claude Daquin (1694—1772), known today mostly for a keyboard piece called The Cucqes, was one of the most celebrated organ virtuosos of his time in France. He published remarkably little—a set of harpsichord pieces in 1735, the present set of organ pieces about ten years later, and a small cantata. These Noëls are a varied batch of Christmas melodies, some grave, some lively, each subjected to variation. I was particularly struck by the dreamy levellness of No. 3 and by the inventiveness of No. 9. It is not recommended that they be listened to uninterrupted—Daquin’s procedures are not varied enough for that—but any one of these pieces would make a fine, unhackneyed number on any Christmas program or any organ recital program. Mr. Biggs follows the composer’s registrations carefully and tastefully adds his own when necessary. He cuts a few of the longer pieces, but this does not seem to be a的原则. Except for a bit of extraneous noise at the beginning of No. 9, the sound is first-rate in both versions.

N.B.

DEBUSSY: Piano Works
Estampes (complete); Rêverie; Danse; Ballade; Mazurka; Nocturne, in D flat; Suite Bergamasque: No. 3, Clair de lune. Images, Set I, No. 1, Reflets dans l’eau.

Werner Haas, piano.
• Epic LC 3735. LP. $4.98.
• Epic BC 1100. SD. $5.98.

The opening work on this debut disc, a

www.americanradiohistory.com
beautiful account of that Pegasus among warhorses, Clair de lune, is in itself sufficient to stamp Werner Haas as a really unique Debussy player. The artful simplicity of the musicanship, the subtle manipulation of rhythm, line, and accent, and above all the exquisitely sensuous tonal quality make his performance bloom and shimmer. As it happens, however, some of his playing in the other selections achieves even greater heights. Haas studied under Gieseking, and on this recording one hears the same deep-rolling bass, the scented mistiness, and the characteristically brilliant "ping" of the treble so much admired in the late master's work. In addition, Haas has a rhythmic élan and technical fleetness that put his Jardins sous la pluie and Soirée dans Grenade in a class by themselves. Fine recorded sound. H.G.

DIAMOND: Timon of Athens, a Symphonic Portrait—See Hindemith: Sinfonietta in E.


DVORAK: Symphonies: No. 2, in D minor, Op. 70; No. 4, in G, Op. 88; No. 5, in E minor, Op. 95 ("From the New World")

Cleveland Orchestra, George Szell, cond.
- Epic BSC 109. Three SD. $17.98.

Only one of the recordings in this album, the Symphony No. 2, is a new release. Szell interprets it with considerable strength; but in his desire to keep this essentially a dark-hued score from sounding too somber, he is inclined to push the tempo here and there, to gloss over a phrase that might have benefited from a little more attention. This is a sound reading, but I am inclined to prefer the one by Bernard Haitink and the Concertgebouw Orchestra, also on Epic stereo, for its more interesting character.

The Fourth and Fifth Symphonies were issued last year. In reviewing the former I called it a flawless performance, commendably interpreted, though I would have liked a bit more abandon in the end movements. Of the New World, I remarked on the snap and brilliance of the faster movements, which were tellingly contrasted with the extreme tenderness of the Largo; I also marveled at the combination of precision, glowing intensity, and flexibility of phrasing displayed throughout the symphony.

The stereo reproduction in all three symphonies is of a high order—spacious in width and depth and well focused. P.A.

GOULD: Fall River Legend: Ballet Suite; Spirituals for String Choir and Orchestra

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
- Mercury MG 50263. L.P. $4.98.
- Mercury SR 90263. SD. $5.98.

Two of Morton Gould's finest, most serious works are represented on this record. Fall River Legend is the Agnes de Mille ballet based on the Lizzie Borden murder case, for which Gould wrote a compelling score, now simple and folksy, now full of delib-

December 1960
Everest.

excellent one, by Walter Susskind

well out admirably the

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more movement

SPIRITUALS

simple expressiveness. Still, it is to make only stylistic suggestions.

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HAYDN:  Con certo for Piano and Orchestra, in D, Op. 21—See Mozart: Con certo for Piano and Orchestra, No. 21, in C, K. 467.

HAYDN:  Son at a for Piano, in E flat—See Prokofiev: Con certo for Piano and Orchestra, No. 2, in G minor, Op. 16.

HINDEMITH:  Sinfonietta in E (Diamond: Timon of Athens, a Symphonic Portrait)

I Almand: John Gilbert, a Steamboat Overture

Louisville Orchestra, Robert Whitney, cond.

- Chicago, USA

HONEGGER:  Concertino for Piano and Orchestra—See Stravinsky: Concerto for Piano and Wind Instruments.

JANACEK:  Concertino for Piano and Wind Instruments—See Stravinsky: Concerto for Piano and Wind Instruments.

LASSUS:  Seven Penitential Psalms

Helmut Krebs, tenor; Hans-Joachim Rotzsch, tenor; Hans-Olaf Hudemann, bass; Aachener Domsingknaben; Instrumental Ensemble, Rudolph Pohl, cond.

- Archive AR 3134/35. Two LP. $11.96.
- Archive AR 73134/35. Two SD. $13.96.

Great pains have been taken here to present Lassus' famous cycle of psalm settings in a manner that would be historically accurate. The choir of the Aachen Cathedral is supported by an ensemble of exactly the types of instruments that would have been employed in a performance by Lassus himself at the Bavarian court in the sixteenth century. For the verses that are written in only two or three parts, the excellent solo singers named above are employed, providing welcome and striking contrast with the chorus. What, then, is wrong? Unfortunately, plenty. The prevailing tempo is a kind of jaunty and unvarying allegretto, which would be fine for, say, Boy Scouts marching on an outing, but is hardly the best way to present the supple lines of Renaissance counterpoint and the "lamenting and plain
tive melody" that a contemporary of Lassus found in these pieces. One would never know from this hearty and rhythmically unyielding singing that Lassus, a master of vocal tone painting, is dealing with such lines as "I water my couch with my tears" or "My heart is smitten, and witnereed like grass.

Except in the solo sections, there seems to be no awareness on the part of the conductor that this music is not a matter of downbeats at regular intervals but a subtle blending of four or five or six lines each of which has its own shape and rhythmic life.

In all but one of the Psalms the instruments merely double the voices. In the third Psalm, however (Psalm 37, Domine, ne in furor tuo . . . quonium), imaginative use is made of the instruments. In most of the verses only one part is sung—by a solo tenor or bass, or by a few sopranos or altos in unison—and all the other parts are allotted to instruments. Since the instruments employed vary from verse to verse, this is a delightful relief from the grayness of the choral singing here and, to me, by far the most interesting performance in the set. The complete texts of the Psalms, in both Latin and English, are supplied.

N.B.

LISZT: Concertos for Piano and Orchestra:
No. 1, in E flat No. 2, in A
Edith Farnadi, piano; Vienna State Opera Orchestra, Sir Adrian Boult, cond.
- Westminster XWN 14125. L.P. $4.98.
- Westminster WST 14125. SD. $5.98.

W. S. Gilbert's whimsical phrase "modified rapture" would aptly describe my initial reaction to this record. Farnadi's playing is technically fluent but not note-perfect, and the orchestral work is rather unpolished (the horns, in particular, have a rather bloopy sound). Furthermore, Deutsche Grammophon's recent Václav coupling of these same concertos offers, in addition, two solo selections. These observations pale into insignificance, however, because Westminster's performances are so musical, colorful, and full of joie de vivre. The finales of both works have a sort of reckless bro here and the pianist's tone in the quiet interludes has an appealing lyricism. Listeners will have to make their own choice between this disc and either Václav's pointed, deftly colored, ultra-refined playing or the Teutonic, introverted, spaciously relaxed Brendel edition.

Westminster's sound is rather overresonant and some instrumental detail is lost as a result, but I doubt if these sounds will disappoint seriously.

H.G.

MAHLER: Das Lied von der Erde
Murray Dickie, tenor; Dietrich Fischer-Dieskau, baritone; Philharmonia Orchestra, Paul Kletzki, cond.
- Angel 3607 B. Two L.P. $9.96.
- Angel S 3607 B. Two SD. $11.96.

Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond.
- Columbia M2S 617. Two SD. $11.96.

For a feature review of these albums, see p. 59.

December 1960

MOZART: Concerto for Piano and Orchestra, No. 21, in G, K. 467
Haydn: Concerto for Piano and Orchestra, in D, Op. 21
Emil Gilels, piano; Moscow Chamber Orchestra, Rudolf Barshai, cond.
- Artia ALP159. L.P. $4.98.

Gilels' treatment of the Mozart is at its best in the marvelous Andante. There he achieves the signing line and poetic shading required by this aria for piano and orchestra. In the opening movement too (despite an occasional tendency to romanticize) and in much of the Haydn, Gilels does justice to the music. The finale of the Mozart suffers, it seems to me, from a rather heavy-handed orchestra and a lack of humor. The woodwinds are sometimes drowned by accompanying material in the piano—a common fault—but otherwise balances and the sound of the recording in general are entirely acceptable.

N.B.

MOZART: Mass in C minor, K. 427
Maria Stader, soprano; Hertha Töpper, contralto; Ernst Häfliger, tenor; Ivan Sardi, bass; Chorus of St. Hedwig's Cathedral; Radio-Symphony Orchestra of Berlin, Ferenc Fricsay, cond.
- Deutsche Grammophon LPM 18624. L.P. $5.98.
- Deutsche Grammophon SLPM 138124. SD. $6.98.

At last, a thoroughly recommendable recording of this great masterpiece. Fricsay is in top form here, as is Miss Stader, who has

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the bulk of the solo work. The conductor brings out the string and dramatic contrasts of the "Gloria in excelsis"; he keeps the splendid fugue of the "Cum Sancto Spiritu" marching animatedly along; and the delightful, crisp "Osanna" is done to a turn. In the Kyrie Miss Stader sometimes teeters on the edge of sentimentality, but later she settles down to business. In the "Laudamus te" her tone retains its attractive quality throughout the very wide range, and the coloratura is accurately and nimblly sung; in the beautiful "Et incarnatus est" Miss Stader holds her own quite well in the remarkable cadenza for flute, oboe, bassoon, and soprano. Miss Topper is not in the same league, but in the "Quoniam" she attacks her high notes valiantly, if not always successfully.

The chorus sounds rich but not so large that it cannot negotiate rapid passages cleanly. It is well balanced here, even the tenors coming out when they should. The sound is live and transparent. In the stereo version the engineers missed an opportunity in the "Domine Deus," arias for soprano and alto, by recording both singers on the same track; but the separation of the two choirs in the "Qui tollis" and the Sanctus is very effective.

N.B.

MOZART: Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")

Bamberg Symphony Orchestra, Joseph Keilberth, cond.
- Telefunken TC 8036. L.P. $1.98.
- Telefunken TCS 18036. SD. $2.98.

Excellent value for the price. The performances are stylish, clean, musical. One might prefer here and there slightly different tempos: both slow movements seem a bit fast, and the finale of the G minor, taken more slowly than usual, lacks the fury it can have. But these are largely matters of taste. The sound is live and resonant in both versions, the stereo having the customary advantage of spaciousness. Except for a somewhat veiled clarinet in the G minor, the balances are just.

N.B.

MOZART: Symphony No. 40, in G minor, K. 550; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")

Vienna State Opera Orchestra, Sir Adrian Boult, cond.
- Westminster XWN 18942. L.P. $4.98.
- Westminster WST 14126. SD. $5.98.

Sir Adrian seems to find more pathos than passion in the Symphony. The Andante flows pensively and the violins slash into the soaring dissonances of the Minuet, but I miss the drama that I think the first movement should have and the fury of the extraordinary harmonic progressions in the finale. In the Kleine Nachtmusik the string orchestra seems large but it is supple. Here too everything flows, the first movement a little slower, the Romance a little faster than usual. There are no conductorial idiosyncrasies to stand between the music and the listener, except in the last movement, which is taken more deliberately than usual, the slow pace reducing its bright sparkle to a dull gleam and changing this finale from a thing of delight to an exercise for string ensemble. Very good sound. N.B.

PROKOFIEV: Concerto for Piano and Orchestra, Op. 16; Haydn: Sonata for Piano, in E flat

Malcolm Frager, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, René Leibowitz, cond.
- RCA Victor LSC 2465. SD. $5.98.

RCA's earlier version of the engaging concerto (by Nicole Henriot and the Boston Symphony) was a good one—clear, crisp, and objective—but Frager's more colorful and panistically resourceful playing better conveys the music's power and lyricism. He is a shade too measured in the busy little scherzo movement perhaps, but his existing rhythmic sweep and tonal warmth elsewhere are a pleasure to hear. The pianist's fine sensitivity and musical intellect are also very apparent in the Haydn Sonata (Peters No. 35), but I suspect that the exposed, linear idiom of this type of writing is not second nature to him. His sophisticated playing here sounds just a bit constrained.

Leibowitz gives firm support in the Concerto, and the snarling sound of the French brass, for once, is entirely appropriate to the music. The engineering has a trace more vividity in the stereo pressing, but both editions are sonically superlative. H.G.

PROKOFIEV: Symphony No. 6, in E Flat, Op. 111

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.
- Artia ALP 158. L.P. $4.98.

The Sixth has never been one of Prokofiev's successful symphonies, doubtless because of a certain flabbiness and formlessness in the first two of its three movements. It is full of good music, however, in the Russian master's late vein, and its finale contains some of his most delightful symphonic comedy. Mravinsky makes a very good case for the work, and the recording is passable. A.F.

RAVEL: Pavane pour une infante défunte; Sonatine; Le Tombeau de Couperin; Jeux d'eau

Leonard Pennario, piano.
- Capitol P 8533. L.P. $4.98.
- Capitol SP 8533. SD. $5.98.

Pennario's playing here is altogether admirable—poetic, gracious, urbane, and colorful. The Pavane is elegantly shaped, tender, and warm. As much can be said for the other three performances though the pianist's tasteful lyricism, which is admirable in the crisply objective second movement of the Sonatine, is not as appropriate to the terribly difficult toccata conclusion of the Tombeau de Couperin. This music needs more brilliance and rhythmic precision to make its maximum effect. On the other hand, Pennario's interpretations are also mercifully free of the brittle sentimentality that plagues so many performances of French impressionist music. Both versions have beautiful piano tone with a shade more full-toned roundness in the stereo. H.G.

RIMSKY-KORSAKOV: Capriccio espagnol, Op. 34; Eastern Overture, Op. 36

High Fidelity Magazine
Schubert: in his melodic treatment the left and strings overbalances the strings piano. It isovy varied, with its uninspiring and monotonous tonic-dominant, tutti-solo interjections, and episodic quasi-cadenza display. This is precisely the sterile kind of conventionality that Mozart is so subtly lampooned in his Musical Joke.

Both performances are expert, and the recording is splendid, with a shade more presence and definition in the stereo. H.G.

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

Haydn: Andante con variazioni, in F minor

Jorg Demus, piano; Schubert Quartet (in the Schubert).

- Deutsche Grammophon LPM 19206. LP. $4.98.
- Deutsche Grammophon SLPM 136038. SD. $5.98.

This sweet-toned, sensitive performance of the popular "Trout" Quintet is spoiled by the defects of its engineering. To begin with, the piano overbalances the strings in both mono and stereo, while the double bass is almost inaudible. Even stranger, though, is the stereo distribution, which has the piano on the left and strings on the right, thereby creating a few uncalled-for antiphonal effects that no amount of right-channel boosting will alter. With the piano moved over to center, one can properly appreciate Demus' perceptive account of the Haydn variations. For normally distributed, fine-grained readings of the Quintet, I recommend Hephzibah Menuhin and the Amadeus Quartet on Angel or Frank Glazer and the Fine Arts Quartet on ConcertDisc.

P.A.

Schuetz: Geistliche Chormusik: Motets

Various choirs and conductors.

- Cantate CAN 1109L. 10-inch LP. $4.98.

Six lovely pieces from the collection of twenty-nine sacred choral works published by Schütz in 1648 are offered here in performances by three different groups. Die Himmels erzaehlen die Ehre Gottes and Die mit Traenen sagen are sung by the Windsbacher Knabenchor conducted by Hans Thamm. The boys' voices here have character and a musical quality; they do not sound, as some boy sopranos and altos do, like something mechanically produced as an experiment, without overtones. Ich bin ein rechter Weinstock und Da ist je gewisslich wahr (a memorial piece for Johann Hermann Schen) are sung by the Westfälische Kantores, accompanied by a small organ and a couple of gambas and directed by Wilhelm Ehmann. Also hat Gott die Welt geliebet and ich weiss, dass mein Erlöser lebt are, like the first two, a cappella, by the Heinrich-Schütz Kreis (Bethel) led by Adalbert Schütz. Presumably no relation to the composer. This last pair of performances are rather routine, but the other four, and particularly the first two, are good, as is the recording. N.B.

