

# High Fidelity

JUNE

50 CENTS



*Schubert on Microgroove - 1954*

by C. G. Burke

**THE MAGAZINE FOR MUSIC LISTENERS**

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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 4 Number 4

June 1954

**This Issue.** After the May 1953 issue, we were criticized for using a cover-picture of Mozart that "idealized" him. We don't expect any such comments ancient Franz Schubert and our June 1954 cover. The print used, a likeness by a contemporary, was furnished by the Bettmann Archive, New York. It signals our second Schubert discography (to be found in the Record Section), bringing up to date the one we ran two years ago.



**Next Issue.** We're always glad to get on a bandwagon, even when we think it's been overdue for some time. In July you will find us perched happily on one labeled "Hector Berlioz." It's the great Frenchman's sesqui-centennial year, and the countryside will be ringing with his music. Our contributions: a Berlioz cover and a lead-article on Berlioz, including discography, written by John N. Burk, program annotator for the Boston Symphony Orchestra. Accepting the assignment, Mr. Burke described himself as a true Berlioz-fiend, but admitted with ill-concealed glee that there were nearly two-dozen Berlioz records in the LP roster that he didn't own. Now he does.

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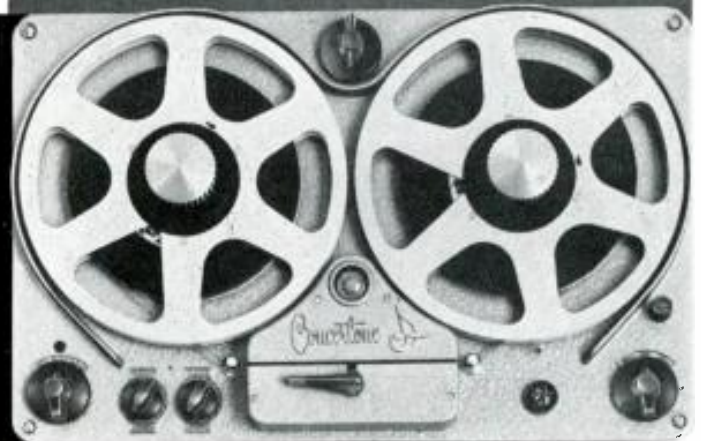
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### Mac's Prizes

Any item which concerned a Scotsman giving prizes (or anything, for that matter) would be newsworthy. So we've been watching with considerable interest for the results of the contest sponsored by McIntosh Laboratory's own Scotsman, Mr. Mac himself. Since the results will be announced in HIGH FIDELITY, we wrote recently for any available information. No final announcements yet . . . but here's the story to date, in Mac's own words:

"Once upon a time, there was a jolly Scotsman — Mac (that's me) — who invented an audio amplifier with a brand new circuit. I started manufacturing these amplifiers and everything went along fine . . . until the day I decided such a distinguished circuit deserved a distinctive name. As the days passed and the nights turned bright with insomnia, it began to look like fine names for amplifier circuits were harder to design than fine amplifiers. Then, in worry and wonder, I sent out a call for help. I conquered my ancestral instincts and put up some prizes for the best suggestions and advertised the 'Name the McIntosh Circuit' contest.

"Did help ever arrive! Suggestions were received for running the company, redesigning the product, changing the advertising — in fact, everything from painting the building to the considerate suggestion that I drop dead. Even some circuit names were submitted.

"One man sent in 223 entries, each on a file card and all arranged alphabetically. Another explained that he lived in Turkey and had become sold on my amplifier while listening to an American diplomat's hi-fi system. Unfortunately, the diplomat — a narrow minded fellow — took his hi-fi system with him when he was trans-

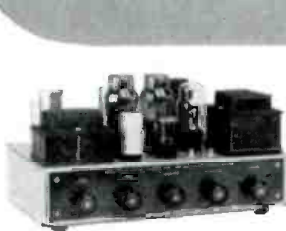
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214-A Remote Control Amplifier

220-A Power Amplifier

120-A Equalizer Preamplifier

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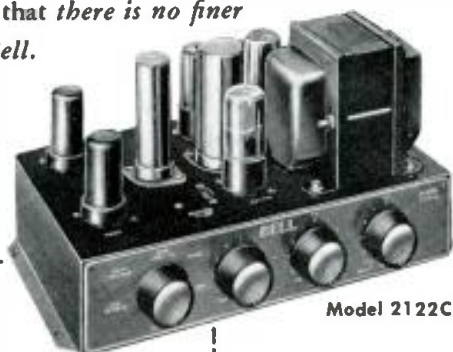
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ferred. This posed a problem, as Turkey wouldn't let him send dollars out of the country to buy a McIntosh. Therefore, he had to win one. Another fellow said he couldn't think of any good name — but he sure wanted a Mac. Agreement was complete among 117 people who submitted the same name; 96 agreed on another. Many sent in suggested drawings of how to use the name.

