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How to Hook Up Hi-Fi

MANY OF the music-lovers best fitted by temperament to appreciate high fidelity's esthetic advantages are temperamentally least fitted to face the apparent complexity of installing a component system, with its myriad wires and instruction books. This month's column is intended as their guide.

Just as all roads lead to Rome, all wires lead to the *preamplifier*, which incorporates the system's volume and tone controls and a switch that determines whether tuner, tape, or phono will be heard at any given moment. While the number of connections on the back may appear confusing, they are all clearly marked, and not all of them will be used in most systems.

The *amplifier* is the unit with screw terminals on the back for connection to the speakers—usually marked "C, 4, 8, 16." The amplifier may be incorporated into a single unit with the preamp, in which case it is called an *integrated amplifier* or *control amplifier*. If the amplifier and preamplifier are separate, the amplifier's power cord should be plugged into one of the "switched" power sockets on the preamplifier's rear panel; the amplifier will then be switched on and off automatically when the preamp is. Audio cables should also be run from the amplifier's input sockets to the "amp" or "output" jacks on the preamplifier.

Stereo equipment has two *channels*, which are always marked—but not always marked "left" and "right." The left channel—usually the upper one when jacks or inputs are vertically aligned—may also be labeled "A," "Channel 1" or "L," and the right may be labeled "B," "2," or "R."

The *tuner*, the "radio" section of the system, is connected to the preamplifier in very much the same way as the amplifier, by audio cables to the "tuner" inputs—sometimes labeled "FM," "radio," "multiplex," etc.—and with its power cord plugged into another of the preamp's switched power sockets, if the preamp has one to spare. The tuner may be incorporated with the amplifier and preamplifier into a *receiver*, in which case these connections are all made automatically.

Most *antennas* terminate in a flat cable of the type used for television antennas, and the tuner's rear panel carries a strip of two or three screw terminals to accommodate this cable. If three terminals

are provided, the central one should not be used with this type of antenna. If your antenna cable is the round, shielded type, with a single conductor within a metallic sheath, check with your dealer for installment instructions.

The *record player*, whether a single-play turntable or a changer, should be connected to the "mag" or "phono" input of the preamplifier. If there are two "mag" inputs, labeled "high" and "low," try both, and use whichever one gives you adequate listening volume when the volume control is turned halfway or three-quarters of the way up. The record player's power cord should never be plugged into the preamplifier's switched power sockets; idler wheels within the player may be damaged if power is shut off without their being disengaged, and rumble will result. If the preamplifier has unswitched power sockets, these may be used, or the turntable can be plugged into any wall socket.

ALL of these connections, except the FM antenna, have been simple plug-ins. *Speakers* are only a bit more complicated. Most speakers will sound their best when their impedance is matched to the proper output tap of the amplifier. If the speaker's nameplate or instruction sheet identifies it as having an 8-ohm impedance, one speaker terminal should be wired to the amplifier output terminal designated by the number "8," if the speaker is 16 ohms, to the terminal numbered "16," and so on. The other speaker terminal should go to the "common" or "ground" terminal of the amplifier's speaker output terminal strip. Common lamp cord, available at any hardware store, can be used for these connections.

It does not matter which speaker terminal is connected to the amplifier's numbered connection. But it is important that both speakers of a stereo system be wired the same way, or serious bass losses will occur. Close examination of lamp cord will reveal a mold-mark, or "bead" running the length of the wire, on one side only. This can be used to identify the wires.

These are the basics of setting up a component audio system. Your dealer should be happy to answer any specific questions you may have about your components. And the answers to most of these questions can be found, with a little digging, in the small mound of instruction books that came with your components.

—IVAN B. BERGER.

Strauss Family

Continued from page 54

quence is the omission of the entire introduction from the performance of *Wein, Weib und Gesang*.

Although originally written for male chorus (and once offered in that version under Karl Etti's direction on Epic, together with choral versions of other waltzes and polkas), the orchestral version of *Wein, Weib und Gesang* is probably the most truly "symphonic" of all Strauss waltzes. It has the longest introduction of any of them (almost the same length as the dance portion itself), but that introduction is seldom heard, on records or off. Its omission here, however, is the more surprising because of the very completeness of the album's other contents, and the performance of the waltz proper happens to be one of the least attractive on the six sides.