Strauss, Richard: Ariadne auf Naxos

Leonie Rysanek (s), Prima Donna and Ariadne; Roberta Peters (s), Zerbinetta; Senta Jurinac (s), The Composer; Mimi Coertse (s), Nrast; Liselotte Maikl (s), Echo; Hilde Rosal-Majdan (s), Dryad; Jan Peerce (t), The Tenor and Bacchus; Murray Dickie (t), The Dancing Master and Brighella; Kurt Equiluz (t), Officer and Scaramuccio; Walter Berry (b), Music Master and Harlequin; Harald Prophoß (b), Wig Maker; Ljubomir Parnisch (b), Poonton; Gunter Adam (b), Truffaldino. Vienna Philharmonic Orchestra, Erich Leinsdorf, cond.

- RCA Victor LD 6152. Three LP. $17.98.
The question that every collector will want answered before he invests in a new Ariadne is, "How does it stack up with the old Angel version?" My own response is that this new release in RCA Victor's Sona series stacks up very well, being thoroughly competitive at all points, and somewhat superior at one or two. This is not said lightly, for the Angel production constitutes one of the finest all-round operatic packages ever placed on sale. Mmes. Schwarzkopf, Seefried, and Streich were well cast and at the peak of their form, and Von Karajan's dual penchant for clarity of detail and lushness of sound was turned to excellent account in this score.

Ariadne itself, of course, is a masterwork. The general spirit is of much importance, and Victor has secured an orchestra, conductor, and supporting cast who know their Strauss. The Vienna Philharmonic sounds rich and soft in ensemble, and its players render the numerous exposed passages for soli or small groups with affection and precision. Leinsdorf is at his best here, and for my taste not at all inferior to Von Karajan. The secondary roles are all taken by singers steeped in the tradition, and are all very much on the plus side: especially engaging are Walter Berry and Murray Dickie in dual singing roles, and Kurt Preger in the spoken part of the Major Dono. The trio of nymphs is first-rate, and all the comprimari work well together in the complex en-

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himself, and the mind the listener finds at work in one format during the second greatest era in Central European music. The score is one you will be the richer for knowing, particularly in the excellent performance by this group of Boston Symphony instrumentalists.

Rounding out the second side are two examples of the young Strauss. The Serenade, a product of his seventeenth year, is a rather lightweight piece except that we observe him on his way to goals which, with hindsight, we know he achieved triumphantly. As a foil to the retrospective Sonatina, it is a perfect choice.

The recorded sound of these wind groups is remarkably clear, and the presence is unsurpassed even without stereo. R.C.M.

STRAVINSKY: Concerto for Piano and Wind Instruments

Janaček: Concertino for Piano and Wind Instruments

Honegger: Concerto for Piano and Orchestra

Walter Klein, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.

The soloist's name appears once as Klein (on the back of the jacket) but five times as Klien (on the labels of the records and on the front of the jacket), and so the unusual spelling seems to have greater authority. Whether Klein or Klien, he plays very well; he understands the objective, highly rhythmic, grandly sonorous Honegger especially well, although a work of this kind ought to have a more incisive recording than it has been given here.

On the reverse side are the two short pieces by Janáček and Honegger. The former is a work of no great substance or interest. The latter is also a work of no great substance but of enormous interest because of the charm with which its flimsy material is handled. It is of the very essence of the Twenties, when George Gershwin was writing pieces about Paris and the Parisians were writing pieces about George Gershwin.

The performance of the Honegger is excellent. Whether or not the performance of the Janáček is equally excellent I do not know, never having heard this work before. The sound of the side on which the concertinos are recorded seems to be better than that holding the Stravinsky.

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

Sviatoslav Richter, piano; Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.

This is the first Soviet-manufactured disc to reach me, and for that reason alone it is noteworthy. The Russian-made MK product is a heavyweight, old-style LP, distributed here in a sedate white folder furnished Artia. All in all, the record impresses me as being sturdily processed, but in no way comparable to our best modern pressings in technical finesse. The sound is roughly equivalent to our first LPs of the late Forties: eminently listenable, but rather boomy and lacking in overtones. (On my review copy, there was also quite a bit of surface noise.) To my mind, Artia would do better to process its Russian tapes in this country. The price of $5.98 for the quality of this kind will probably deter all but the most ardent Russophiles.

Richter's performance here is a bit over-delicate and heavy for my taste, but it has great lyricism and sweep and the orchestral support is excellent. I prefer the pianist's other version with the Czech Philharmonic on Artia's bargain-priced Parliament label. I recommend that you sample the copy you intend to purchase, however, as many people have commented on the careless processing of that record. If you can find a clean copy (mine sounds fine; much superior to this Russian version), the Parliament disc is an outstanding bargain. H.G.

VAUGHAN WILLIAMS: Fantasia on a Theme by Tallis; Fantasia on "Greensleeves"; Folk Song Suite

Vienna State Opera Orchestra, Sir Adrian Baut, cond.

Westminster XWN 18928. L.P. $4.98.

Westminster WST 1411. SD. $5.98.

This disc offers Vaughan Williams' most popular short pieces in a superb recording by the world's foremost interpreter of that master's orchestral music. The profoundly beautiful Fantasia on a Theme by Tallis lends itself especially well to stereophonic recording because it was stereophonically conceived to begin with: a large string orchestra is played off against a small string orchestra and both against a solo quartet. The stereo version brings out these antip-
VIVALDI. Il Cimento dell'armonia e dell'invenzione, Op. 8

Virtuosi di Roma. Renato Fasano, cond.
- Angel: 3611C. Three LP. $14.94.
- Angel: 3611C. Three SD. $17.94.

The last eight concertos of Vivaldi's Op. 8 have been heavily overshadowed by the famous Seasons, the first four in that collection, but they include some pieces that belong with his best. Three of these concertos bear subtitles: No. 5 (The Storm at Sea), No. 6 (Pleasure), and No. 10 (The Hunt). But except for the indeed pleasurable siciliano of No. 6, the other works are more interesting musically. Nos. 7, 8, 11, and 12 all have lovely ariallike slow movements in which the solo instrument sings away, practically without embellishment, over a thin accompaniment. The finale of No. 7 is noteworthy for its unusually elaborate solo part, with much double-stopping; that of No. 8 has a couple of pedal points held so long that one takes a deep breath when the harmony finally changes. The structure of the first movement of No. 11 is unusually developed, contrapuntally and formally.

There is nothing antiquarian in the approach of the Virtuosi to this music. They are careful not to romanticize it, but at the same time they play with a good deal of color and variety. One might prefer slightly different tempos here and there, but these are excellent performances from every point of view. Five of the ensemble's violinists take turns as soloists (the solo parts of Nos. 9 and 12 are allotted to an oboe), and each of them does a first-class job. The sound in both versions is warm and believable, somewhat softer and rounder than that in the Epic set.

N.B.

WAGNER: Orchestral Excerpts

Die Meistersinger: Prelude; Prelude to Act III; Dance of the Apprentices; Entry of the Meistersingers. Die Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Funeral Music.

Chicago Symphony Orchestra, Fritz Reiner, cond.
- RCA Victor LM 2441. LP. $4.98.
- RCA Victor LSC 2441. SD. $5.98.

This is one of the select group of discs by the Chicago Symphony that do complete justice to the great ensemble Fritz Reiner trained to his exacting specifications in the seven seasons of 1953-60. As this is written, Reiner is on leave of absence because of illness, and the Meistersinger prelude has a special impact because it is the work with which he was to open the orchestra's seventieth year in October.

Recorded in April 1959, these excerpts document the Reiner sound with its best vintage quality, bringing out the firm bass line, the solid registration of the inner voices, and the burnished brilliance of the upper octaves. A Wagner specialist since his youth, Reiner is able to convey the effect of traditional performances while still preserving individuality. The results—the nobility and warmth of the Meistersinger, the dramatic climax as Siegfried goes forth to the Rhine—are among the most impressive Wagner extracts we possess.

In stereo the sound is actually deserving of that overworked word "magnificent." One truly hears a big orchestra, slightly scaled down to living room dimensions, but bona fide and really there. The mono cannot hope to match this, but it is a satisfactory due in terms of the limitations of a single channel. Compare the two if you want to hear why stereo deserves all the attention it gets.

R.C.M.

WEBER: Der Freischütz

Elisabeth Grümmer (s), Agathe; Lisa Otto (s), Annchen; Rudolf Schock (s), Max; Wilhelm Walter Dické (b), Kilian; Hermann Prey (b), Ottokar; Karl Kohn (bs), Kaspar; Gottlob Frick (bs), The Hermit; Ernst Wiemann (bs), Kuno. Chorus of the Berlin Municipal Opera, Berlin Philharmonic Orchestra, Joseph Keilberth, cond.
- Electrola 90956/58. Three LP. $17.94.
- Electrola STE 90956/58. Three SD. $20.94.

Irmgard Seefried (s), Agathe; Rita Streich (s), Annchen; Richard Holm (s), Max; Paul Kuhn (bs), Kilian; Eberhard Waechter (b), Ottokar; Kurt Bohme (bs), Kaspar; Walter Kreppel (bs), The Hermit; Albrecht Peter (bs), Kuno. Chorus and Orchestra of the Bavarian Radio, Eugen Jochum, cond.
- Deutsche Grammophon LPM 18639/40. Two LP. $11.96.
- Deutsche Grammophon SLP 138639/40. Two SD. $13.96.

For a feature review of these albums, see p. 60.

High Fidelity Magazine
DECEMBER

Sonata almost
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This recital
JULIAN
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New York appearances have not
does
differ radically from

BORG:

"An International Recital"

Kim Borg, bass, Erik Werba, piano.

• DEUTSCHE GRAMMOPHON LPM 18592.
  LP. $5.98.
• DEUTSCHE GRAMMOPHON SLPM 138060. SD. $6.98.

Kim Borg's discs provide persuasive evidence that his New York appearances have not represented him at his best. His voice, which at the Metropolitan has sounded dry and pushy, betrays only occasional constriction in this recital; most of the time, it is warm and easy-flowing. The second side of the present recording is especially successful. While these three Morike songs of Wolf (Der Tambohr, Zur Warnung, and Abschied) are not the sort of material that every listener will dote on, Borg brings a fine touch to them—lightness without cuteness. Two haunting Sibelius numbers are beautifully sung, as are two by Yrjo Kilpänen, parallel in structure and most delicate. Musorgsky's Little Star, Tell Me and By the Don a Garden Flowers are given a fine, full tone and sensitive shad- ing—and for a change, here is a bass who does not make his Song of the Flea into a patent imitation of Chaliapin's.

The first side is less consistent. Borg's voice really does not have the variety of color requisite to Der Erlkönig, though his interpretation is conscientious, and the declamatory outbursts of Schubert's Pramnehus lead him into forcing. Beethoven's Wonne der Weihmut, however, is excellent, and In questa tomba oscura rewarding, despite Borg's shying away from the effective low ending. Werba's accompaniments are frequently on the brittle side, and in Der Erlkönig, rather ill-defined. The sound on both versions is of DGG's best.

C.L.O.

JULIAN BREAM: Classical Guitar Recital

Julian Bream, guitar.
• RCA Victor L.M. 2448. LP. $4.98.
• RCA Victor LSC 2448. SD. $5.98.

This recital is a revelation of the power of the classical guitar as a vehicle for profound utterance. There is superlative musical refinement and tonal sheen in Bream's treatment of the instrument, and fantastic variety in his technical resources. In fact, in his performance of the little Mateo Albeniz Sonata (a work more typically Scarlattian than the two included examples of that master himself) there are such colorful shifts of timbre that I suspect that the player has replaced one of his gut strings with a more brilliant-sounding steel one. This first side of the record also contains music by Frescobaldi and Cimarosa. The overside is given to distinguished contemporary music written or transcribed for the guitar. Bream's own transcription of the Ravel Pavane is something of a tour de force, and his performance of the prodigiously difficult Lennox Berkeley Sonata almost begets description. Stereo does not differ radically from the

JOURNEY TO THE SOURCE

To discover why Christmas has generated so much wonderful music, we must go back to the simple words of the first narrative. This Charlton Heston does for us, as he movingly reads the Gospel story of the Nativity, the Life of Christ and the Passion. We can understand then the touching Christmas songs that arose with the medieval village Mystery plays, as the Deller Consort does them, along with the later beloved carols. In this folk tradition are the Negro spirituals inspired by the Nativity, sung with infinite tenderness by Odetta. And li with the splendor of Venice of the Doges are Gabrieli's Hodie Christus natus est and Beata es, virgo Maria, from his Symphoniae Sacrae for double choir and brass.

VANGUARD recordings for the connoisseur

Send for Catalogue to: Vanguard Recording Society, Inc., 154 West 14 Street, N. Y.

CIRCLE 117 ON READER-SERVICE CARD
monophonic sound here. The latter, if anything, sounds a little rounder. H.G.

MARCEL DUPRÉ: "Marcel Dupré at Saint-Sulpice, Vol. II"
Marcel Dupré, organ.
• Mercury MG 50229. LP $4.98.
• Mercury SR 90229. SD $5.98.

In French art criticism, le style de Saint-Sulpice is a proverbial expression for all that is tasteful and overblown in the work of the nineteenth century. This record suggests that the term need not be confined to the visual arts. Clair W. Van Ausdall tells us in his notes that the gallery organ at Saint-Sulpice is the largest in Europe, and it certainly sounds like it here; also like one of the muddiest in the world. The disc is given over to compositions by Dupré himself: Variations sur un Noël, Carillon, Courtège et Litanies, Lamento, and Fanal. All seem to have been conceived with the Saint-Sulpice organ in mind. A.F.

CLAIREDUX: Recital
Claire Dux, soprano; Hermann Jadowker, tenor (in the duets), and Joseph Schwarz, baritone (in duets from Rigolletto).
• ROCCOCO R25. LP $5.95.

Claire Dux, the latest beneficiary of Ro- coco's enterprising salvage work, is a singer known in America today only to true connoisseurs of vocal discs. Born in 1885, Dux made her debut (as Pamina) in 1906 at Cologne, where she quickly became a great favorite. She moved on to the Berlin Royal Opera and London's Covent Garden, creating the Rosenkavalier Sophie for both houses, and made extensive concert tours through Northern Europe. Her only American appearances occurred in the 1921-24 period, chiefly in Chicago, though she appeared in New York during the 1922-23 season in Meisteringer and Marcha. She ac- cepted no opera engagements after 1925, and retired from the recital stage in 1933. Her voice was the kind of clear, soaring, well-controlled soprano that is ideal for Sophie. It was apparently of good size, for her roles included Leonora in Trovatore, Desdemona, and the Nozze Countess. She was something of a Mozart specialist, and the selections from La finta giardiniera and Il re pastore are most eloquently sung here. She is also notably successful with the two Frei- schütz arias, Reger's cradle song, and, from a musical point of view, Yum-Yum's song from The Mikado. She has some pitch trouble in the Rigolletto duets, and in any event her con- tribution here is far overshadowed by the characterization of the title role by Joseph Schwarz. The sound of the voice tends to be distant throughout the disc, but the surface noise from the originals is not too over- powering, and the listening problems should not stop the enthusiast. The knowledgeable notes are by Leo Riemen.

C.L.O.

STANLEY HUMMEL: "Piano Encores"
Stanley Hummel, piano.
• Ersta 1020. LP $4.98.

Short pieces by Chopin, Liszt, Moskowski, and others make up the repertoire on this
disc, on which the playing is reminiscent of the nineteenth-century salon virtuosos. Stanley Hummell "orchestrates" the music, revealing inner voices and other niceties of balance, and there is large-scaled architectural span to his conceptions. He is not a musical purist, and some of the forms he creates differ from those indicated by the composers. (There are, for example, harmonic amplifications, exaggerated rubatos, and other old-fashioned pianistic eccentricities.) Fine technician though he is, Hummell apparently lacks the requisite lightness of touch for a truly complete rendition of Liszt's Feux follets, but this—like everything else on the record—sounds craftedly, articulate, and proportioned. The piano recording is exemplary in depth and brilliance. H.G.

NATHAN MILSTEIN: "Violin Masterpieces"


Nathan Milstein, violin; Concert Arts Orchestra, Walter Susskind, cond.

- Capitol P 8528. L.P. $4.98.
- * Capitol SP 8528. SD. $5.98.