"Entries poured in from places I'd never even heard of and was sure had never heard a McIntosh. (HIGH FIDELITY must really get around.) They were received from people in all occupations, from chief engineers of radio stations and research scientists with the Government, to leading musicians and people who just like music.

"My contest judges spent a lot of time considering the thousands of entries and choosing the winners. I want all of you to know that I appreciate your interest and help. And, I hope you all had as much fun entering the contest as I and the judges did going through the wealth of good material you sent in.

"The names of the winners can be found in HIGH FIDELITY's July issue."  
*(Signed) Mac.*

Sorry to tantalize you . . . but something like four or five thousand people (who entered the contest) will have to sit on the edge of their chairs for a while yet.

**Author, author!**

Funny thing happened when we came around to planning the AUTHORitatively Speaking column this month (you'll note there isn't any), and it made us feel somehow old and settled. 'Twas this. We didn't have a new author in the book, about whom to get biographical. Roland Gelatt's been in three times, Tom Lucci twice, John Wilson every issue for more than a year (reviewing jazz), Fred Plaut once, John Conly *ad nauseam* (his own descriptive phrase), and James Hinton with equal regularity. Even apart from the last two staff-members, it appears that we have reached that enviable age among periodicals when they can lay claim to (as the saying goes) a reliable stable of writers.





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\*Precision Die-Cast chassis.

### Half vs. Single Track Recording

We don't know how many of our readers saw a recent statement (not in HIGH FIDELITY) to the effect that the frequency response which could be expected from half-track recording on tape was substantially less than that possible with full-track heads. If you saw it, we hope you will disregard it; it is not true. Frequency response in a tape recorder is dependent on many factors — such as tape speed, amplifier characteristics, effective gap length, and so on — but full track recordings will not have almost double the frequency response; track width has, under normal conditions, nothing to do with frequency response.

We checked a good many authorities to be sure we were correct in our impression. One of them wrote, "What was probably meant was that a full track tape would have double the energy of a half track tape. One would expect to achieve about 6 db better signal-to-noise ratio from a full track tape than from a half track tape. In practice this is more than 5 db."

We know that this error was merely a slip of the pen, but we are bringing it up because it's a slip which could confuse many people and injure the blossoming tape industry.

### FM Antennas, Continued

From Roy C. Kepler of Station KPFA, Berkeley, Calif., comes a most interesting letter which we include in this column because of its general interest:

"In the March issue of HIGH FIDELITY one of your readers, Mr. Arthur Robinson, writing from Volcano, California, makes a plea for articles dealing with high fidelity FM and AM reception in rural areas. He points out that he is 60 miles from Sacramento and Stockton, and about 150 miles from San Francisco, high on a mountain in the Sierras.

I shall leave to others to supply Mr. Robinson and the many people like him who live in the Wide Open Spaces, with information about hi-fi equipment. But as far as reception of FM

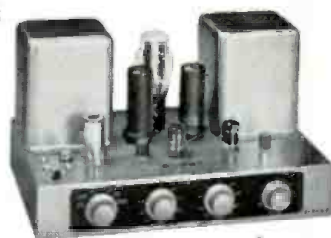
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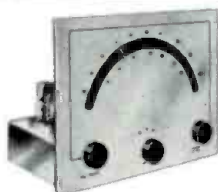
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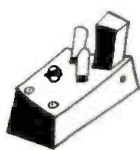
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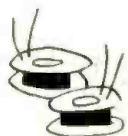


## LOOK TO GENERAL APPARATUS

For, wherever good hi-fi components are used, G. A.'s flexible designs will help you to bring out that last bit of unsuspected quality. You will get a unique satisfaction from assembling the best hi-fi known at moderate cost. You can go at it step by step, if you wish.



The details of efficiency, the secret of balanced and free-flowing sound are so easy to find because G. A.'s components and instructions are simple. One non-technical Doctor, who saved several hundred dollars making up his own fine speaker system, went ahead (as he described it) on the "easy as a cake mix" idea. But there is no harm in understanding about it too, so write to G. A. for a prompt reply. Tell us what you now use and how far you wish to go ahead. We will take an interest in your own particular ideas and needs.



Our customers are grand people. We know it, for so many of them write to thank us, as did Howard W. Bacon, "for letters so obviously above and beyond" — for helping him to develop a "great system." You can make one too.

G. A. fixed Networks for speaker systems are of unsurpassed efficiency. Send 10¢ for the network Data Sheet which lists part combinations for use with many kinds of speakers.

VAC — Variable Audio Crossover Controls change the crossover point at the turn of a knob, have independently controlled outputs. See previous G. A. ads in *High Fidelity*. Full details, photos, diagrams in 8 page construction booklet, \$1.00, deductible later from cost of kit.