(For the record, there are two excellent recordings of *Wein, Weib und Gesang* complete with introduction in circulation now. Armando Aliberti includes it in his program of waltzes by Strauss, Waldteufel, et al. on Westminster [WST-1403, stereo; XWN-18691, mono], and Jascha Horenstein leads a still stronger performance as part of his otherwise unexceptional two-record set of Straussiana issued by the RCA Victor Record Club [CSC-602, stereo; CMC-602, mono]. Both gentlemen conduct the Vienna State Opera orchestra, Aliberti contributing a really stunning version of Lehar's *Gold and Silver*.)



The remaining dozen items in the set are all well done, and, though they are all familiar, they fall into the category of titles not too likely to be duplicated. They include the *Schatz-Walzer* and *Einzugsmarsch* from *Der Zigeunerbaron*, the waltzes *Wiener Bonbons* (Opus 307), *Accelerationen* (Opus 234), and *Morgenblätter* (Opus 279), the Intermezzo from *Tausend und Eine Nacht*, the *Tritsch-Tratsch* polka, and the non-choral version of the "polka française" *Sängerlust* (Opus 328). In addition to these titles, all by Johann, there are Josef's waltz *Mein Lebenslauf ist Lieb' und Lust* (Opus 263) and his polkas *Frauenherz* (Opus 166), *Plappermädchen* (Opus 245), and *Jockey* (Opus 278.) Vox has said nothing so far about when Volume II will be released, what will be in it, or how many volumes will be in the Strauss series, but it is dizzying to conjecture about the neglected little masterpieces that might be restored to phonographic currency.

First of all, there is the waltz *O*

schöner Mai (Opus 375, on themes from *Prinz Methusalem*), which may have been the direct inspiration for Ravel's *La Valse*. Its only recording on microgroove was the one conducted by Enrico Valsavetti on a long-gone Que disc which included some rarities by Johann I (QLP-105).

Then there is the infectious *Neu Wien* (Opus 342), a waltz that appears briefly in the Désormière-concocted ballet *Le Beau Danube* but has not been available in full since the deletion of the Camden transfer of the old Fiedler 78s. The same Camden (CAL-126) also included the delicious *Lagunenwalzer* (Opus 411, on themes from *Eine Nacht in Venedig*), which would be a most welcome returnee.

The *Gunstwerber Walzer* (Opus 4), once recorded by Franz Salmhofer, is an utterly charming piece, and more inventive than its early opus number might suggest. The *Motoren* (Opus 265) and *Ballg'schichten* (Opus 150) waltzes, missing from the catalogues since the retirement of the old Howard Barlow recordings on Entré (RL-3020), are of more than passing interest, and the saucy *Festival Quadrille nach englischen Motiven* (Opus 341), also recorded by Barlow, would be worth the price of any disc on which it might appear.

There are several posthumously published waltzes that have never been recorded, and dozens upon dozens of others with intriguing titles calling for investigation: the *Rhadamatusklänge-Walzer* (Opus 94), *The Herald Waltz* (published in the New York Herald in 1894), *Fünf Paragraphen aus dem Walzer-Kodex* (Opus 105, one of several dedicated to Vienna's law students), *Panacea-Klänge* (Opus 161, dedicated to the medical students), and so weiter. Countless Strauss-inebriates will be waiting watchfully to see how many of these turn up in Volumes II, III, VI, or XI of the Vox series.

In the meantime, Vanguard has released, in its low-priced "Everyman Classics" series, an interesting and useful collection of a half-dozen seldom-heard waltzes by as many composers, all played by the Vienna State Opera Orchestra under Anton Paulik (SRV-150SD, stereo, or SRV-150, mono, \$1.98).