This is a collection of short concert works, all but two of them written originally for violin and orchestra. The exceptions are the Wieniawski Légende, anonymously transcribed from a work for violin and piano, and the Firebird Berceuse, arranged by Stravinsky himself for violin and piano, but played here with a piano part adapted from the orchestral score. Most of these selections are simple and melodic, and Milstein plays them simply, though with beautifully silken, pure tone. When brilliant technique is called for in the Novák and Saint-Saëns works, however, he delivers it with flashing accuracy. In all this, Susskind and the orchestra support the violinist sympathetically. Capitol has set the violin well apart from the orchestra, quite close to the microphone, and while this does not impair the balance, it imparts a slight hollowness to the monophonic edition, a condition which is rectified in the moderately distributed stereo version.

P.A.

IGNACE JAN PADREW SKI: Piano Recital


Ignace Jan Paderewski, piano.

- Distinguished Recordings DR 101/103. Two L.P. $4.98 each.

These recitals by Paderewski are the first releases in a series of recordings that Sceptor Music Company has processed from old player-piano rolls. For the benefit of those listeners unfamiliar with the mechanical nature of this invention, here are a few specifics regarding reproduction. The rolls here transcribed were "recorded" in the early '20s by means of little perforations in a strip...
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MEDALLION RECORDS
of heavy paper. A playing mechanism attached to the reproducing piano runs the strip past a series of air intakes, and a bellows mechanism activates the instrument's keys. The reproducing piano was extremely popular from the turn of the century to the mid-Twenties, but with the advent of electrical recording its prestige as a serious musical medium declined.

In contrast to phonographic reproduction, it is possible to vary the speed of the playback mechanism without changing the musical pitch. Herein lies one of the chief shortcomings of this mode of reproduction. A speed change by the company issuing these discs has assured me that they have scrupulously checked the speed of the playback and have otherwise taken great pains in order not to falsify these renditions. The records themselves are splendidly processed, but I am afraid that the archaic piano rolls themselves preclude truly artistic re-creations.

Paderewski, of course, lived in an era in which all art forms were colored to a large extent by applied subjective approach and rhetorical exaggeration. On a Camden record (CAL 310, "The Art of Paderewski") issued by RCA slightly over a year ago, one can hear a representative cross section of the pianist's utterances. There are, to be sure, some questionable details of rhythm, style, and phrasing, but there are also a delicate tonal fabric, a vital animation, and above all a human utterance. The piano sound per se is vastly superior on the present set, but the artist's performances are disfigured here by halting, mechanical hesitations and a curiously hollow tonal plangency. These records, then, have a certain curio value, but to my mind they are dubious as musical representations. H.G.

SOLO MUSIC OF THE BAROQUE


Various vocalists and instrumentalists.

- Cantate CAN 1112. LP. $5.95.

The Buettchude, a cantata for bass, two violins, and continuo to a text from the Song of Songs, is sung by Hans-Olaf Hude- mann, who employs with skill a voice of attractive quality. In the Archive recording of this work, however, Fischer-Denku displays more musicality and attractive quality. The Buxtehude, Mein allerliebster Gott. Bach: Songs

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LC 3744/BC 1108*

TCHAIKOVSKY: VIOLIN CONCERTO IN D MAJOR—Arthur Grumiaux, Violinist; Concertgebouw Orchestra of Amsterdam, Bernard Haitink, Conductor.
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DVÖRÁK SYMPHONY NO. 4 IN G MAJOR—The Cleveland Orchestra, George Szell, Conductor. EC 806

*Stereoorama
In the realm of popular song, European audiences demand far more of a top artist than do their American counterparts. To engulf himself in applause, our Elvis need only bark out another chorus of Hound Dog; on a higher, cooler plane, Sinatra and Nat Cole build their reputations upon someone else’s melodies, someone else’s lyrics. But Continental usage exacts a higher price for stardom: the candidate must create as well as emote. By and large the best European singers are more than capable of meeting the challenge. Charles Trenet, for example, is the author as well as the finest singer of the lovely La Mer; Domenico Modugno composed his own greatest hit, Volare; Edith Piaf contributed the lyrics to La Vie en rose; and Maurice Chevalier did the same for his rollicking Place Pigalle.

A new and shining example of the singer-composer, Jacques Brel—a Belgian out of Brussels—has recently burst upon the Paris firmament. His clever La Valse à mille temps, currently enjoying an enormous vogue in Europe, leads off a fine Columbia release that features Brel singing a dozen of his own compositions. As a vocalist, Brel possesses all the necessary equipment—in spades. His baritone is sure and resonant; his phrasing, enunciation, and ability to etch an emotion are equally superb.

Still, as with Trenet, Brel is first of all a poet: this collection of his songs echoes—incompletely, to be sure—the wry, melancholic virtuosity of Jacques Prevert.

“American Debut.” Jacques Brel, guiar; Orchestra. Columbia WL 175, $4.98 (LP); WS 324, $3.98 (SD).
Consider this excerpt from Seul: "There are two of us, my love. And love sings and laughs. But at the close of day/In the bed of boredom/Each of us is alone again." Again, in the best chansonnier tradition, the young Belgian can also wield the lash of satire. His La Dame paronese, for instance, neatly eviscerates grand ladies who dabble in charity: "To make a good charity worker,/Knit everything a dirty goose-gray color,/So that on Sundays at High Mass/You can recognize your own cases." This is a fresh and formidable talent. Light and shadow—but mostly shadow—flicker across his melodies, and his cadenced French lyrics are a joy both to the ear and to the intellect.

Translations, but no texts, grace the album sleeve, and Columbia's engineers have acquitted themselves nobly. Since Brel accompanies himself upon the guitar in most selections, the stereo edition offers only limited advantages vis-à-vis its mono sibling. O.B.B.

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Viennese Melody Styled by
Maestro Mantovani

"Operetta Memories." Mantovani and His Orchestra.
London LL 3181, $3.98 (LP); PS 202, $4.98 (SD).

No conductor or arranger of light popular music has ever raised a bigger stir with the public than the Italian-born English maestro who calls himself Mantovani. He has made a formidable number of recordings, tackling everything from ballet and opera to the music of Herbert, Romberg, and Friml, and being damned or praised with equal vehemence for his arrangements and orchestral stylings.

In the early days of LP, Mantovani made a recording of Strauss waltzes which I remember as being something slightly less than echt Viennese in style and which for me was not a happy augury for this new issue of "Operetta Memories," particularly since all the selections here are the work of Viennese operetta composers. To my great delight I discovered that Mantovani has considerably curbed his former annoying excesses (especially in the matter of those cascading strings), added a strong brass section which gives the orchestra a better balance, and paid attention to the appropriate style. In my opinion he has produced his finest album to date.

If these performances do not have all the lift that Viennese orchestras convey, they have more Schauspieldenkmal than the Germans usually manage and less than the French whip up in their determination to make the music sound like the work of Offenbach or Lecocq. The arrangements are on the elaborate side, but not excessively so. (I question, however, some of the instrumentation: much use is made of the accordion, and while this is acceptable in the reprise of the famous waltz from The Merry Widow, it is less so in Kalman's Kunn Zigany where it quite fails to create either the tonal color or aural excitement of the cymbalom.) Except for the excessively slow tempo adopted for Oscar Straus's waltz My Hero from The Chocolate Soldier, the waltzes—and there are a goodly number—go with a nice swing. In the bigger fantasies the Mantovani orchestra is seldom less than superb, although personally I reserve my highest praise for the wonderfully delicate performances of Lehár's Serenade from Frasquita and the charming number Oh Maiden, My Maiden from the same composer's Frederika.

I confess to being quite puzzled by one item in the program, for unless I am greatly mistaken what Mantovani calls The Gypsy Baron Waltz (subtitled Your Eyes Shine in My Own) is nothing more than an adaptation of Josef Strauss's Music of the Spheres waltz. I have seen a good many productions of The Gypsy Baron, and have, on occasion, heard other Strauss items interpolated, but never this one by Josef. I might mention too, that in a number of instances the selections are rather misleading...
ingly listed, both *The Gypsy Princess Waltz* and *The Count of Luxembourg Waltz* turning out to be potpourris of a number of songs from each operetta.

The album itself is a most handsome presentation, complete with pictures of the conductor and reasonably good liner notes. The latter’s references to the London productions, London casts, and English librettists will mean very little to American readers, however.

On both versions the London sound is nothing short of miraculous, but interestingly enough for different reasons. The mono edition carries the typical London bloom, a rich, warm, resonant sound that calls for little if any correction. The violin tone is crisp but not edgy, the brass sonorous but never strident, and a reasonable and happy balance exists throughout. On the stereo version I found that some treble roll-off was necessary to keep the violins from becoming uncomfortably keen and that a slight boosting of the bass added considerably to the over-all sound. The really impressive quality of this version, though, is the tremendous spaciousness of the sound, which seems literally to envelop the listener. The entire orchestral sound is so beautifully melded that it is only by very concentrated listening that one can pinpoint the position of any instrument. Brass are left of center and well to the rear, strings evenly split on either side, the accordion right and up front, with bells and celeste also right but fairly well back. An excellent test band is the excerpt from *Frederika* on which practically every instrument of the orchestra is at work.

J.F.L.

**Musical Sense**

**from Spectacular Sounds**

"Latin Percussion." David Carroll and His Orchestra. *Mercury* PPS 2000, $4.98 (LP); PPS 6000, $5.98 (SD).

It’s less surprising that the present vogue for exaggeratedly stereotic “provocative/persuasive” percussion-dominated spectaculars should have been launched by one of the smaller, experimental-minded recording companies than that the major labels should trail so far behind in the bandwagon rush to match Command Records’ pace-setting best sellers. Yet despite the greater resources and experience of the big companies and despite the fact that many of them had earlier produced such triumphs of transient-response technology as RCA Victor’s Dick Schory Percussion-Ensemble series, most of their current attempts to capitalize on the new vogue have been ineffectual.

Hence there is special interest in the debut disc of a not extravagantly named “Perfect Presence Sound” series with which Mercury establishes itself as the first of the majors to break this jinx. The general format is imitative, with the now obligatory double-folder album and detailed personnel and technical notes (augmented here by uncommonly precise descriptions of the multiple mike placements), and the program materials themselves are conventional enough in the choice of brightly colored, antiphonally arranged Latin-American dances and pop standards in Latin stylings. But where Carroll’s scorings and performances are outstanding is in their expressive pertinency, their tastefulness, restraint, and variety; and the present ultrabrilliant technology is distinctive in achieving not only gleaming transparency but also an almost palpably solid and vital sonic authenticity.

Carroll’s eighteen-man band (of earlier “Let’s Dance” fame) is smaller than most of those mustered especially for spectaculars and it depends less exclusively on offbeat percussive effects, but it plays with more relaxed and resilient rapport, blending and differentiating its coloristic resources with more imaginative sensibility and zest. For once even an accordion and Hammond organ are employed with discretion and point, and there are extremely effective contrasts between big shouting-brass
passages and those for lyrical woodwinds, or between the hard clatter of bongos and xylophone and the crisp pulse of maracas or the liquid flow of marimba. Even the novel stunt of having a string bass fingered by one player while another taps the strings with drumsticks is exploited with genuine musical appeal.

As always, the recorded sound quality itself, here as almost as lucid and substantial in monophony as they are in stereo, can be no more than vaguely suggested verbally: it is only in direct listening that one can fully realize their vivid presence, cleanly defined contours, and dramatic vitality. You must hear for yourself what Carroll, his sidemen, and Mercury's engineers do here, both in jaunty fast pieces ('Heartaches and Everything's Coming Up Rosies', rubrics, by Hneck cha-cha, etc.) and in atmospheric slow rubmaids (The Breeze and I, Bésame Mucho, and Incertidumbre), to appreciate just how profitably they all have taken to heart the injunction of the leader's namesake—"Take care of the sense, and the sounds will take care of themselves!"

R.D.D.

"Ferrante and Teicher Themes from Broadway Shows," Arthur Ferrante and Louis Teicher, pianos. ABC Paramount ABC 336, $3.98 (LP); ABCS 336, $4.98 (SD). Ferrante and Teicher, high priests of piano gadgetry, have discarded their usual (or unusual) additional musical accouterments of rhumb tacks, paper, rubber, wood, and metal and settled down to playing their instruments straight. Frankly, I prefer them in this role. The gimmicks were fun, in a way, but they tended to obscure the fact that this is one of the best two-piano teams in the country. Dressed up in neat twin-piano arrangements of the pair's own choosing, here are two songs from Broadway shows, plus two original compositions, Broadway After Dark and Curtain Going Up. As composers, the team have caught the aura of excitement that pervades the theatrical scene; and as pianists, they brilliantly project it. I have not heard the stereo issue, but the mono has notably fine piano sound. J.F.I.

"Songs of Two Rebellions." Ewan MacColl; Peggy Seeger, guitar and banjo. Folkways FW 5420 (LP). The tides of Scottish patriotism came to flood in 1745 when Bonnie Prince Charlie sailed back from French exile to lead the clans in a reckless, unsuccessful revival against English power. But after their first spectacular victories, the outnumbered and outgunned Scots fell back before the hammer blows of the English. Out of this lost cause came a cluster of folk ballads second to none in our language. Folkways here presents a full selection of them, including the original Charlie Is My Darling—a far better ballad than Charles Stuart ever was a prince. The stark, granitic voice of Ewan MacColl, softened by Peggy Seeger's velvety string accompaniment, is the perfect vehicle for these lays of "old, forgotten, far-off things and battles long ago."

Somewhat muffled sound is offset by a splendid booklet containing notes, texts, and glossaries. O.B.B.

"Bongos, Flutes, Guitars." Los Admira- dores. Command RS 33812, $4.98 (LP); RS 812 SD, $5.98 (SD). Despite the title, flutes and guitars play a relatively minor role here, but this virtuoso seven-man group proves how skillfully Latin-American drums can be played at their best and Command's engineers demonstrate how good these can sound in fabulously clean and authentic recording. And there are more than percussive merits here too: Stanley Webb confirms one's earlier impressions of an uncommonly lyrical and versatile soloist (on the alto flute and various reed instruments), and except for occasional touches of overfussiness Lew Davies' arrangements are delightfully imaginative. All are fascinatingly scored and superbly recorded—in mono scarcely less impressively than in stereo.

R.D.D.

"Dancing Alone Together," Ray Anthony and His Orchestra. Capitol T 1420, $3.98 (LP); ST 1420, $4.98 (SD). Capitol, which already has two of the most luxuriant-sounding pop orchestras in the hands of Ray Anthony and Carlisle West, makes it a threesome with the reorganized Ray Anthony band. The brassiness and heavy, insistent beat of earlier Anthony orchestras have all but vanished, to be replaced by a rich, velvety orchestral sound that comes from a greatly augmented string section in which the cellos are accorded special prominence. Against this glowing orchestral fabric, even the Anthony trumpet solos seem much less strident than of old, and the dreamy tempo adopted for this program of sultry serenades enhances their intimate overtones. The stereo sound is some of the finest I have yet heard from Capitol. J. F. I.

"Anyone Can Play the Harmonica." Alan Schackner. Epic S 12073, $5.98 (LP). This is one of the best "instruction" discs I have ever encountered, particularly enticing in that it includes an actual instrument (an imported Höhner "Marine Band" ten-hole, twenty-note blow-and-draw harmonica) as well as a twelve-page booklet of directions and music. Years ago I was converted to the joys of harmonica playing through participation in a little ensemble in which I la- ter totally footed a rather different key-only type of bass instrument. I never dared tackle a melody harmonica, but, I certainly would have if I had had so patient and explicit an instructor as Alan Schackner proves to be in the present recording. His seven examples, either as models or for play-along support, prove anew what surprisingly expressive resources are commanded by the humble, but so convenient and versatile, mouth organ. R.D.D.

"Songs of the Olympic Years 1896-1960." Olympic Festival Orchestra, Jon Kern, cond. 20th Century Fox 3042. $3.98 (LP). For this ingenious musical marathon, someone has had the happy idea of unearthing fourteen songs popular with the citizens of those towns which have played host to the Olympic Games since their revival in 1896. If, as might be expected, the program is something of a hodgepodge of international music, it is seldom dull. One surprising aspect of this collection is the sturdiness of the older numbers. The Athenian hit of 1896, Olympiaki Paukygry, may have vanished, but Je Cherche après Trinite (1900) and Mon Homme (1924) are still great Parisian favorites. Cohans Give My Regards to Broadway (1904) is now something of an American classic, and The Swedish Sailor (1913) may be heard today in the provincial music halls of England under its Authorized title of All the Girls I Love Are Sailing Away. The athletic feats of Jesse Owens at Berlin in 1936 may, at the time, have overshadowed Peter Kreuder's Sag' Beim Abschied Leise Servus, but it's still a German favorite. I think it would have been better to have presented these songs in the musical style of their day instead of modern dance temps, but the performances have tremendous elan and the recorded sound is exceptionally brilliant. J.F.I.