The Dual Air Coupler — assembled or just the knock-down plywood parts. Full bass, 20 to 200 cps. with any appropriate speaker, loud or soft with no amplifier bass boost on a corrected or full signal. Send 10¢ for the Air Coupler answer folder.



## General Apparatus Company

MAIN STREET

SHEFFIELD, MASS.

goes, I must ask you not to feel too sorry for him. Mr. Robinson is one of our listener sponsors and he receives this station quite well, even though our transmitter is almost 150 miles from him high on the Berkeley Hills just across from San Francisco.

Earlier, last year, we exchanged some correspondence with Mr. Robinson and were able to give him some help with the installation of antennas, etc. To be sure that he is up to date, I am sending him more recent material which has been drawn up by our engineer, Bruce Harris, and has served us well throughout our signal area — which covers a good part of Northern California: north to Marysville, all along the Sierras and southward in the valley to beyond Modesto; and southward along the Coast to Carmel and Monterey.

By far the most successful antenna for peripheral areas is the five-element yagi cut to our frequency which we make available to our subscribers at \$6.75. These are now in use in many communities from Carmel to Sacramento.

In general, it would be safe to say that our experience has shown that FM reception is much easier and much less expensive to achieve than is usually thought by radio dealers and theoreticians.

At any rate, for your information, and for that of any of your readers in the general area of Northern California mentioned above, we will be happy to supply information, techniques, equipment, and even (in many communities) men to help if it is FM reception that is the problem."

(Signed) Roy C. Kepler

We'd like to remind readers that sharply cut antennas work best with the station for which they are designed. In our location, we have also had excellent results with newly developed 8-element broad-band yagis which cover the entire FM band with fine sensitivity.

### HIGH FIDELITY No. 4, Wanted

Add to the list of those wanting the rare copy of HIGH FIDELITY: John Hrovec, 100 Mt. Pleasant Avenue, Newark 4, N. J.

the *Voice*  of *Music*



# Fidelis<sup>®</sup>

thrilling authentic high fidelity from 40 to 15,000 cps

The elegant V-M Fidelis (Model 560) table model high fidelity phonograph is first to offer you the musical pleasures of an audio system that includes three extended range speakers, extra large, exclusive bass reflex tone chamber that provides superior quality low frequency performance equal to console size instruments, plus full range angular tone dispersion. Exclusive V-M tone-o-matic<sup>®</sup> loudness control affords equal hearing loudness at different frequencies over the entire audio spectrum to give you balanced "live performance" music reproduction at power levels suitable to your home. Hear, enjoy, all the music in your finest records. V-M Corporation, Benton Harbor, Michigan, is the world's largest manufacturer of phonographs and record changers.



Your Choice — Blonde or Mahogany Fidelis at same price! (Black or brass legs optional at extra cost). \$149.95\*



V-M Model 556 Portable high fidelity Phonograph, tone-o-matic, exclusive speaker system. \$119.95\*

## V-M CORPORATION

BENTON HARBOR 1, MICHIGAN

PLEASE SEND ME ILLUSTRATED FOLDER, "BRING CONCERT HALLS WITHIN YOUR WALLS."

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

\*SLIGHTLY HIGHER IN THE WEST.

# SPECIALIZATION MAKES THE DIFFERENCE

*Specialization may be defined as the concentration of all effort to a special or specific course of action*

Even a mechanical device concerned with the function of record reproduction should possess all the advantages of such specialization.

Most units undertake to do much more. They change records, mix records, flip records, reject records, and assume a multitude of other functions. This is 'generalization' as distinguished from 'specialization'.

The REK-O-KUT turntable, on the other hand, is devoted entirely to playing records. And every design feature, every fragment of engineering know-how has been devoted and restricted to the all-important job of playing records . . . to provide the constant, steady, unwavering record motion necessary for the faithful reproduction of records free of mechanical distortion.

Specialization makes that difference. And all of the efforts and facilities of the manufacturer shall continue to be intensively devoted to that one objective . . . that one aim: *To make the finest turntables in the world.*

There is a REK-O-KUT Turntable for your specific discriminating requirement. Seven models are available at prices ranging from \$59.50. At Leading Radio Parts Distributors and at Sound and Music Dealers.

*Write for Descriptive Literature*



# REK-O-KUT TURNTABLES

REK-O-KUT COMPANY, 38-03M Queens Boulevard, Long Island City 1, New York  
Export Division: 458 Broadway, New York 13, U. S. A. Cables—Morhanex  
In Canada: Atlas Radio Corp., Ltd., 560 King Street, W., Toronto 2B

# LETTERS



SIR:

Having followed your magazine since the famous first issue, I have seen again and again clever 'built-in' installations of hi-fi equipment. Break-fronts, false walls, closets, dish cabinets, commodes, desks; all have felt the mechanic's touch and have swallowed at a gulp tuners, amplifiers, turntables and tape recorders.