Johann Strauss's *Seid umschlungen, Millionen!*, which concludes the Vox album, is that composer's only work on the Vanguard disc, and it is a duplication easily borne by the really devoted waltz addict who will be delighted to discover, in addition to Josef's *Dynamiden* (Opus 173) and Waldteufel's *Trés Jolie* (Opus 159), Lanner's *Hofballtänze* (Opus 161), and the really obscure *Faschingskinder Walzer* of Ziehrer and *Kavalier Walzer* of Nedbal. Performances are spirited, if not overly subtle, and the recording is excellent.

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LETTERS TO THE RECORDINGS EDITOR

Klemperer Discography

CONGRATULATIONS on the splendid Klemperer discography, one of the most accurate and complete I have ever seen in print [SR, May 29]. Its anonymous author deserves a very prominent credit line.

Again, thanks for an excellent piece of work.

JEROME F. WEBER.

Oneida, N.Y.

EDITOR'S NOTE: The "anonymous" compiler was Richard Freed.

Dalis as Kundry

THE HISTORY-MAKING recording of the complete Bayreuth *Parsifal* merits the splendid full-page review given it in your March 27 issue.

However, as one who has heard the stupendous work thirty times, including Toscanini's last at Bayreuth, I must disagree strongly with your comments on the performance of Irene Dalis...

Dalis is not "acceptable." She is exceptional—as a true interpreter of character through magnificent vocal musicianship.

THEODORE ADAM.

New York, N.Y.

EDITOR'S NOTE: If Dalis is not "acceptable" as Kundry, she would only be unacceptable—which was not the reviewer's judgment.



DGG Tapes

CONGRATULATIONS on your review of the Deutsche Grammophon and Archive tapes. A regular review of new tapes (although there are mighty few) would be a welcome addition.

S. LEONARD ROSENTHAL.

Philadelphia

EDITOR'S NOTE: See page 57 ("Double Play" Tchaikovsky).

Pianists for the U.N.

WE ARE WONDERING whether you are able to give us any further information on a record advertised in the January issue of *Gramophone*, made for the United Nations Refugee Fund. This was a piano recording

made by six famous pianists, including Backhaus, Kempf, etc., and had the number UN M2.

We have been waiting to see an announcement of this issue here in the United States as to where we could buy it, but to date we have seen nothing. Any information you can give us will be appreciated.

W. E. CRAIG.

Oak Park, Ill.

EDITOR'S NOTE: The disc has just become available on the Everest label, No. 6128-2, in a two-disc set that includes a group of selections from its own catalogue as a "donation." It will be reviewed next month.

Missing Flagstad

WITH THE REISSUE of the *Parsifal* duet and others (might I add, at last), it came to my mind that a certain recording might be unknown or obscure, so I give you the following information which I discovered while reading Mme. Flagstad's autobiography, *The Flagstad Manuscript*.

During her seasons at the Met, Kirsten Flagstad made complete recordings of the following for His Master's Voice: *Tristan*, *Die Walküre*, *Götterdämmerung*, and *Der Fliegende Holländer*.

BRUCE CRISSINGER.

Massillon, O.

EDITOR'S NOTE: The comment on reader Crissinger's "discovery" is contained in the same source as the information itself. On page 228 it is clearly stated that these were "actual performances" which were never released because "none of us would O.K. them, that is, in their entirety. I myself approved of fragments from 'Der Fliegende Holländer,' but Fritz Reiner objected. . . ." Thus, these were derived from performances at Covent Garden, and not "complete recordings" made during her "seasons at the Met."

Dallas's First Oboe

THE NAME OF the first oboe player of the Dallas Symphony is Donald Baker. This is his first season with a professional orchestra, since he recently left Oberlin College, where we were oboe students together. I was glad to see your mention of him [SR, Mar. 20].

MARSHA HELLER.

New York, N.Y.

LITERARY I.Q. ANSWERS

Column Two should read: 9. Hephaestus (Vulcan). 6. Selene (Luna). 5. Eros (Cupid). 7. Zeus (Jove). 4. Aphrodite (Venus). 8. Dionysus (Bacchus). 3. Ares (Mars). 1. Demeter (Ceres). 10. Hermes (Mercury). 2. Hestia (Vesta).

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