"Conversations with the Guitar," Laurindo Almeida, guitar; Salli Terri, mezzo. Capitol P 8532, $4.98 (LP); SP 8532, $5.98 (SD). Anyone who has already explored the enchanted musical ground of Laurindo Almeida's and Salli Terri's "For My True Love" will need no second invitation to run, not walk, to his dealer for this delightful sequel. The disciplined poignance of Almeida's guitar dominates a three-hour program that ranges from a Spanish cradle song to works of Debussy and Villa Lobos. Miss Terri's rich mezzo embroiders the uniformly

Continued on page 92

HIGH FIDELITY MAGAZINE
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Toucans from the small number of new Christmas recordings which have come my way this season, record companies intend to give the entire Yuletide disc business a New Look. In previous years the sheer quantity of new Christmas releases simply created an embarrassment—and not always of riches—for a bewildered public. There will be no such profusion of new records this year. The emphasis, rather, will be on the proven bestselling Christmas discs already in the catalogues.

Of new issues sent me for review, Angel is represented with "Christmas Carols," sung by the Temple Church Choir of London (Angel 58834). Most of the selections are familiar enough (although not always in these settings), but some will be quite new to many listeners. A special delight is the charming Basque carol "Gabriel's Message," with its almost Sullivan-esque lift. The choir weeps to that pretty English church tradition, a little on the staid side. The men choristers are in good voice, but the boy members of the choir are disappointing, and Robin Lough's solo in "Three Kings" is very weak. The recorded sound is good, although there appears to have been little effort made to exploit the full possibilities of stereo in the two-channel version.

In "Joy to the World" (Columbia CL 1528) Earl Wrightson joins Andre Kostelanetz, his orchestra and chorus, in a mixed concert of vocal and orchestral Christmas music. This is a very attractive disc, thanks to the excellence of the vocal work of Wrightson and the chorus in the carols (all old favorites) and of Kostelanetz's sure handling of the various short orchestral pieces. The latter include Victor Herbert's "March of the Toys" and "Toyland," Anderson's "Sleigh Ride," and Walteufel's "Skaters' Waltz" in an orchestral transcription by Toscanini. Also from Columbia comes "Carols for Christmas" (Columbia ML 5565) featuring Eileen Farrell, with orchestra and chorus under the direction of Luther Henderson. Miss Farrell has not been particularly adventurous here, except for "Snow in the Street" and "Song of the Oib" confining herself to fourteen of the most popular Christmas carols. She makes a most beautiful sound throughout the program, but I had the impression that she was being rather restrained and careful in many of these performances. Very fine backing from the Henderson-led orchestra and chorus, and superb sound.

RCA Victor's sole contribution to the Christmas scene this year is "The Sound of Children at Christmas" (RCA Victor LM 2254) which features Hugo and Luigi with Their Children's Chorus. There is tremendous youthful spontaneity and enthusiasm in the work of this group of youngsters, and they are, very clearly, an extremely well-drilled chorus. Traditional carols alternate with popular Christmas songs in a neatly arranged program, well recorded.

Capitol has come up with a sing-along Christmas disc in "Sing the Songs of Christmas" (Capitol STÁO 1443). Here Guy Lombardo leads his Royal Canadians and one hundred children from St. Patrick's Parish in Stoneham, Mass., in a community song of Yuletide favorites. Carols take up one side of the record with Rudolph the Red-Nosed Reindeer, Here Comes Santa Claus, and similar popular seasonal songs on the overside. The singing is robust, uninhibited, and obviously quite unrehearsed, and it is these qualities, plus good spirits, that produce a fine little record.

The only organ recording of Christmas music this year comes from Virgil Fox at the organ of the Riverside Church in New York. On "Christmas and Carols" (Capitol P 8531) the organist gives virtuosic performances of some really excellent music. Particularly felicitous are his versions of the four sections of Jean Langlais's "La Nativity," "Greensleeves," and "O Satanissima," the latter, with its use of harp, celeste, and carillon—being particularly outstanding.

In "The Last Month of the Year" (Capitol ST 1446) the Kingston Trio has abandoned its usual commercial high jinks to present, in excellent style, the most unusual collection of Christmas songs I have encountered this year. Carols or songs from Puerto Rico, England, the Orient, Israel, and our own country, some never before recorded, last stereo collected and arranged by the Trio and are sung with devotion and a rare awareness of their beauty. It is a pity that Capitol could not have given this beautiful disc a more attractive sleeve than the strictly commercial cover provided.

Because it appeared here only a few days before Christmas 1959, the magnificent London stereo record "A Festival of Lessons and Carols" (London OS 23119) went almost unnoticed. Attention is drawn to it now as the most remarkable example of choral singing of Christmas music available on records. Nowhere will you find anything to match the ethereal beauty of the boys' voices heard on this disc, nor the wondrous sound compounded by the entire male choir of King's College Chapel, Cambridge, just as spectacular is London's stereo sound, which, starting with the far-off sound of voices in the processional hymn "Once in Royal David's City" and ending with the joyful "Hark the Herald Angels Sing," presents the entire atmosphere of the traditional religious service in an amazingly realistic sound of remarkable dimensions.

JOHN F. INDOCK

Here They Come a Caroling

striking lyrics, and a flute, clarinet, and viola interweave with the guitar to create fascinating effects that lie somewhere between chamber music and a quadro flamenco. While the mono edition is faultless, the separation and depth of stereo add a new dimension of verisimilitude.

O.B.B.

"An Enchanted Evening on Broadway."—Earl Wrightson: Orchestra, Norman Paris, cond. Columbia CL 1519, $3.98 (LP); CS 8319, $4.98 (SD).

Much of the enchantment of this particular evening can be attributed to Earl Wrightson's willingness to explore the substrata of musical show scores, and unearth a number of forgotten musical rarities. One of the conclusions of Some Enchanted Evening is an understandable concession to the title of the record, the remainder of his program is certainly on the unconventional side. It includes such fine, but often neglected, songs as Weill's "Lost in the Stars," Arlen's "Right as the Rain," and two Arthur Schwartz beauties—"If There Is Someone Lovelier Than You and I'll Buy You a Star." The loege songs from My Fair Lady are passed over in favor of They Call the Wind Maria and I Still See Eliza, both from Paint Your Wagon. The choice of Our Language of Love from Irma La Douce is the most interesting obsolescence to the current Broadway scene. All these songs are ideally suited to the singer's virile baritone vocal, and it is his stimulating performances that create the additional enchantment.

J.F.I.

"Sound Off!: Marches of Sousa."—Eastman Wind Ensemble, Frederick Fennell, cond. Mercury MG 50264, $4.98 (LP).

Third in what is now promised to be a complete series of Sousa marches, this disc repeats the executant and technological successes of the earlier releases. Programatically, it is perhaps even more stimulating in that it includes such less familiar pieces as the swirling Gallant Seventh, cheerful Solid Men to the Front, and a very early (1879), quite Straussien, Our Fiddlers. My only criticism is that the rather dull-timed choruses of the Marches of The Liberty Bell and the highs are so ultra-brilliantly recorded that they seem almost glassily hard. In every other respect, however, this is a disc no Sousa—or Fennell—fan can afford to miss. Although I haven't yet heard the stereo version, I find it hard to imagine that it can be very much more dramatically broadspread than the present LP.

R.D.D.

"Songs of Sunny Italy."—Frank Chacksfield and His Orchestra. Richardson B 20800, $1.98 (LP); S 30080, $2.98 (SD).

Skillfully mingling a few traditional Italian airs ("O Sole mio," "Babilonino," "Pulgino"") with some recent popular canzones ("Volare, Come Prima, Ciao Ciao Bambina"). Siguro Chacksfield has concocted a most enticing olla podrida. All the warmth and gaiety of these delightful numbers is brilliantly realized in the idiom's arrangements and the decidedly lush orchestral performances. There is an additional and compelling asset in the very excellent sound.

J.F.I.

"Miriam Makeba."—Miriam Makeba; Belafonte Folk Singers; Perry Lopez, guitar. RCA Victor LP 2267, $3.98 (LP).

When you lift your pickup from the final

High Fidelity Magazine

Unimpressed by Montenegro’s previous string-dominated arrangements and performances, I was quite unprepared for the bold ingenuities he brings here to a rollicking Hall of the Mountain King and the bouncing Cotontail and Taking the “A” Train. He depends more than Command’s Lew Davies on unusual effects, but the best of these are uncommonly interesting: the tuned steel drums in Heat Wave, the whistle-like combination of celesta and Harmonium muted trumpets in The Peanut Vendor, and the nervously eccentric buzzimba in Lower. Both his twenty-man brass section, featuring a fine French horn choir and tuba player, and his seven-man percussion group, six of them engaging in an energetic bongo battle in Limehouse Blues, are ultracleanly and brilliantly recorded throughout, if in a rather dryer acoustical ambience than I prefer.

R.D.D.

“Wild Is Love.” Nat King Cole; Nelson Riddle and His Orchestra. Capitol WAK 1392, $5.98 (LP); SWAK 1392, $6.98 (SD).

In his jacket notes, Cole seems to suggest that the idea behind this narrated-sung scene is an original one. Perhaps he has forgotten the recording Judy Garland made (The Letter) along the same lines and for the same company about two years ago, and he may have overlooked Manhattan Tower, which, though more impersonal in content, was similar in conception. A less versatile and experienced singer than Cole would have had rough going with this material, which is outstanding neither lyrically nor melodically. But with his splendid performances of the ballads, torch songs, blues, and up-tempo numbers written for him and with wonderful support from the Nelson Riddle band, Cole succeeds in making this all sound far more interesting than it actually is. Capitol has given this presentation the de luxe treatment, a twenty-four page, double-fold brochure with stunning color photographs illustrating the various episodes of the recorded love tale. It is being sold at a bargain-price for a limited time only.

J.F.I.


Story has it that the wily old Norsemen christened a certain frozen island “Greenland” in order to attract colonists and named a more enticing eastward shore “Iceland” to repel them. In any case, there is nothing insular about the Icelandic Singers; their

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high fidelity magazine

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repertory is in the American-European vein and their virile, disciplined delivery reflects the great tradition of Continental choruses. Sigurdur Thorodson displays taste and control as he guides his two-score men through a program running from Icelandic folk songs through a solemn Kyrie, an Italian tarantella, and on to Stephen Foster's Beautiful Dreamer. An excellent vocal group excellently recorded. O.B.B.

"Meet the Band." Marine Band of the Royal Netherlands Navy. Epic LN 3736, $3.98 (LP).

A maverick release if there ever was one. This fine Dutch ensemble seems to have hired itself out to American entrepreneurs to provide the mostly first (and probably only) recordings of arrangements and origi-

nals by Glenn Oser, Bernard Green, Philip J. Lang, and Frank Cofield. Some of these are obviously radio and TV potboilers (like Green's U. S. Steel Suite and Oser's Studio One); Lang's Sea Suite sounds like a novelty piece with comic effects for high school band use; still others must be leftover scraps from an arranger's notebook. But if the materials themselves are overfancy, the Netherlanders' straight-faced performances are extraordinarily good and recorded with such notable brilliance and naturalness that the sonic's outstanding in mono and must be even more impressive in a simultaneously released stereo edition which has not yet reached me. In view of the music he has to cope with, however, I'm not at all surprised that the Marine Band's conductor prefers to remain anonymous.

R.D.D.

"Irma La Douce." Jo Basile, His Accordion and Orchestra. Audio Fidelity AFSD 5949, $6.95 (SD).

Pending the arrival of the original cast recording of Broadway's newest musical hit, Irma La Douce, this orchestra recording of Marguerite Monnot's haunting score can be considered a substitute. The Jo Basile accordion and bal musette orchestra are perfect interpreters of this characteristically low-life Parisian music, and their unpreten- tious performances succeed in capturing its wry, mocking flavor superbly. Audio Fidelity has given these artful performances an exciting stereo sound, and for those who prefer not to be bothered with lyrics, this recording should prove a rare treat.

J.F.I.

"Girl in a Hot Steam Bath." Jean Carroll. Columbia CL 1511, $3.98 (LP); CS 8311, $4.98 (SD).

Genuinely funny comedienne are rare, but Miss Carroll merits a place in this (WAC) corporal's guard. A skilled monologist who apparently enjoys her material as much as her audience does, she focuses upon the foibles of her sex—and her domestic machi- nations—with a wit more gentle than devast- ating. Her humor is a bit parochial—a knowledge of New York and its folkways being assumed—but outsiders will quickly savv the patter attending the purchase of a mink coat (wholesale), a night out with the hubby, and life in the suburbs. Miss Car- roll's chief charm lies in her wholly feminine, wholly "un-tack" personality. For women this recording will be an old home week of inside humor; for men, a chuckle-laden glimpse into the mysteries of distaff psy- chology. O.B.B.

www.americanradiohistory.com
"Walk, Don't Run." The Ventures. Doton BLP 2003, $3.98 (LP); BST 8003, $4.98 (SD).

Here is the real McCoy in rock 'n' roll, though it's served up without the usual vocalizations. The Ventures are an ensemble of three (obviously electronic) guitars backed up by a drummer who seems scarcely needed since this kind of guitar playing and close miking has all—if not more than enough of—the percussive elements one could want. Much listening to these heavy slapping, clunking, throbbing, and whining string qualities is likely to be intolerable to any but tough adolescent ears; yet when the boys get out of their plodding rut to infuse their country-style materials with genuine gusto (as they do in the title song, a vibrant No Trespassing, and a very odd Caravan), they can be lots of fun. Even more amazingly, if only momentarily, they prove themselves capable of an eloquently nostalgic poetry in Sleep Walk.

R.D.D.

"Lyrics for Lovers." Dirk Bogarde; Eric Rogers Orchestra. London LL 3187, $3.98 (LP).

Sarah Bernhardt is said to have been able to make her recital of the alphabet a moving experience; and in the old days many an eye was moistened when Belle Baker merely spoke the words of My Yiddish Momma. Dirk Bogarde's spoken recital of the lyrics of a dozen well-known songs against the quietly played background of their melodies won't produce quite that effect, but you will probably experience a pleasant, warm glow as his beautifully modulated voice, clear diction, and unerring sense of projection give these familiar lyrics a quite unexpected beauty. Bogarde creates a whole series of moods in the course of his program; the intimacy of The Way You Look Tonight, the despair of Can't We Be Friends, the recollection of These Foolish Things are merely three of its fascinating highlights.

J.P.F.I.

"Moshi-Moshi." Bob Kojima and His Orchestra. ABC Paramount ABC 328, $3.98 (LP).

The expression "moshi-moshi," contrary to the album notes, occupies a curious niche in Japanese usage—one that is a regretful comment upon the widely recognized fallibility of the Japanese telephone system. In a Japanese telephone conversation, the non-talker repeats "moshi-moshi" at intervals; when the "moshi-moshi" stop, the talker knows that—once again—he has been cut off.

No one is likely to cut off the strains of Bob Kojima's happy blend of traditional Nipponese tonalities and jazz techniques, however. Beneath his baton, trumpet and samisen weave a delightful spell. The songs are all prime Japanese favorites, and old Occupation hands will especially welcome the lovely Nangoku Tosa. Fine sound. O.B.B.

"Scandinavian Dances." Henry Hansen and His Orchestra. Vox VX 26220, $3.98 (LP).

Why dances from the frozen Northland should reflect unadulterated sunshine and gaiety must remain a Freudian paradox, but Henry Hansen and his merry Vikings will strike a responsive chord in anyone's breast—and feet—with this effervescent recital. Polkas, waltzes, mazurkas succeed each other in a cascade of golden rhythms framed in clean, sharp sound.

O.B.B.
“The Breeze and I.” (The Music of Le- cuona.) Decca DL 8890, $3.98 (LP). Where most conductors would have settled for a dozen of the innumerable Leccuona works that are familiar and popular in this country, D’Artega has been more adven- turous. He has devised a skillfully balanced program of the Cuban composer’s music, pitting some of the songs that acquired Hit Parade status (Malagueña, La Comparsa, Say “Si,” and The Breeze and I) against a number of short and relatively unknown pieces by the composer. The outcome is a fresh and appetizing serving of Latin-American music that is melodically attractive, rhythmically varied, and consistently pleasing. Discreet but idiomatic arrangements and vivid performances make this an entirely pleasurable disc. J.F.I.