As I glanced over my equipment comfortably distributed over the living room floor, I had a kind of 'left-out' feeling. Somehow I just wasn't with it. But what to do? I have nothing that opens, unfolds, swings back or drops down—in short, no way of making my hi-fi system look at all like anything else.

Last night, in utter desperation, I took the ultimate step. (and I say this in a hushed whisper) I discussed the matter with my wife! In the cool way in which she usually disposes of my toughest problems; in the casual, off-hand manner which has set me back two years with my analyst, she pointed a well-manicured finger. Eureka! We had it!

Here was the solution to every problem. It opened in two directions, it would hold all our equipment without bulging, when closed it resembled something else completely. The perfect answer to our problem.

The installation was the work of a moment. As we stood back and surveyed the results with pride, it occurred to us that this could well be the solution to the problems besetting many other enthusiasts in our position. So, herewith is a photograph of the result so that all may benefit from our experience.

John Goldston  
St. Louis, Mo.

See page 15 for picture of Mr. Goldston's discovery.—Ed.

Music everywhere in the home...

... built into the recreation room bar

... set within a bookcase

... in a functional headboard

... and elsewhere!

Wrought Iron Legs optional

## Every Room a Music Room...

# with the UNIVERSITY 3-WAY "Companion"

Within the confines of a small enclosure—  
performance that spans the complete musical range...  
from rich, vibrant bass to lyrical, brilliant highs.

### HERE'S HOW:

**WOOFER:** Heavy Duty exclusive "W" Alnico 5 magnet and rim-centered diaphragm with oversized voice coil on buzz-free duralumin suspension provide exceptional richness and depth of the lowest bass tones.

**MID-RANGE:** Patented "Diffuser" element comprises dual radial mid-range projector and diffraction ring for efficient full-bodied reproduction of the middle octaves, retaining all the original "presence".

**TWEETER:** Genuine heavy duty driver unit with exclusive "reciprocating flares" wide angle horn reproduces the full range of the highest musical tones clearly and with true brilliance.

**CROSSOVER NETWORK:** True electrical separation of high, middle and low frequencies, with professional inductance/capacitance type network, results in deep dimensional spatial orchestral quality.

**BALANCE CONTROL:** Adjusts performance of the system to suit program quality, room acoustics and accommodates a wide gamut of personal taste.

**AUTOMATIC CLOCK:** Versatile timepiece will plan your musical itinerary—record broadcast programs in your absence—awaken and permit you to retire with choice music by adjusting a simple control... and the entire music system, tape recorder or radio will "perform" or "shut off" remotely or automatically.

For latest information write Desk 20F

**UNIVERSITY LOUDSPEAKERS INC.**  
80 SOUTH KENSICO AVENUE WHITE PLAINS, N. Y.

# McIntosh

There's More *Listening Pleasure*  
from *Any* record with the

## C-108 Professional Audio Compensator



The abundant flexibility of the beautiful new McIntosh C-108 Professional Audio Compensator assures you of the most listening pleasure from all of your records. Five bass turnover switches and five treble attenuation positions as well as variable bass and treble controls compensate for all recording curves — those in use today and any that may be used in the future. A rumble filter diminishes or completely eliminates turntable rumble, especially annoying when listening to older records. An Aural Compensator Control maintains proper bass and treble loudness when you play your system at low volume level. *The C-108 for the first time combines beauty and abundant flexibility with ease of operation.*

### FREE BOOKLET

Send for illustrated brochure on record company compensation curves.



# McIntosh

LABORATORY, INC.  
322 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 17, N.Y.





The Goldston all-range rollaway (see p. 13).

SIR:

On the forty-second page of your number for April, the present year, Mr. D. . . . R. . . ., in writing upon a performance by some lady of a group of six Suites, titled "English," but composed by a Mr. Bach, depends his expression of sentiments from a sally which he attributes, without, I believe, sufficient scholarly basis, to a Mr. George Bernard Shaw. Your reviewer has written: "It was George Bernard Shaw, I believe, who once said that a woman pianist is to be regarded in the same manner as one looks upon a dog walking upon its hind legs. One doesn't criticize it; one merely marvels at the fact it can be done at all."

Now, Sir, I shall forbear from comment upon the literary infelicity of this passage; that its syntax is of unmitigated barbarousness is not of present concern. No sensible man steps from his path to trample a midge at the wayside. I know not who Mr. D. . . . R. . . . may be, nor his Mr. Shaw. Nor do I care to know; for the one is an ignoramus and the both are literary tumblebugs of a familiar and noisome kind.

The remark "believed" — and in such a use what is belief but sheerest sloth? — by Mr. D. . . . R. . . . to have been made by his Mr. Shaw, was made, in fact, by me, if in a somewhat more meaningful connection. "Sir," I said, and Mr. Boswell will serve as my witness in this matter, "a woman's preaching is like a dog's walking on its hinder legs. It is not done well; but you are surprised to find it done at all."



YOU  
ARE  
THERE  
WITH  
STEPHENS  
*True Fidelity*  
SPEAKERS

**MODEL 206AX**

List price;  
206AX 15" coaxial  
16 ohm.....\$166.00  
500 ohm.....\$179.00

**FEATURES**

- ★ 7½ lbs. Alnico Magnet
- ★ Heavy Die-cast Aluminum Frame
- ★ Low Frequency Cone Resonance—35 c.p.s.
- ★ Frequency Response 30 to 18,000 c.p.s.

For emotionally satisfying... thrilling new sound sensations, music critics choose Stephens Tru-Sonic *True Fidelity* Speakers. Made by the Nation's number one pioneer in *High Fidelity* reproducing equipment, these outstanding Speakers will give you years of distortion-free listening pleasure.

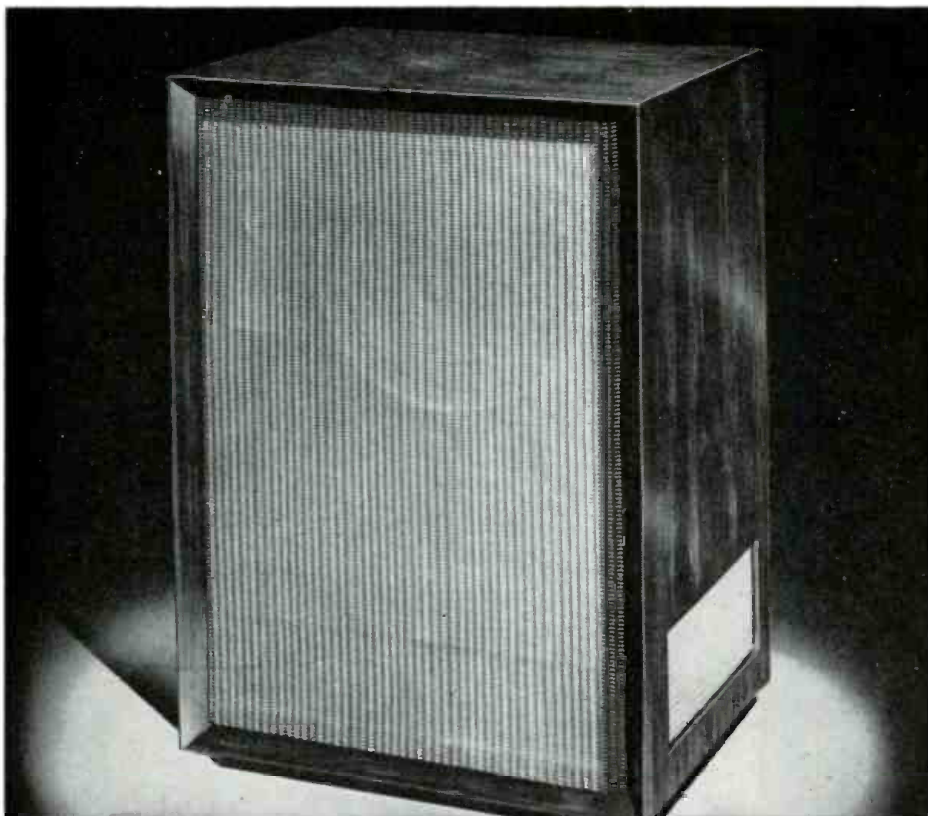
Producing pure, clear tones of mellow richness, Tru-Sonic Speakers are a creation of advanced design and master craftsmanship. Frequency response is smooth and distortion-free from 30 to 18,000 c.p.s.

*The International Standard. Write for descriptive literature and specifications.*

**STEPHENS**

**TRU-SONIC**

STEPHENS MANUFACTURING CORPORATION • 8538 WARNER DRIVE • CULVER CITY, CALIFORNIA



## Two Great New Products!

# THE FISHER

## Speaker Enclosure

■ THE FISHER Series 50-H Horn Speaker Enclosures can be used with 12" or 15" single, coaxial, dual or triaxial speaker systems! Your investment *cannot be obsoleted*, no matter how often you change speakers. These units feature instantly apparent, over-all *balance*, (rather than an overpowering, and therefore unnatural bass response). • Smooth response to below 30 cycles. • Does *not* require corner placement. • Air-loading of bass is over four times that of infinite baffle. • No listener fatigue, regardless of volume level. • Markedly improves any speaker system.  
 Model 50-HM (Mahogany) \$129.50 • Model 50-HB (Blonde) \$134.50

# THE FISHER

## Factory Sealed Cartridge



■ Here is America's first *factory-sealed*, moving coil phonograph cartridge. You are the *first* to handle the cartridge you buy. These units are specially made for us by Fairchild, acknowledged leader in the field. High compliance improves low frequency response, reduces record hiss. Diamond stylus exclusively.