“On the Accordian.” Myron Florene, accor- dian. Brunswick BL 54053, $3.98 (LP). Expert and breezy performances, by the country’s outstanding accordiologist, of a gay collection of rollicking polkas, bustling schottisches, and easy-tempoed walzes. Florene never tries to turn the pro- gram into a virtuoso’s field day, but treats this basically simple folk music with com- mendable good taste and unlimited gusto. Old American favorites share the program with music from Sweden, and Germany, making this an international potpourri that devotes of these most athletic of dance forms will find irresistible. J.F.I.

“Martin Denny’s Exotic Sounds Visit Broadway.” The Martin Denny Group. Liberty LRP 3163, $3.98 (LP); LST 7163, $4.98 (SD). Although Broadway is half a world away from Martin Denny’s customary beat, he makes the transition from the romantic atmos- phere of Polynesia to the often tawdry environs of the Great White Way with complete success. Inevitably his traveling companions are the bird calls and strange aboriginal sounds which are his trade-mark. For this program they have been used with more finesse than formerly, which is all to the good, for some of the numbers need little in the way of additional sound adornment. On the other hand, the bird calls introduced in The Sound of Music heighten the effec- tiveness of the song, just as the primitive sounds used in Digga Digga Doo turn it into a genuinely exciting listening experience. Liberty’s technicians have lavished the best possible sound on this disc. J.F.I.

“Scandinavian Shuffle.” The Sve-Danes. Warner Bros. WS 1388, $4.98 (SD). The Sve-Danes, two men and a girl from Scandinavia, have carved out a notable European reputation, and this album (their American debut) shows why. They sing most of their songs in a kind of international seet that makes no linguistic demands—as witness the title song for a beguiling ex- ample—yet casts a unique, lighthearted spell. The two bring a full measure of in- genuity and a fuller measure of talent to their far-ranging program (among the titles are Muskrat Ramble, Gongooz, and No, Not Yet). The result is a thoroughly ingratiating disc. Warner Brothers’ new, cleanly split stereo is as good as you will hear from a turntable. O.B.B.

“Dancing with Ros.” Edmundo Ros and His Orchestra. London PS 205, $4.98 (SD). The Ros orchestra, with its steady and ac- curate beat, its clean and generally authentic orchestrations, plus a musical tidiness that is quite unique in this sort of music, is still the finest dispenser of Latin-American dance music on records. The new release is an ad- mirable collection of tumbas, rhumbas, cha-cha-chas and pasodobles (does anyone still dance a pasodoble in this country?), some taken from the South American cata- logue, others composed by European music- ians. But nowhere will you find the sort of monstrosity that finds its way into so many similar recordings. The London stereo sound, which gives the band plenty of "air" but no exaggerated separation, is quite faultless. J.F.I.

“Jalousy.” Percy Faith and His Orchestra. Columbia CL 1501, $3.98 (LP); Colum- bia CS 8292, $4.98 (SD). The individual and unsterotyped touches that Percy Faith uses in his arrangements of these standards give them a fresh appeal and rescue them from the realm of the over- familiar. In Temptation it is a touch of Liszt, in Begin the Beguine a hint of Ravel, while a suggestion of David Rose creeps into Danc- ing on the Ceiling—indications enough that Faith avoids the usual arranging clichés. Nine other numbers, all in distinctly per- sonal Faith settings, fill out the program, which is superbly performed under the ar- rangeur’s direction. The SD has a more capacious spread of sound than the LP. J.F.I.

“Provocative Piano.” Dick Hyman and His Orchestra. Command RS 33811, $4.98 (LP); Command RS 811 SD, $5.98 (SD). "Provocative Piano" is the latest in the series of alliteratively titled sonata stutters issued by Command. It is designed as a show case for the talented Dick Hyman, a pianist who is completely at ease in numbers as far apart as Near You or Mistletoe, and Chopin’s Nocturne in E flat or Polonaise in A flat. The illusion of depth and breadth in positioning is well realized in the stereo version, with the piano front and center, the orchestra slightly to the rear and on either side. The fine mono version, which boasts excellent, if rather one- dimensional, sound is completely eclipsed by its dazzling stereo brother. J.F.I.

“Romantica.” Los Españoles Orchestra and Chorus. Everest SDPR 1098, $3.98 (SD). A brilliantly engineered recording—deep, balanced, transparent—featuring a fine tape program of Spanish and Latin favorites (Granada, Malagueña, Ay Casisita Linda, etc.) sung and played by an array of first-rate artists. However, the notes—which quote copiously from sources as varied and irrelevant as Ortega y Gasset and Holiday Magazine—tell us precisely nothing of the album’s contents. For all practical purposes, Los Españoles remain Los Anénditos, and you will search in vain for texts or transla- tions. Even though you may need a quiz board for guidance, audition this fine record- ing; you won’t regret it. O.B.B.

“Two Pianos and Twenty Voices.” En- semble and Chorus, Lew Davies, conduc- tor. Command RS 3381, $4.98 (LP); RS 813 SD, $5.98 (SD).
More lushly romanticized and heavily echo-chambered than Command's other selections, this is less likely to appeal as strongly to sound fanciers, although it well may find an avid mood music market. If the arrangements were all as good as that of Adis Querido, or even those of Sleepy Lagoons and How Deep Is the Ocean, I could recommend it more enthusiastically, but elsewhere the blown-up pianos and rhythm section plug along much too heavily and the wordless vocalizations get mighty tiresome, to my ears at least. Except for the loss of antipodal effects, the LP is just as impressively recorded as the stereo disc, but it has been processed at a considerably higher modulation level.  

R.D.D.

"Paris in Rhythm." Jean-Michel Rif, His Orchestra and Chorus. Perfect PL 12034, $1.98 (LP); PS 14034, $2.98 (SD). If this program of international songs is any criterion, rock 'n' roll is not the only American musical style to have infiltrated the Parisian scene. Despite its title, which is surely one of convenience, this is merely a Gallic carbon copy of the orchestra and wordless-choir presentation previously the property of Ray Conniff. The French orchestra and singers have absorbed the style so well that it would be difficult to tell them from their American prototypes, but I think Conniff could surely have selected more attractive numbers than most of those offered here. These recordings originate from a French Philips disc, and the sound, both stereo and mono, is most agreeable.  

J.F.I.

"Accent on Bamboo." Tak Shindo and His Orchestra. Capitol ST 1433, $4.98 (SD). As in his earlier "Brass and Bamboo" program, Shindo's otherwise conventional dance band performances are spiced by the exotic timbres of such characteristic Japanese instruments as a Gagaku drum, koto (thirteen-string zither), mokkin (Japanese xylophone), samisen (three-string guitar), and gong. These add considerable piquancy to his arrangement of "One Fine Day" from Madama Butterfly and an original Festival in Springtime; a wordless soprano vocalist and French horn choir also contribute effectively to the charm of It's So Peaceful in the Country and For You. Elsewhere, however, the exotic elements seem only incongruously superimposed upon run-of-the-mill big-band scorings of pop tunes. The boldy stereophonic recording might well have been exploited much more daringly.  

R.D.D.

"The Girls and Boys on Broadway." Billy May and His Orchestra. Capitol T 1418, $3.98 (LP); ST 1418, $4.98 (SD). The May band does its very best to infuse a little life into a collection of songs from Broadway musicals, but its efforts are neither consistently successful nor even interesting. As long as it confines its attention to such basically fine songs as Heart, Guys and Dolls, or Till There Was You all is well, for the May arrangements are unusual and the performances lively and exciting, but the pace drags appreciably when the band battles with no fewer than six tired-sounding songs from the score of the 1959 revue The Girls Against the Boys, a little affair that vanished from sight almost before anyone could say Castelnovuo Tedesco. If any evidence were needed to explain why this show flopped, it's all here.  

J.F.I.

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Bob Brookmeyer: "Portrait of the Artist." Atlantic 1520, $4.98 (LP); S 1320, $5.98 (SD).
This recording is intended to reveal "the complete Bob Brookmeyer"—trombonist, pianist, composer, and arranger. All four asperities of singing and originality are present, except in his role as pianist, a lot of loose ends are left dangling. Brookmeyer's unpretentious Blues Suite, which takes up one side of the disc, shows an awareness of such jazz fundamentals as early blues, early Ellington, and Ellington himself. And even then Ellington is barely mentioned, and the arranging is rather thin except for the fourth and final section. As performer, Brookmeyer spends most of his time in this number at the piano, playing in a simple and highly effective style. The remainder of the disc is made up of one Brookmeyer original done in the hovering manner of Gil Evans and three standards, all treated with originality. That these four selections do not come off better than they do is not because of a paucity of ideas but because of a glut of ideas. Brookmeyer could also stand some editing in his trombone passages: he seems to have become so fond of grotesqueries that they frequently become tedious.

Over the years it has been proved again and again that far and away the best writer for Duke Ellington's orchestra is the piano player himself. The Ellington flair demands certain qualities that, we learn on this disc, are not present in the compositions of a newcomer to the Ellington orbit, P. J. Tchaikowsky. Why Ellington should devote himself to orchestrating the Nutcracker Suite is not readily apparent, although it's certainly his privilege to try it (oddly enough, Shelly Rogers has also taken the same privilege this month and, odder still, has had more success with the project than Ellington). The Ellington touch is apparent only fleetingly, and even then Sam Woodyard's heavy-handed drumming often succeeds in burying it. The only section really worthy of Ellington is the Arabian Dance, the last piece on the second side, when old P.I. is hustled into the background and an honest Ellington sound, piped up by Johnny Hodges' alto saxophone, takes over. Otherwise the performances have the sound of concentrated reading and the arrangements pay too much awkward obeisance to the originals.

Slide Hampton Octet: "Sister Salvation." Atlantic 1339, $4.98 (LP); S 1339, $5.98 (SD).
Hampton's Octet has a brilliantly gleaming, full-bodied sound that can lift a listener out of his seat by the sheer force of its polished decibels. It's a hard-driving, urgent group with tremendously potent soloists in Hampton, a lusty-voiced, left-handed trombonist; Freddie Hubbard, a seemingly uninhibited and unlimited trumpeter; and Jay Cameron, a gut-ripping baritone saxophonist in the Gerry Mulligan vein. The only drawback to this introductory disc is that the pieces they play (or maybe it's the way they play them) are relatively uninteresting. Hampton's A Little Night Music and Randy Weston's Hi-Fi provide promising foundations but the promise is dissipated, even Ellington's Just Squeeze Me being blown to pieces. A more judicious use of the power in this group might produce more effective results.

Roland Hanna: "Easy to Love." Atco 33 121, $4.98 (LP).
Hanna has been playing competent piano for several years but, according to Harold Flaxey's notes for this disc, he has not previously had an opportunity to play on his own terms. His work with Dixieland groups, with Benny Goodman, with Charlie Mingus, and in a jazz version of a Broadway score did not suggest the well-rounded, positive, and perceptive pianist who shows up here. On this recording he plays up-tempo both with a firm, two-handed attack and in flowing one-note lines; he digs soundly into the blues without using any of the clichés; he can match Garner's romanticism on a ballad without using a single Garner device; and he even invades the supper club area with a graceful, mulling interpretation of It Never Entered My Mind. Altogether, a varied program, played by Hanna with spirit and originality and with strong support from Ben Tucker, bass, and Roy Burnes, drums.

Aside from some top-drawer playing by Hawkins, the primary point of interest in this release is the opportunity it affords to hear Joe Thomas, a sometime trumpeter in Fletcher Henderson's band whose only other recent appearance on records was a more too satisfactory showing on an Atlantic album. On one side of this disc he is again erratic but on Side B he settles down, turning out serenely lovely solos with a beautiful patina. Trombonist Vic Dickenson is also helpfully present, and the rhythm section (Tommy Flanagan, Wendell Marshall. One Johnson) gives the solos fine support and prods the ensembles to a sweeping urgency.

Jimmy Heath Orchestra: "Really BIG!" Riverside 333, $4.98 (L); 1188, $5.98 (SD).
Heath, a tenor saxophonist, has put together a ten-piece band with which he succeeds (in most instances) in combining the fullness of a big band with the flexibility and openness of a small group. He is an erratic soloist, however—sometimes soaring along in compelling fashion, then turning bitingly shrill, then (on My Ideal) playing a surprisingly effective solo that is simultaneously tender and wiry. His principal soloing assistant is the practically infallible Clark Terry.

John Lewis: "The Golden Striker." Atlantic 1334, $4.98 (LP); S 1334, $5.98 (SD).
Lewis has temporarily deserted the Modern Jazz Quartet on this disc to lead a brass ensemble (four French horns, four trumpets, two trombones, tuba and rhythm section) in a group of his own compositions. Four of these pieces, the product of Lewis' continuing infatuation with commedia dell'arte, are works which give him an opportunity to use his brass with a pomposity that is sometimes somber, sometimes merry, and to allow his piano to caper in and out among them. In these charming sketches Lewis has mangled the baroque qualities of the brass and his essentially swinging jazz instinct (as both composer and performer) with great skill. The Golden Striker and Odds Against Tomorrow, both from film scores written by Lewis, are also included in arrangements in the vein of his commedia dell'arte sketches. Although the instrumentation of this group is not at all jazz oriented, the performances are colored by a jazz feeling and Lewis avoids pretentiousness. His lithe and supple arrangements move readily into a swinging beat.

Gerry Mulligan: "The Genius of Gerry Mulligan." Pacific Jazz F 8, $4.98 (LP);
"The Concert Jazz Band." Verve 68388, $5.98 (SD).
These two discs provide a reasonably good summary of Mulligan's career to date as a leader. The Pacific Jazz collection offers
samples, some previously unissued, of Mulligan groups from 1952 to 1957, most of them well chosen. It is an impressive display of the consistent quality of the Mulligan groups despite frequent changes in personnel.

The Verve recording introduces Mulligan’s new big band (thirteen pieces) which, on the basis of some of the numbers in this set alone, can already be rated with the major big bands of jazz. The band is, in some ways, an extension of Mulligan’s quartets both stylistically and in the way that it sometimes trimmed down to form a setting for Mulligan or his secondary soloist, Bob Brookmeyer. He has also drawn to some extent on his quartet repertoire (Bubevida Bobbida and Broadway are included). The high points here are three slow pieces—a magnificently serious amble through Fats Waller’s “Sweet and Slow,” a charming orchestral adaptation of Django Reinhardt’s “Mamour de Mes Rêves” (now called Django’s Castle) and a superb solo performance by Mulligan of “My Funny Valentine” (all the more remarkable because this tune has been virtually chewed to death). The faster pieces are not as distinctive as these selections, but any band that can turn out such performances in the first two months of its existence is obviously well on its way to immortality.

Oliver Nelson: “Taking Care of Business.” New Jazz 8233, $4.98 (LP). Nelson made a promising recording debut as a tenor saxophonist on Meet Oliver Nelson (New Jazz 8224). On this disc he plays both tenor and alto and shows himself a distinctly superior performer on both instruments. He has a full-bodied, fresh tone, a style of playing that is warmly lyrical at the gentler tempos but firm and intense under more rugged circumstances. Moreover, he builds his solos with an ear for balance and structure and he has the combination of imagination and taste to play a full chorus unaccompanied (on All the Way) without indulging in flashiness or gimmickry. Len Winchester’s subsidiary role, on vibes, allows him to show only brief flashes of his disciplined attack, and Johnny “Hammond” Smith’s organ playing hinders more than helps (fortunately it’s relegated to the background most of the time). Nelson, however, is a striking new addition to the ranks of well-grounded, expressive saxophonists.

Lucky Roberts and Willie “The Lion” Smith: “Lucky and the Lion.” Good Time Jazz 12035, $4.98 (LP); 10035, $3.98 (SD). Two of the last surviving giants of the school of Harlem piano “ticklers,” Lucky Roberts (sixty-five when these recordings were made almost three years ago) and Willie the Lion (sixty-one then), may not have quite their onetime fling with fluency and creative flexibility, but their present performances give a reasonably good picture of the grace and high spirits typical of the style. Neither pianist has included his best-known piece (Rogers’ “Ripples of the Nile” and Smith’s “Echoes of Spring”), but they both play pieces in a similar vein. Relatively limited pianists, both men have difficulty carrying a full LP side alone, but there are charming sections here and there, especially in Roberts’ rendition of Spanish Fundango.
Shorty Rogers: "The Swingin' Nutcracker.
RCA Victor LPM 2110, $3.98 (LP); LSM 2110, $4.98 (SD).
Although normally a far less gifted arranger than Duke Ellington, Shorty Rogers' re-orchestration of this Tchaikovsky score is more imaginative than Ellington's simultaneously issued disc. He has supplemented a standard big-band instrumentation with a saxophone quintet, using it with great effectiveness as a piquantly swinging unit, and he has been helped by some extremely good (unidentified) soloists. All this does not mean however, that the record as a whole is particularly enticing; a jazz version of the Nutcracker is akin to such treatments of Broadway scores—some parts are suitable (i.e., the arranger can think of something interesting to do with them) and some aren't. There are a lot of routine passages here along with the spots of humor, the bright solos, and the imaginatively orchestrated ensembles.