Model 50-LP (33-45 rpm) \$37.50

Model 50-ST (78 rpm) \$37.50

Model MT-1 (transformer) \$8.75

Write For Full Details

**FISHER RADIO CORPORATION**  
 45 EAST 47th STREET • N. Y.

It is not a remark in which I take particular pride, except that it expressed a thought that was my own, and expressed it with precision. If Mr. Shaw has seen fit to ingest it and spew it forth anew upon his own barren plot, that is a matter about which I can rouse myself to no great interest; plagiarists have infested the earth since Adam. Mr. D . . . R . . . is in sadder plight. Not content to pick the droppings of his betters, he knows not even who his betters are, nor how to use them. For the sake of the readers of your sheet, it is to be hoped that his ignorance of music is not so abysmal as his ignorance both of literary history and of the proprieties of writing that should be as firmly possessed by the lowliest scrivener as by the most eminent scholar.

(Dr.) Samuel Johnson  
 Westminster Abbey  
 London, England

SIR:

I have just read in the April issue of HIGH FIDELITY a letter written by Mr. F. A. Kuttner attacking our "Mass in B Minor" conducted by Scherchen. Considering . . . the preposterous procedure of reviewing a major work such as this from a radio broadcast, it seems to us here at Westminster that we should have . . . an opportunity to answer this letter, particularly since David Randolph did not have the time to do so. I think it is deplorable to leave unanswered "musicologist" Kuttner's diatribe, especially since he seems so anxious to establish his competence in matters of this kind.

I hope, therefore, that you will print this letter wherein I quote below the opinions of other musicologists and critics in this country and, above all, call to your attention the fact that this particular recording received the *Grand Prix du Disque* in Paris for 1951. I quote as follows:

*New York Herald Tribune* — December 1950:

"This is by far the finest recording of this work available . . . Choral singing is remarkable . . . exceptionally fine work of the soloists . . . engineering is first rate."

*Cleveland Plain Dealer* — December 1950:

" . . . This recording will shine as a star of first magnitude . . . In every

*Continued on page 20*

# BIG NEWS!

## HERE'S AN AMPEX FOR YOU

### THE NEW AMPEX 600

This is the design triumph that high fidelity enthusiasts everywhere have been awaiting. The unmatched performance of an AMPEX is now available to you in a recorder of modest size and price.

### WEIGHS ONLY 26 POUNDS

And you can transfer it easily back and forth between its portable case and its place in your custom high fidelity installation. In either place it can operate horizontally or vertically.

### COSTS LESS THAN ANY AMPEX BEFORE

But every major component has been "life tested" for an equivalent of more than 10 years normal use. It's smaller and simpler, but it's all AMPEX and still the best.

### PERFORMS LIKE A TRUE AMPEX

- Full fidelity range, 30 to 15,000 cycles at only 7½ in./sec.
- Three separate magnetic heads (erase, record, playback).
- Meter for positive record and playback level control.
- Built-in mixer between line and microphone inputs.

For full specifications on this exciting new AMPEX, write today to Dept. F-1698.

# AMPEX

## CORPORATION

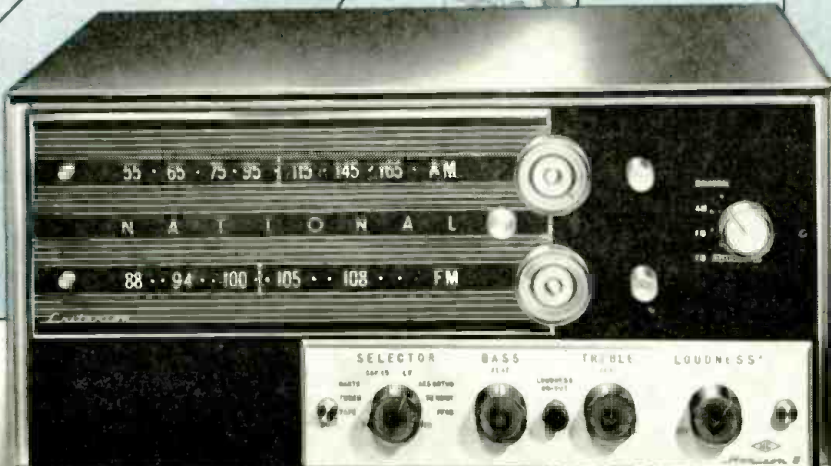


SEE IT AT YOUR AMPEX DISTRIBUTOR  
(listed in the "yellow pages" under "Recording Equipment")

934 CHARTER STREET • REDWOOD CITY, CALIFORNIA  
Distribution in principal cities;  
Canadian distribution by Canadian General Electric Company



*the new*




Now, National — world's most respected maker of professional radio receiving equipment — brings you a new concept in high-fidelity!