Horace Silver Quintet: "Horace-Scope.
Blue Note 4042, $4.98 (LP); "Silver's Blue," Epic 16005, $3.98 (LP).
The remarkable, brassy fury that the current Silver Quintet has raised to a fascinating level of artistry soars through the Blue Note album in a skillfully orchestrated torrent. The Quintet is at its peak on this disc, charging brilliantly through a mixture of Silverisms both new ("Gooliani, Where You At?"), and old ("Horace-Scope, Nica's Dream, Yeah!). This group's ability to overwhelm the listener while still retaining complete musical discipline is near incredible. By comparison Epic's reissue of recordings made by the Silver quintet as it was several years ago is pale and uninspired.

Swingville All Stars: "Rockin' in Rhythm.
Prestige/Swingville 2010, $4.98 (LP).
Of all the recent recordings designed to give some of the forgotten jazzmen of the Thirties and Forties an opportunity to be heard on discs again, this is the most completely satisfying. Here are tenor saxophonist Al Sears, a solid rock with Duke Ellington in the Forties and now relegated to rhythm and blues groups; alto saxophonist Hilton Jefferson, once featured with Fletcher Henderson and Cab Calloway and now a bank messenger; and trumpeter Taft Jordan, a noted alumnus of both the Ellington and Chick Webb bands who works mostly on commercial recordings these days. Backing them is a superb rhythm section (Don Abney, Wendell Marshall, and Gus Johnson, a great drummer also passed by too often now) in six selections that hold together all the way. Jefferson plays an impeccable solo on "Willow Weep for Me" and shows the leaner, gutter side of his horn on "Things Ain't What They Used To Be and New Carnegie Blues." The latter also offers some of Sears's wonderfully massive, assertive statements, while Jordan's trumpet—clean, crisp, and pungent—stabs brilliantly through all the pieces and has a showcase of its own on "Tenderly." There could be no more vivid illustration than the playing on this disc of what jazz has lost during the past ten years by shutting out such vital, seasoned musicians as these men.

John S. Wilson

December 1960

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102 HIGH FIDELITY MAGAZINE
The Tape Deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

ANONYMOUS: The Play of Daniel
New York Pro Musica, Noah Greenberg, dir.

No one who has attended one of the now annual performances, at the Cloisters in New York City, of this miraculously reconstructed twelfth-century musical drama will need to be urged to renew his acquaintance with its tenderly naïve, fascinatingly varicolored, and heart-warming music. But since it probably is unfamiliar to most tape collectors, I should stress here not so much the historical significance of The Play of Daniel as its immediate, disarming, and uniquely poignant charms. Not the least of these, for the audiophile in particular, is the variety of unusual tone coloring provided by the archaic instruments which establish the work's distinctive timbre schemes in a quaint little march at the very beginning and which are heard throughout in accompaniments and interludes: the portative organ, psaltery, and minstrel's harp; straight trumpet, recorders, and miniature Highland bagpipes; rebec and vielle; bell carillon and ancient types of percussion, including finger cymbals, Arabian jingles, andnakkes—small Arabian precursors of the kettledrums.

Although the unannounced acclaim that has greeted the work, both in live performances and the earlier disc versions, has concentrated largely on the superbly expressive and dramatic singing (especially by countertenor Russell Oberlin, tenor Charles Bresler as Daniel, baritone Gordon Myers as Darius, and a small chorus of boys and men), it may well be the gleaming auraole of delicate instrumental color which most enhances the prevailing monodic vocalism and the touching story itself. At any rate, it is vital to the sonic magic of the present magnificently authentic, transparent, and pure stereo recording and to a quite incomparable musical-dramatic experience. Even more cleanly processed and channel-differentiated than the stereo disc edition, this tape lacks only the latter's elaborate booklet, but at least a 12-page leaflet giving the original Latin text with an English translation is provided here.

BEETHOVEN: Septet for Strings and Winds, in E flat, Op. 20

Members of the Fine Arts Quartet and New York Woodwind Quintet.

All three works are tape "firsts" and particularly welcome as additions to the still scanty reel repertory of standard—and immediately appealing—chamber music. Each of them is admirably played in clear, bright stereo recording which makes the most of the delectable timbre combinations and contrasts. If the reading of the Mozart Quintet strikes me as the least notable here, that is only because there have been several more ideally sensitive earlier interpretations (few of them available in stereo and none on tape, however). Glazer's straightforwardness is better suited, I think, to the Beethoven Quintet (which I much prefer in this original form to the composer's second version for piano and strings). In any case, the excellent wind players, as well as the ever-admirable Fine Arts string quartet, are at their best in the Septet, a work which too often can seem longed and a bit dull, but which assumes vivacity and gracefulness when it is performed and recorded with the gusto and skill it is given in such abundance here.

KABALEVSKY: The Comedians, Op. 26

Vienna State Opera Orchestra, Vladimir Golschmann, cond.

The insistent Gayne excerpts (seven of which are included here) have been done more forcefully and brilliantly elsewhere, but Golschmann's less intense but more zestful readings make even the Sabre Dance more tolerable than usual, while his piquant Lullaby, Dances of the Rose Maidens and Young Kursids, and Leginkga reveal unexpected poignancy and humor. Yet as in the earlier stereo disc release of this coupling, I again find that it is Kabalevsky's buoyant Comedians which is the prime attraction here: delightful arioso for its lilting music and the crystalline purity of stereo recording which on tape sounds even more authentic and boasts even more subtle channel differentiations than in the SD edition.

RAVEL: Ma Mère l'Oye

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

Ansermet's Mother Goose suite differs from most recordings of the orchestral version of the fairy-tale music originally composed for piano duet in that it includes the introductory Prélude et Danse du Rouet which Ravel added for a ballet production of the work. This is a somewhat languid if tenderly expressive reading, but it is enchantingly colored and luminously recorded—as are the Trois Nocturnes. But in the latter the
conductor's approach for once strikes me as somewhat studied. Beautiful as the sonics are here, I miss the profounder sense of mystery and drama with which Monteux endows this music.

SCRIABIN: Poème d'extase, Op. 54
†Amirov: Caucasian Dances
Houston Symphony Orchestra, Leopold Stokowski, cond.
- • Everest T4 3032. 33 min. $7.95.

The fervor of mysticism of Scriabin has been sternly adjudged non-U by today's taste arbitrators, but, while I can readily concur intellectually in that verdict, my memory of juvenile ecstasies protests against this mesmeric music's being entirely denied to young listeners of today. Stokowski, too, obviously has a soft spot for Scriabin and he plays the present tone poem almost as hypnotically as Koussevitzky used to, while of course its shimmering intricate score is ideally stereogenic. (The coupled suite on Azerbaijani folk tunes, written in a Sophoclean imitation of Khachaturian and Itipolitov-Ivanov, is best disregarded entirely.) There are only two minor shortcomings in this otherwise admirable performance and recording: bravely as the Houston first trombone copes with his fiendishly difficult solos, he never achieves Georges Mager's blazing plangency in the unforgettable Bostonian performances; and while the percussion section in general is flawlessly recorded here, with the celesta decorations even markedly spotlighted, the cymbals (in both their delicate pianissimo and shattering fortissimo passages) are inexplicably missing, or at least inaudible. Can this be a deliberate quirk of the conductor himself?

STRAVINSKY: Polovtsian Dances
Boston Symphony Orchestra, Pierre Monteux, cond.
- • RCA Victor FTC 2007. 35 min. $8.95.

With two great Polovtsian Dances already available in the 4-track catalogue, a third would seem superfluous if it were not so distinctively different in approach from either the long-admired one by Ansermet for London or the more recent Goossens–Everest taping, if the present conductor were not the one most closely associated with the work (from the time of its first performance in 1911).

Those who know the work only in concert and non-Monteux recordings may be surprised at first by the lesureliness of this reading, by its lack of flamboyance and nervous intensity, and by the delicacy of many details—all of which are characteristic of Monteux's essentially balletic approach to this music. Even more surprising—and appealing—is his warmth and compassion, which transform the puppet's fate from its usual stark or ironic tragedy into an even more heart-wrenching human comedy. Yet even if Monteux's interpretation were not completely hors de concours, this version tops all others for its orchestral playing (and Bernard Zigher's realization of the vital piano role) and is at least the peer of the magnificent stereo recording in the Goossens set.

TCHAIKOVSKY: Capriccio italienne, Op. 45
†Rimsky-Korsakov: Capriccio espagnol, Op. 34
RCA Victor Symphony Orchestra, Kiril Kondrashin, cond.
- • RCA Victor FTC 2009. 31 min. $8.95.

Although it might be an exaggeration to claim that these are complete rejuvenations of two hackneyed warhorses, it is astonishing how different, how much fresher they sound in Kondrashin's broadly paced and spaced readings than in most American or other non-Russian display performances. Both pieces appear here as far more substantial and serious music than they are usually considered nowadays, yet they have even greater than usual dramatic power—thanks in no small part to the splendid breadth and weight of the present stereo recording. Tchai kovsky's Capriccio must rank as one of the very best available, and if Rimsky's is not quite as outstanding, it is only because the present pickup orchestra (and Oscar Schumsky, the violin soloist) fall just short of supreme virtuoso authority.

WAGNER: Tristan und Isolde: "Love Music" (arr. Stokowski)
†Falla: El amor brujo
Shirley Verrett-Carter, mezzo (in the Falla); Philadelphia Orchestra, Leopold Stokowski, cond.
- • Columbia MQ 309. 53 min. $7.95.

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The Music of Christmas on Stereo Tapes

**Four-track tape's coming of age could hardly be signalized more vividly than by its current provision, for its first item, of a substantial batch of seasonal specialties. Yet to remind us that music on stereo tapes has had a memorable past, it is not inappropriate that the finest of all the works now at hand should be the 3-track edition of the Robert Shaw Chorale's still unparalleled "Christmas Hymns and Carols," Vol. 1 (RCA Victor FTC 2026, 44 min., $8.95). Previously issued, but only in part, in a 2-track version of 1957, it now sounds better than ever, not only for its unmanipulated and freewheeling unaccompanied singing but for the most floreal and luminous of stereo sonics.

More conventional in its choice of materials, medium (large chorus with orchestra), and big auditorium sonics is a taping of one of the best of last year's disc specials: "The Spirit of Christmas" by the Mormon Tabernacle Choir, conducted by Richard P. Condie, with organists Alexander Schreiner and Frank W. Asper (Columbia MQ 315, 51 min., $7.95; also available in a somewhat shorter 2-track version, GMB 87). Admirers of the late Mario Lanza will be delighted by one of the last, and best, of his recorded performances, fervently if perhaps overcarefully sung, and recorded with remarkably realistic presence: "Lanza Sings Christmas Carols," with orchestra, organ, and chorus conducted by Paul Baron (RCA Victor FTC 2025, 42 min., $8.95). His choice of program materials, too, is admirable, with but a single regrettable exception, an over dramatized and sentimentalized Guardian Angels. Even more surprising in its complete avoidance of ersatz repertory is the batch of thirteen familiar carols and hymns in the "Christmas Sing-Along with Mitch" (Columbia CQ 513, 36 min., $6.95; also available in a somewhat shorter 2-track version, GCB 85). Yet although Miller's sturdy little group sings straightforwardly enough with vocalists, an obstructive harp, celesta, piano, or chimes accompanying, it perhaps lacks the gusto of other releases in this sing-along series. As might be expected from their apparent popularity in disc form, a considerable number of the tape's seasonal specialties feature dance band or novelty arrangements of familiar carols together with unabashed Tin Pan Alley creations of the White Christmas and Rudolph the Red-Nosed Reindeer genre. The only one that comes close to surmounting my own prejudice against such concoctions, by the originality and ingenuity of its scorings as well as by the ultrapressressive stereo recording of its rich, if perhaps overcontrasted, performances, is the "Christmas Jovy" program by the Melachrino Strings, Orchestra, and Organ (RCA Victor FTP 1032, 43 min., $7.95). Also outstanding sonically, as well as in its assured symphonic playing, is the Boston "Pops Christmas Party" conducted by Arthur Fiedler (RCA Victor FTP 2022, 40 min., $8.95). But here, while the few serious works (a lovely Pantomime from Handel and Gretel, vivacious Mozart Sleigh Ride, and vibrant Dance of the Sugar-Plum Fairy from the Nutcracker Suite) are wholly charming, the infections of Anderson's Christmas Festival medley, Rudolph, White Christmas, etc. are much too pretentious for my taste.

Still more frankly popularized and sentimentally stewed, are the Ray Charles Singers and Mitch Ayres Orchestra (RCA Victor FTP 1030, 37 min., $7.95; and "A Christmas Sound Spectacular," (Columbia CQ 314, 31 min., $6.95; also available in full on a 2-track version, HCB 86); "Season's Greetings from Perry Como," with the Ray Charles Singers and Mitchell Ayres Orchestra (RCA Victor FTP 1039, 37 min., $7.95); and "Caramba!" Richard Hayman and His Orchestra. Mercury STB 60103, 32 min., $7.95.

In stereo tape the sound of these powerful big-band performances is even more dazzling than on the excellently engineered LP. And if Hayman's "Day of the Bullfight" program has little of the authenticity of (say) Saliscas, it is most ingeniously well treated from Mexican folk music, Hollywood film score, and light concert materials to make a maximally popular appeal, not excluding—for optimum contrast—with the prevailing ferrenness—an interlude of hauntungly poetic atmosphere, "Twilight on the Pampas."

"Dutch Band Organ." HiFi Tape 47 R 902, 25 min., $7.95. A rather short reel, but in both its full-blooded sonority and the blazingly big sound of its instrument (H. Mohlmann's Continued on page 108
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Perhaps a bit shook up by his overseas army tour, or uncertain about the latest trends in the field he once dominated, Presley obviously finds it hard to recover his old gusto except in a clattery Dirty, Dirty Feeling near the end of this program. But perhaps the quivery emotionalism of Fever or the more restrained catchiness of The Girl Next Door are the first attempts to master new styles. There is nothing new, however, about the ponderously lumbering and metallic accompaniments, or the uninhibited echo chambering in the high-level strongly stereophonic recording here.

"Lucky Pierre." Pierre Derives; Roger Bourdin and His Orchestra. Monitor MOTC 901, 41 min., $7.95.

Few light music programs have ever given me as much delight as this authentically Parisian import alternating lifting vocals by the suavely engaging Derives with zestful little-band performances by Bourdin. Their sentiment never slops over into sentimentalism, and even the brightly clean, markedly two-channel recording is just right for this stimulating, varied, and always distinctively Gallic collection of songs and instrumental numbers.


This is just what the title implies, and my first regrets that the Count chose an electronic organ over his usual piano were quickly forgotten as his relaxed soliloquies and Williams' suavely engaging Derives with zestful little-band performances by Bourdin. Their sentiment never slops over into sentimentalism, and even the brightly clean, markedly two-channel recording is just right for this stimulating, varied, and always distinctively Gallic collection of songs and instruments.

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CIRCLE 106 ON READER-SERVICE CARD

High Fidelity Magazine
The Underwriters Laboratory seal has long been a familiar and reassuring sight to purchasers of electrical appliances. In the high fidelity field, ONLY PILOT has adopted UL regulations as standard manufacturing procedure. Why this added safety factor? Because, you have the right to expect complete safety from fire or shock hazard when you, or any member of your family, operate a music reproducing system. The UL seal on your instrument means that the heat producing elements in your console are free from fire hazard—that a Pilot component amplifier can be custom installed with confidence—that every wiring precaution has been taken to remove the danger of shock hazard. All these precautions add up to longer, safer operating life for your music system. Whether you’re replacing or adding to your present system, or considering your first system, remember: though it costs Pilot more to make—it costs you no more to own equipment that carries the UL seal—Pilot Components and “Component-Consoles” are safety engineered.