For 40 years, National has designed and manufactured extremely critical circuits for the armed forces (9 out of 10 Navy ships are equipped with National receivers), for the world's largest airports, for communication services, industry, radio amateurs and all those who demand optimum reception even under the most adverse operating conditions.

Only this hard core of *radio* experience could produce the New "Criterion" AM-FM Tuner, the *heart* of National's new HORIZON line in high fidelity!

# HORIZON *line in high fidelity*



On the entire line, National has lavished all the advanced engineering techniques and latest research available.

The result is an integrated high-fidelity system so unique in circuitry, so far ahead in performance and styling, it obsoletes present equipment on the market today!

Look for the new HORIZON line at your high fidelity headquarters *this* month! Meantime, write for complete specifications to Dept. HF-654, National Co., Inc., Malden, Mass.



#### **HORIZON 20 20-Watt Amplifier**

Incorporates a revolutionary new National circuit featuring "unity coupling" — first major improvement in amplifier design since the Williamson circuit! **\$84.50**



#### **HORIZON 5 Preamplifier-Control Unit**

Lowest distortion (less than 1%) at highest output (15 volts). Distortion virtually unmeasurable at 1.5 volts output. Compensation for choice of 7 recording characteristics. Unique bass and treble controls permit compensation for speaker deficiencies and suppression of turntable rumble without affecting middle range. **\$49.95**



#### **HORIZON 10 10-Watt Amplifier**

The National "unity-coupled" circuit — new amplifier standard — in a 10-watt amplifier. Incorporates built-in preamplifier and complete equalization and tone control networks. **\$79.95**



#### **HORIZON "Criterion" AM-FM Tuner**

Simultaneous AM and FM reception with separate volume and tuning controls for individual or binaural listening. Exclusive new Mutamatic Tuning eliminates all hiss and noise between FM stations — stations come in out of velvety silence, stay locked in. **\$169.95 (less pre-amp.)**

*tuned to tomorrow*  **National** 

# Now for the first time— a Magnecorder

under \$300<sup>00</sup>



the custom

**magne** *Cordette*

## FINEST OF ALL HOME TAPE RECORDERS

For the man who has been waiting and hoping, here is the first Magnecorder at a popular price. The purely professional "utility" look is gone, yet the restyled MagneCordette still delivers professional performance—the same quality which has made Magnecord the accepted leader in tape recording the world around.

The PT5-GAH MagneCordette is mounted in a handy portable case, with high fidelity output for external amplifier. Other models at slightly higher cost include power output stage and integral speaker. Your dealer is listed under "Recorders" in the classified telephone directory.

NEW LOWER  
PRICES ON  
PROFESSIONAL  
MAGNECORDER

**magnecord, inc.**

225 WEST OHIO ST., DEPT. HF-6  
CHICAGO 10, ILLINOIS

*Continued from page 16*

way this must be considered a definitive recording . . . Westminster has done an amazing job."

*Irving Kolodin, Saturday Review of Literature — January 1951:*

"In a long period of listening to this work . . . I have not heard a performance of the imagination, integration and subtlety of this one . . . the warmth and eloquence of the texture and the felicity as sound are the dominant impulses of Scherchen's exposition . . . A rare delight to hear choral singing of the softness and timbre he evokes . . . the whole sound is reproduced with breadth and fidelity."

*Time Magazine — February 1951:*

"Here the monumental masterpiece gets a deserving performance; orchestra, chorus and soloists are all excellent, and so is the recording."

*Nation — May 1951 (B. H. Haggin):*

". . . we get at last a good performance of Bach's 'B Minor Mass' . . . In one important matter — tempo — the performance is first rate."

*Review of Recorded Music — March 1951:*

"This mighty tonal monument . . . receives a truly exceptional reading with first-rate soloists and choral-orchestral forces . . . Every note and phrase is treated with loving care, and the details of the whole vast fabric emerge with greater clarity and loveliness than we ever heard before . . ."

Perhaps the above reviews are the opinions of people with "unprofessionally trained ears" and therefore will not impress Mr. Kuttner. But in any case, they evidently did not feel it necessary to "rush off into the night for a violent walk to cool off their displeasure with the performance."

The defense rests.