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CIRCLE 2 ON READER-SERVICE CARD
High Fidelity Magazine
CONSUMER PRODUCT REPORT

A new product recently introduced is the subject of much controversy. It has been this controversy that prompted the Product Research & Development Company to make the following tests and report.

REPORT SUBJECT: A. E. S. GIGOLO

Description: Bookshelf type speaker system. Size, 24" wide, 12" high, and 9½" deep. Which places the Gigolo among the few true bookshelf speakers. Cabinet construction is unusually heavy and well reinforced. Its weight is 25 lbs. Visual inspection showed care in assembly, with tightly sealed front and back. Cabinet was expertly sanded and ready for finishing. The grill material is of the plastic, acoustically transparent type, neutral in color and acceptable in style. Our first impression was that the manufacturer's efforts were directed to sound reproduction only, with little regard for furniture finish or style. But, some of the do-it-yourself finishing kits on the market will help rectify this situation. The wood product used throughout the cabinet is of a new type and differs from the usual plywood construction. The completely sealed enclosure is filled with spun orlon, which in our opinion will not only do a better job of dampening than fiberglass but also will eliminate the possibility of glass particles finding their way to the speaker voice coil. A real first—Good thinking A.E.S.—The reproducing unit is an eight inch high compliance silicon treated woofer, with an exceptionally long-throw double wound voice coil. This speaker is also equipped with a hardened high frequency reproducing cone . . .

Listening Test. This was the most enlightening part of our test. To exploit the manufacturer's claim of efficiency and power handling capacity, we went to the extreme of using a six transistor radio as a sound source. We found it had sufficient power to drive the A.E.S. Gigolo to a good listening level. What makes this simple experiment so remarkable is that the balance of this test was completed by using a Scott model 272-88 watt stereo amplifier . . .

The manufacturer's claim of frequency response from 19 cps. to 21 KC cannot be disputed from the standpoint of response only. But the test indicated that this was not a flat reproduction. However, we would like to point out that in group listening tests the Gigolo was repeatedly picked out from other bookshelf speakers ranging from $49.00 to over $200.00, to have the liveliest and a most realistic performance. These unusual reactions (considering price) may be somewhat explained by the fact that the Gigolo seemed to be the more efficient and to have the most midrange presence of the units tested.

Summary: Without a doubt there are available speaker systems with specifications better than the A.E.S. Gigolo. But, at a selling price of fifteen dollars ($15.00) this unit offered by A.E.S. Inc., 3338 Payne Avenue, Cleveland 14, Ohio, is, in our opinion, the best value ever offered to the audio market.

In conclusion it is the opinion of our marketing analyst that the manufacturer's cost of the Gigolo exceeds the present selling price of fifteen dollars ($15.00). Look for a price increase in the very near future.

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HF87 70-Watt Stereo Power Amplifier. Dual 35W power amplifiers identical circuit-wise to the superb HF89, differing only in rating of the output transformers. 1% distortion at 70W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 70W. Kit $74.55. Wired $114.95.

HF86 26-Watt Stereo Power Amp. Flawless reproduction at modest price Kit$43.55. Wired $74.95.


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FM/AM Tuner HFT92 combines renowned EICO HF90 FM Tuner with excellent AM tuning facilities. Kit $55.95. Wired $84.95. incl. cover & F.E.T.

AF4 Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit $38.95. Wired $64.95. incl. cover & F.E.T.

HF12 Mono Integrated Amplifier (not illus.). Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit $34.95. Wired $57.95. incl. cover.

HF53 3-Way Speaker System Semi-Kits complete with factory-built 3/4" vented plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res). 8" mid-range speaker with high internal damping cone for smooth response, 31/2" cone tweeter. 2% cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 28" x 13/4" x 15". Unfinished birch, Kit $77.50. Wired $84.50. Walnut or mahogany. Kit $97.50. Wired $99.95.

HF55 2-Way Speaker System Semi-Kits complete with factory-built 3/4" vented plywood (4 sides) cabinet. Bellows-suspension, 1/4" excursion, 8" woofer (65 cps res.) & 31/2" cone tweeter. 11/2" cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest free, & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

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New 36-page Guidebook to Stereo and Mono Hi-Fi... Send 25¢ to cover handling and postage.
High Fidelity Newsfronts

by RALPH FREAS

Pedigreed Pickups. Shure and Pickering (there may be others) go about as far as they can in publishing detailed and accurate cartridge specs. Both have de luxe cartridge models, each packaged with individual specifications. Before the unit is shipped, tests exactly determine compliance, channel separation, output, frequency response, etc. If the output is stated to be 8.0 millivolts per channel, you can be sure that 8.0 millivolts is precisely what the cartridge you bought will deliver, although the next one off the assembly line may put out a fraction more or a fraction less.

Confidence Builder. McIntosh reports on happenings at the maintenance clinic they sponsored at the New York High Fidelity Music Show early this fall. Visitors were invited to bring their equipment for a service inspection by McIntosh experts. Many (almost three hundred) did so. The oldest piece of equipment tested dated back seven years. Curiously, few units needed service. Owners of the equipment, when asked what the trouble was, explained that they "just wanted it checked." It turned out that fewer than ten per cent actually needed any kind of service. We asked the McIntosh people why they had sponsored the clinic since they must have realized that this would be the case. "We want the public to know that high-fidelity component manufacturers stand behind their products," was the answer. "This helps to build confidence in the entire industry."

Now Hear This! A musician friend, new to stereo but an old hand at Bach and Handel, introduced us to a new listening experience the other night. Walking into her living room, we were surprised to find the speaker pair (Wharfdale 60s) facing each other in the middle of the floor only eighteen inches apart. Between them was a row of sofa cushions. Why? Our friend smiled mysteriously, turned on the system (Handel's Messiah poured forth), and invited us to stretch out on the floor, head between the speakers. We complied and found the effect to be startling. It was unlike being in the concert hall; it was more like actually being among the chorus. Sopranos to the left, tenors to the right. We're a baritone, more or less, and couldn't help raising our voice in a rousing chorus of "For unto us a child is born." Wonderful!

Such a demonstration may seem extreme, but the next time someone doubts stereo's efficacy, try it on them. Of course, you could use earphones. But the demonstration wouldn't be quite as unusual or quite as much fun.

Catalogue Time. The big electronics mail-order firms, like Lafayette and Allied, have their 1961 catalogues off the press. If you haven't received your copies, send for them. Regular readers of these "wish books" know they have a lot of value, not only as shopping guides, but as reference works for tools and small parts.

Skating Distortion. If you've noticed distortion in the right stereo channel, the trouble, according to Fairchild engineers, may be due to rotational friction that tends to move the tone arm toward the center of a disc. This "skating" action creates uneven pressure on the right wall of a record groove and the pressure can cause some distortion in highly modulated passages, Fairchild explains. All of the above prefaces the firm's answer to the problem, their Model 500 tone arm with an "anti-skating" feature. They don't say what to blame if distortion is in the left channel, but you'd better look somewhere other than the tone arm.

New Automator. While it won't extend the frequency range of a high-fidelity system, we still can't wait to try Rek-O-Kut's remote-controlled tone arm. The device is a button at the end of a cable which attaches under the turntable base. A press of the button can start the turntable, lower the arm into the lead groove, return the arm to the rest any time during the playing of a record or return it at the end of the record, and stop the turntable when the arm has returned to rest. This "semi-automator" costs $29.95 and takes the high fidilitarian as close as he will get to operating his system from an arm chair—short of buying a good record changer.

FM in a Suitcase. Another new product we look forward to using (after first building it) is the H. H. Scott LT-10 FM tuner. It represents Scott's entry into the kit field—and an impressive debut it is. We say this for the unique way in which the kit is packaged. It comes in a cardboard suitcase that opens into a kit builder's worktable, ideal for anyone whose home work space is limited. The "suitcase" can be folded when work stops and stowed away until the kit builder feels like working on the unit again.

The assembly, by the way, shouldn't take long since Scott has done a lot of the work. All wires are precut, prestripped, pretinned, and color-coded. The front end is preassembled and prealigned. Terminal strips, tube sockets, and jacks are mounted on the chassis at the factory. The kit is priced at $89.95.
The new and excitingly different MEDALLION XII 3-way speaker system featuring the exclusive "Select-a-Style"* snap-on grilles

Three outstanding loudspeaker components produce the incomparably smooth and musically rich performance of the Medallion XII ... virtually linear from 28-22,000 cps! Its special 12" high compliance woofer, newly developed 8" mid-range and fabulous Sphericon Super Tweeter are all skillfully integrated within its precisely matched cabinet. Network controls for both mid-range and treble assure perfect tonal balance whatever the acoustics of your room. Amplifier requirements? A modest 10 clean watts achieves ample output.

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It is available in walnut, oiled walnut, fruitwood, mahogany and unfinished. Net prices: System only, $139.95. Grilles: Contemporary, $9.95; Traditional, $19.95. Base: $14.95. (Even less unfinished.)

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For complete flexibility of placement, both RRL models are finished on all four sides. And as an added feature, the grilles are easily removable to permit a change of fabric whenever desired.

Both are available in mahogany, walnut, oiled walnut, limed oak and unfinished. Model RRL-8 is 221/4" x 121/4" x 105/4" deep. Net prices from $95.50 unfinished. Model RRL-12 is 25" x 155/8" x 121/2" deep. Net prices from $114.95 unfinished.

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CIRCLE 115 ON READER-SERVICE CARD

114

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How To Improve Your TV's Audio

by Charles Sinclair

Audio quality is the electronic poor relation in TV. Nearly all table model TV sets have an audio system that's little better than what you'd find in the cheapest portable phonos of several years ago, and many console TV sets aren't much better.

No push-pull audio here; just a one-tube "sound output" tube following the detector, an inexpensive output transformer, and a low-price, small-size speaker that often blares distorted sound at a 90-degree angle from the viewer.

There are many reasons for this sad state of TV audio affairs. For one, the emphasis in TV set design has been on picture quality rather than sound. For another, manufacturers will tell you that a low-priced audio system helps to keep TV set costs down, since every dollar spent by the manufacturer on the assembly line in improving TV sound will cost the consumer, after the usual distributor-dealer markups, about three to four dollars on the set's price tag.

But members of the general public who had never heard of high fidelity a decade ago now have audio systems in their homes—a standard against which to judge their TV sets. And, with a bumper crop of "cultural" and entertainment music programs and special telecasts planned by major networks in the post-quiz-scandal program cleanup, it's worthwhile to think of improving your TV sound.

Where to begin? What do you do with a schematic full of terms like "Vertical Deflection Amplifier" and "Noise Gate, Synchronization Separator"? How do you improve sound quality without finding yourself holding a pair of leads delivering 17,000 volts?

There are problems, but they can be solved, if you'll keep several basic ideas in mind:

1) The simplest way (although by no means the least expensive) is to banish your present TV set to the den or kitchen, and buy a quality TV tuner specifically designed to be fed into a quality amplifier/speaker system. Sound quality moves up immediately to the level not far below that of radio tuner, phono, tape, etc. in your present system.

2) If this is ruled out, you can make improvements in your present set at no great cost and with a fair degree of personal safety—if you are careful, if you have a schematic diagram of your TV set, and if you know what you're doing. (If not, better farm the job out to a competent TV serviceman.)

3) You'll never get ultrafidelity with an amplifier inside a TV set, so don't try for it. You wouldn't like it even if you could achieve it. There's a strong 15,750-cps signal lurking in every TV set, due to the horizontal scanning circuitry. And, there's a 60-cps signal also waiting, due to the vertical sweep frequency. So don't think of building new amplifier circuitry within the set.

Now, let's get down to cases.

New speaker: the quickest improvement you can make in TV sound is to replace the existing speaker in your set with one that's the same size, power rating, and impedance but with considerably more quality. This is a more obvious move in console TV sets whose speakers are in a 5-6-8-10-inch class.

If your set is a table model, a striking improvement can be made by simply running the leads of the TV speaker out to a quality 8-inch speaker in a bookshelf baffle. The audio system won't have changed within the set—but at least the new speaker—with its superior baffling—will reproduce the sounds fed into it with greater clarity and accuracy.

Many TV sets sold today are portables, and it's obviously defeating that function of the set to tie it down to an external speaker. In that case, a jack plug can be mounted in the side of the set's cabinet for unplugging the external speaker.

A refinement, possible in many TV sets, is to replace the sound output amplifier tube, or even all the tubes in the set that involve sound circuitry, with premium-grade exact replacements (Mullard, Amperex, Telefunken, etc.), if available. This may reduce such annoyances as hum, microphonic, and stray noise, but will not, in itself, improve frequency response.

The addition of an external speaker system for a TV set is the one most usually recommended by technicians and engineers for the average audiophile. It's relatively easy, safe, quick, and economical to do. For those determined to exercise greater mastery over TV sound, a more elaborate operation is called for—feeding TV sound into a spare input on your amplifier or preamp and through your audio system.

Generally speaking, the easiest (although not necessarily the best) way is to tap the audio off the volume control, following the detector stage and before the output stage. There are three lugs on the back of the volume control. Make sure you are tapping the two lugs where sound goes in, not out, of the control. In other words, get the sound from the detector, just before it enters the volume control. Then, make sure that the ground connections through the shielded cable to the amplifier carry the right arrangement of ground and "hot" line as related to the circuit. Otherwise, you may get hum.

One way of doing this is to run a shielded cable from the "top" of the volume control. Do not connect the shield at this point, but let it "float"—of course, without touching the connection made by the cable's inner wire.

Continued on next page

December 1960
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CIRCLE 118 ON READER-SERVICE CARD

TV AUDIO
Continued from preceding page

Then, ground the shield itself securely to the TV chassis at any convenient spot along the line. Terminate the cable in a standard phono plug installed on the rear cover of the TV set. The sound may now be connected from this plug to an external amplifier (see diagram).

WARNING: You may get a lot more than mere hum with such a tap under special circumstances. Many portable and table model sets today have a "hot" chassis, which carries one side of the power line. Depending on the design of the set and the position of the line cord plug in the wall socket, the total line voltage can exist between parts of the TV set's chassis and an object that's grounded. If, for instance, you tried to get rid of a stray hum that might result from tapping into TV audio by running a grounding loop, the result could be a severe or even lethal shock to you and considerable damage to expensive audio equipment. The safest thing to do, in such a case, is to "isolate" the hot TV set with an isolation transformer of the correct power rating (price: about $20 to $25). To be doubly safe, the master power plug of your audio system should also be fed through a second isolation transformer. Consult the schematic of your set and/or a competent serviceman to determine if the chassis of your TV set is "hot." Most new TV sets are. If in doubt, stay out!

There are more—and more elaborate—ways of bringing the audio out of a TV set (such as tapping before the bypass condenser at the volume control, or with a vector socket under the detector tube). In nearly all such cases a schematic will have to be worked out for the set in question by a good serviceman, since TV circuitry varies widely among many hundreds of models. Experimentation with TV circuits is not for beginners.

However it's done, whether large-scale or small-scale improvement, a step-up in the audio quality of TV sets is likely to be a worthwhile investment this season.
**Feature Articles Listed by Author**


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A new kind of speaker system from Scott lets everyone in the room hear stereo—no matter where they stand or sit. This is the first thing you should know about the new Scott Custom Stereo Speaker System: there is nothing else like it available today. The Scott is a totally reflective system—reflecting the sound off the floor and wall. There is no direct radiation.

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DECEMBER 1960
THE WEAVERS
Continued from page 30
hear America singing, the Weavers are there."

But it was not only a folklorist and a poet who smiled benevolently on the young
group. Gordon Jenkins, an arranger and orchestra leader, was a regular visitor to the
Vanguard and he facilitated the first
recording contract at Decca. "We remem-
ber," says Hays, "the cynical advice of a
recording company executive who said
'You've got to decide whether you want to
be good or commercial.' Our feeling and
Gordon's was that we should try to be good
and commercial, for we saw no barrier be-
tween the two."

The Weavers' records began to sell like
wildfire. More than four million 78s were
sold by Decca in those early years. The group acquired two managers, Pete Kameron and
Harold Leventhal. Leventhal is the Weav-
ers' personal manager today and is considered
both a friend and the "fifth" Weaver. He
has been described as a mother 'possum' with
seven breasts, with a folk singer hanging
from each.

The cross-country tours began to large
municipal auditoriums, to such spots as
Giro's in Hollywood and the Palmer House
in Chicago. The group even doubled be-
tween the Blue Angel and the Strand
Theater in Manhattan at the same time.
The giant amusement wheel at Las Vegas
"was a big gamble," but the Weavers won
out there, too. It was an upward, upswing
swing of one triumph after the other, and
the popular-music industry began to feel
the impact of the Weavers' folk songs.

The spiral of success was not without its
difficulties, however. The grind of per-
formances and travel meant hardships on
families and, as one Weaver puts it, "It's as
hard to keep a group together as it is a mar-
riage, but we weren't even sleeping with
each other." Then there were external
problems. The song-pluggers descended,
locustlike, on the hit group with what were
purportedly "folk songs," such as "Don't Ever
Hit Your Mother on the Head with a Hammer."
It Will Make a Bad Impression on Her
Mind." Well-meaning entrepreneurs were
taken aback when the Weavers refused
to sing their songs. The group turned down
the chance to make the first official recording
of the theme song from the film High Noon,
for instance. Hays says now, "We had to say
no, it probably was the right song for its
purpose, but if we had sung it we would
not have sounded quite honest."

But the biggest assault on their integ-
ity was to come from a completely extramusical
quarter. In the height of the McCarthy
era of the blunderbuss accusation and guilt by
association, the Weavers were to fall victim
to one of the most comprehensive blacklists
on record. In his book False Witness, Harvey
Matusow describes how the blacklist got
started: "We [Matusow and other interested
parties] discussed my forthcoming role as
witness before the House committee. . . .
We discussed the careers of a well-known
quarter who, at the time, had the top-
selling phonograph record in the United
States. One of its members was listed in Red
Channels, but there was nothing that could
be pinned on the group specifically—they
could not be placed in the Communist
party. Having known all four of them, not
as Communists, but as friends, I triumphant-
ously said, 'I know them, and they are Com-
munists. . . ."

Such attacks took effect in those hysteric
days. "All we wanted was to be judged on
what we did," Miss Gilbert recalls today
ruefully. But that was not to be: even
"Zenia, Zenia" was being branded as a sub-
versive song. Cancellations of Weavers'
appearances mounted. Television, the most
vulnerable area, was first. Then some of the
posh clubs, and then the Ohio State Fair
at Columbus, after hiring the Weavers at
a fabulous fee, canceled the group's appear-
ance there. Seeger says today, "It would
be willing to bet that every disco jockey in
the country got a letter to urge him to dis-
tinute playing the Weavers' records."

The fact that the Weavers had sung at all
sorts of Rotary, Roman Catholic, and Boy
Scout benefits didn't cut much ice. The fact
that they were singing the very same songs
that had led to their early popularity didn't
matter. The steam-roller of anti-leftist feel-
ing was rolling, and the Weavers were right
in its path. By the end of 1952, the group
decided to disband. Miss Gilbert moved
to the West Coast. The Decca contract was,
by mutual agreement, canceled, and in 1953,
Seeger began slowly to build up a following
along the college circuit as a solo performer.
The group was, for all intents and purposes,
a memory.

But by autumn of 1955, Harold Leventhal
felt the contribution the Weavers had made
was of such importance that he did a bit of
fingaling. He rented Carnegie Hall for a
night in Christmas week, 1955, and informed
each of the by then far-flung Weavers that
the others had agreed to get together for a
reunion concert. After three weeks of re-
hearsals, the group banded into a sold-out
Carnegie Hall. The air was charged as at few
concerts. The fans had returned in multi-
tudes, and the group's electrical rapport
with its admirers was full reestablished.

Leventhal had the concert taped, and soon
tried to get recording companies, big and
small, to release the tape. Big and small
they said "no," or "wait." By the summer of
1956, the tapes of the great Carnegie Hall
concert reached Vanguard Records, and
Maynard and Seymour Solomon said "yes."
It is a word many recording executives wish
they might have said, for the disc sales of the
reconstituted Weavers, before and after Erik
Darling joined the group, have gone into
the hundreds of thousands and are the hardy
perennials of folk music records. The
Weavers' tours continued, with turn-away
thronges at Boston's Symphony Hall and
New York's Carnegie Hall. The college
www.americanradiohistory.com
DECEMBER

of optimism at bottom with a concert and circuit emerging on the scene. The revival the Weavers helped start is in full swing, and a noticeable trend towards the performance of more ethnic music is developing. The Weavers’ position of preeminence is one they worked hard to attain; they now must work even harder to retain it before an increasingly critical audience. But if the Weavers were not to sing another song or make another record, their accomplishments would stand out boldly on the face of popular American music.

HUNEKER

Continued from page 41

the finest was Botticelli’s “sweet, sick, nervous music.”

His best-loved books in Germany and France were, Huneker remarked, his two collections of short stories, Visionnaires and Melomaniacs, which were “not Anglo-Saxon or American fiction...They belonged to what the Germans call Kultur-novellen.” They derived more or less from E. T. A. Hoffmann but leaned a good deal on Poe, and their characters and settings were usually exotic, musicians and poets of mixed blood, sometimes in German or Austrian watering places. Fantastic, erotic, esoteric, as Huneker said, they have names like Baldur, Arved, Quell; and among these “rebels of the moon” is the Russian mystic and millionaire, the scientific pyrotechnist of The Spiral Road. Huneker gave the name of Arthur Schopenhauer Wyartz to the son of an old Brook Farmer.

There came a time when he was “dead sick of the decadents,” dead sick of “the entire crew of ‘modernity’ yowlers,” sick of “strange faces” and “foreign tongues,” sick of “cosmopolitanism,” when he became, in fact, a “rabid Yankee.” But this was mainly because of the war when the impressionable Huneker, the “old practitioner in literary and artistic poisons,” said that his cosmopolitanism peeped off like dry paint as he read President Wilson’s proclamation. He had the usual “bully time” even with Theodore Roosevelt. But he remained the unquiet soul he described in Skeleplejack, who voyaged from city to city, from country to country, who never lost the Irishman’s love of highly colored phrases and for whom life was never a Barmecide feast.

He was always young in temperament—and he was a critic with temperament—“an optimist at bottom with a superficial coating of pessimism which flaws near a piano, a pretty girl, or a glass of Pilsner.” But he

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HUNEKER
Continued from preceding page

became, towards sixty, the Old Fogy who figured in one of his last books—however, he observed, "I know it, and that marks the difference between other old fogies and myself." By nature a Yea-sayer, he left his "clear son," Mencken, to do the attacking; but, although he liked to face the rising rather than the setting sun, he was not at home in the arts of the postwar epoch. He welcomed the writing of James Joyce but he could not accept the vers libre of the Twenties; and, with his motto "Write only for the young: The old will not breed, being weary of the pother of life and art," the young artists did not appeal to him. "I have to get off somewhere," Huneker said in one of his letters, "and with the exception of Mattise and Picasso and Epstein and Augustus John I don't dote on the new chaps." The Cubists did not interest him—he could not unravel their meanings. "There are no tonalities, only blocks of raw primary colors juxtaposed with the childlike ingenuity of Assyrian mural decorations as if the young artists outdid the "Buddhist". He said, in The Pathos of Distance; and he could not like the "neo-Sythians who . . . throw across their saddle bows the helpless diatonic and chromatic scales. . . . I fear and dislike the music of Arnold Schoenberg, the hardest musical nut to crack of his generation, and the shell is very bitter to the mouth." He added, "If such music making is ever to become accepted, then I long for Death the Releaser."

It is true that Huneker eagerly studied Schoenberg's compositions, for he was both curious and conscientious; but he could not live up to his own advice, "Enjoy the music of your epoch. For there is nothing such as music of the future." But, after all, his was the great epoch that opened with Bach and led through Brahms, the "brave chaps" of Romanticism's wanes and "naive chaps" his; and he who observed more than the great composers who lived then, as well as the great novelists, poets, and painters. "The twentieth-century man," he said, "brings forth his works of art in sorrow. His music shows it. It is sad, complicated, hysterical, and morbid!" and, with the cult of great artists in every line, Huneker was himself an archromatic.

It is true, he said that Mozart was the greatest musician the world had known, blither than Beethoven and more serene; and, in his "Dream Barn" on Madison Avenue, before he was exiled to Brooklyn, he continued every morning to play Bach. That room, on the tenth floor, was as big as a cathedral—where are such old-fashioned apartments today? Bach, for Huneker, was "the Alfa and Omega of music." But Chopin was his god, and the sentimental hero Liszt appealed to him much more than Richard Wagner. Loving symphonic music, he disliked grand opera as what he called, in
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AMBIOPTHONY

Continued from page 44

repetition vary with frequency as well as amplitude, and that these variations correspond to the way sound actually behaves in an auditorium. Other attempts to provide a similar effect include time-delay devices such as the "Stereo-Fax" developed by Gaylor Products and the "Duo-Phone Inductor" offered by the Audionics Co.

The important thing about a delay system (assuming, to begin with, that it is designed and built correctly and introduces no distortion of its own) is that it separates the reverberation signal. The acoustic effect then depends in large measure upon what you do with that separated signal. If you feed it back to the entire work of Wagner, it's preferred for its verberation. Others may scribble a similar effect with different devices; the "Stereo-Fax" is certainly unique.

Continued on next page

DECEMBER 1960

Irvny Apes and Peacock, "a mishmash of styles, compromises, and arrant ugliness"; and elsewhere he said that "a Beethoven string quartet holds even more genuine music for me than the entire works of Wagner.

The twentieth century will find Wagner out. . . . Think of utilizing that magnificently formable engine of Beethoven symphonic method, to accompany a tinsel tale of garbled Norse mythology with all sorts of modern affections and morbidities introduced." He had said in his Franz Liszi, "Nothing stales like theatre music. The Button-Muller awaits at the crossroads of time all operatic music, even as he waited for Peer Gynt.

There was little of the humanitarism in this worshiper of great men, and no doubt he was prejudiced against the "thrice brutal" Zola and his "nauseating novels." He preferred Nietzsche to the nonresistant Tolstoy, and, as an individualist, he was drawn to Stendhal and to Ibsen. "In these times of vapid socialist theories," for the rest, saving were no modest authors, he was himself genuinely humble, disliking "my truly negligible work" and saying of criticism in general. "We are only contemporaries of genius.." At his worst, jerky and florid, he could scribble a series of bad epigrams followed by the phrase "I pause for breath"; but, agile and humorous at his best, and sometimes a beautiful writer, he was learned, always alive, and certainly unique.

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AMBIOPHONY

Continued from preceding page

These extra, remote speakers may prove to be the key to the kind of stereo reverberation an audiophile might want in his own home. It is not yet clear how many may be needed for genuine ambiphony, nor where they should be placed. One conclusion that has emerged from the Philips installations is that the listener should not be able to locate the reflection. Equally important, it should never override the direct sound. To simulate both the loudness and diffuseness of true concert hall reverberation, therefore, may require a large number of well-located "surround" speakers.

This area of ambiphony still is largely unexplored, and many observers feel that the bridge across it provided by present-day reverb systems not only is incomplete but somewhat shaky. Reverb is, presently, a controversial subject, and many people feel that a considerable gap separates theory from practice. Its most severe critics point out that a delay system (regardless of the number of speakers employed) which introduces echo onto playback cannot, by definition, reproduce the ambient acoustics of the original hall or studio. What such a system does, simply, is tap off part of the playback signal, delay it for a split second, and then reintroduce it together with the undelayed portion of the signal.

While this technique may indeed give you the feeling that the recording was made in a larger hall, it does not necessarily give you the sense that you are listening in that hall. What's more, say the "anti-reverb" people, excessive reverberation, combined with an apparent rise in distortion and loss of bass response sometimes attendant on an increase of the "reverb effect," can give you quite another kind of feeling; that the people who made the recording didn’t know their business. The same recording, without reverb, may sound cleaner, although confined to a "smaller total space." To promote such a system as two steps beyond high fidelity has been called ludicrous and misleading.

Finally, it has been charged that the reverberation systems are offered to mask deficiencies in relatively low-quality stereo reproducing equipment: cartridges that do not provide adequate channel separation, amplifiers incapable of full response, speakers incorrectly housed or located. In sum, say its critics, there is no need for reverb when the stereo system is truly high fidelity "all the way on both channels."

These strong objections, however, do not rule out the possible importance of ambio—but as a separately recorded sound track or channel, in which the hall or studio is "recorded" as an entity, together with the program played in it. As distinct from present-day methods of incorporating a sense of room acoustics in the recording, the "ambio approach" would provide its own channel for room effects. Again, all this is largely speculative, with relatively few experiments yet conducted (or their results published).

One relevant series of studies has been published by John J. McKnight, of Aupex Professional Products. McKnight’s experiments suggest the use of ambio as an alternative, rather than an addition, to stereo—but using two-channel playback facilities to handle the "basic" signal and the reverberation signal. This approach is said to have certain advantages for some types of music, as with soloists or small ensembles where a feeling of "space" may be wanted.

McKnight’s reason for implying the desirability of sometimes being able to choose between stereo and ambio is obvious. Two-channel equipment is now widely available. Recording companies could easily use the second channel to record either the regular stereo signal, or the reverb signal ("space information"), depending on which was deemed more suitable to a given performance. And the listener could use his present equipment to play either type of recording.

A more advanced possibility also may be close at hand, which in effect combines ambio and stereo. Some months ago CBS Laboratories and the Minnesota Mining & Manufacturing Co. showed their prototype model of a three-track tape cartridge, the third track of which might well be used for a delayed and reverberated signal—the ambient acoustics of the hall or studio. Zenith and Grundig are expected to produce the first players for the new cartridge by mid-1961, but they’re not talking about them. CBS and 3M are equally tight-lipped. And it must be remembered that three-channel "stereo-ambio" will also necessitate a new repertoire of tapes.

In any case, imitative reverberation introduced at playback through various time-delay devices is a commercial reality; professionally recorded reverberation (as a separate signal on a second or third track) is still in the future. Which, if any, system will fulfill its promise of bridging the gap between living room and concert hall remains to be seen—or heard.
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THE SOUND OF CHRISTMAS

THE COWBOY AND THE BALLET

The music of the American West is brought to life by the dynamic vocals and lush orchestration of Mitch Miller and The Gang's "Rodeo" and "Billy the Kid," coupled for the first time in a two-record set by the New York Philharmonic. The result is a vibrant and nostalgic journey through the golden age of cowboy music.

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Eugene Ormandy leads the Philadelphia Orchestra and the West Coast Symphony in a rousing modern setting of a medieval romp in 13th century Latin America. "Carmina Burana" is a timeless masterpiece that celebrates the spirit of the Middle Ages.

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THE DUKE MEETS Tchaikovsky

Free-wheeling jazzman Duke Ellington and his assistant officer, Peter Ilyich Tchaikovsky, create a rollicking new version of Tchaikovsky's classic, "The Nutcracker Suite." This blend of classical and jazz music is a unique and entertaining experience.

THE SOUND OF REVOLUTION

The story of our young Republic is re-created in "The American Revolution," a living history book. With music, posters, and all manner of other 1776 call-to-arms—including the muffled but moving sound of the Liberty Bell. Also articles by historians Arthur Schlesinger, Jr., Marshall Davidson, and composer Richard Bales. Unexpected touches are poet Robert Graves' evocation of the Loyalist anti-Revolution point of view and painter Larry Rivers' 20th-century impression of George Washington crossing the Delaware. The Revolution will certainly ensnare performances. Accompanying the records is a twelve-page retrospective picture biography, lovingly authored by his daughter. "The Sound of Genius" is a must-listen for any lover of American history.

THE SOUND OF GENIUS

Bruno Walter, custodian of the true Brahms tradition, shepherds his four symphonies into the age of stereo with a handsomely boxed set of ennobling performances. Accompanying the records is a twelve-page retrospective picture biography, lovingly authored by his daughter. "The Sound of Genius" is a must-listen for any lover of classical music.

HOLIDAYS ARE MADE OF SONGS

Mitch Miller is the ringleader of a hugely popular national sport—Sing Along with Mitch. The perfect holiday game is his Christmas Sing Along, a fetching album that comes complete with printed song-sheets for Singers-Along. "Christmas Sing Along with Mitch" is a must-listen for any lover of festive music.

NEW SOUND ON BROADWAY/"CAMELOT"

Lerner and Loewe, the magicians who conjured up "My Fair Lady," cast an even lovelier spell with their latest musical triumph, "CAMELOT." This charm is compounded of old English legend and enchanted new melodies. The Broadway cast recording brings it all miraculously home for Christmas.

THE SOUND OF JOY AND DEVOTION

"The Holly and the Ivy" is the sound of Christmas that soars from the huge but gentle-voiced Mormon Tabernacle Choir. This album of seventeen carols is encased in a festive gold and green jacket that's perfectly ready for giving. "The Holly and the Ivy" is a must-listen for any lover of Christmas music.

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