*Henry L. Gage, Vice President  
Westminster Recording Co., Inc.*

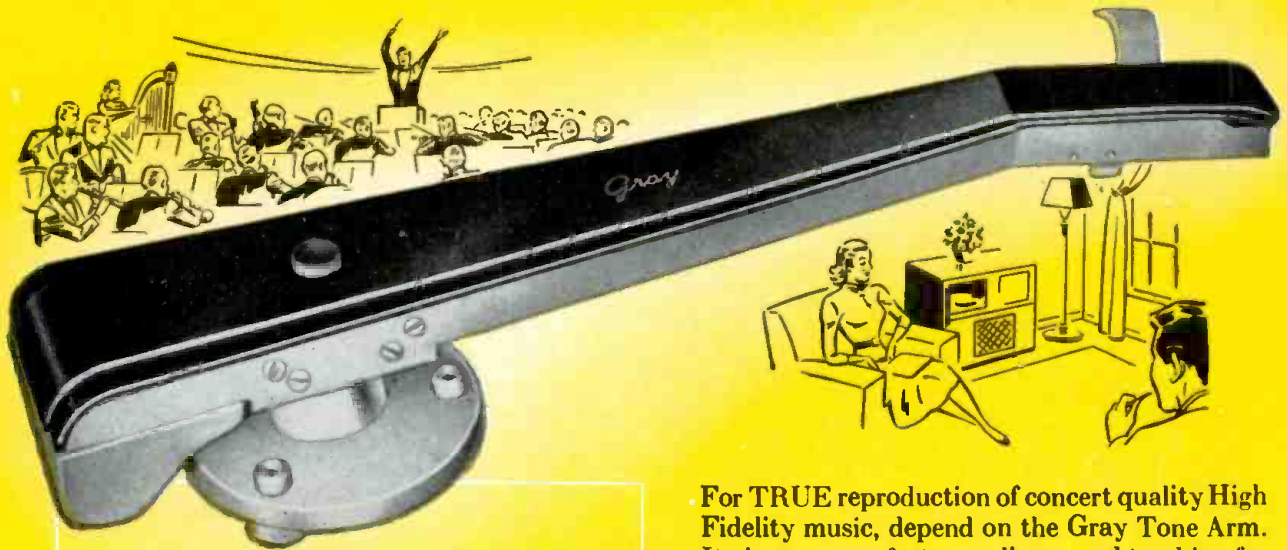
SIR:

Has anyone written yet *against* the idea of factory-sealed records? No? Well, allow me. I buy my records from a shop here in New York City that allows me to take the records home and listen to them before deciding about purchase. Now, if Angel and some of these other outfits are going to factory-seal their disks, how in the world will I know whether or not I want to invest? I mean, it's all very

# LQ\*

\* *Listening Quality*

## The prime function of your hi-fi **TONE ARM**



### The **GRAY** viscous-damped 108 B **TONE ARM**

Gray offers a radical departure in tone arm design to assure the ultimate in performance from new and old recordings . . . 33 $\frac{1}{3}$ , 45, and 78 RPM . . . up to 16" in diameter. The NEW suspension principle "damps" vertical and horizontal movement of the arm . . . stops groove jumping and skidding . . . prevents damage if arm is dropped. Instant cartridge change . . . Pickering, GE, Fairchild . . . with automatic adjustment to correct pressure.

For TRUE reproduction of concert quality High Fidelity music, depend on the Gray Tone Arm. It gives you perfect compliance and tracking for all records . . . new or old . . . at lowest stylus pressure. Virtually eliminates tone arm resonances. Today, more and more High Fidelity enthusiasts are achieving TRUE musical realism with the Gray 108 B Tone Arm. Specifically designed to meet the most exacting listening demands.



**Gray 106 SP**  
Transcription Arm  
Chosen by professionals for superb tone reproduction . . . for every speed record.

**Gray 103 S**  
Transcription Arm  
Leading audio engineers recognize the true tone reproduction . . . Specifically designed for 78 RPM records.

Visit your nearest High Fidelity dealer today . . . examine the precision construction of Gray Tone Arms . . . hear them reproduce perfect Hi-Fi performance.

# GRAY RESEARCH

AND DEVELOPMENT CO. Inc., Hilliard St., Manchester, Conn.  
Division of the GRAY MANUFACTURING COMPANY  
Originators of the Gray Telephone Pay Station and the Gray Audograph and PhonAudograph.

GRAY RESEARCH & DEVELOPMENT CO., INC.  
Hilliard Street, Manchester, Connecticut.

Please send me complete descriptive literature on Gray Tone Arms.

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City \_\_\_\_\_ State \_\_\_\_\_

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## Your Guide to Hi Fi Records

You haven't seen anything like it . . .

### \*The HARRISON HIGH FIDELITY RECORD CATALOG

EVERY really hi-fi record made by EVERY company . . . EVERY recorded tape selection . . . at your finger tips.

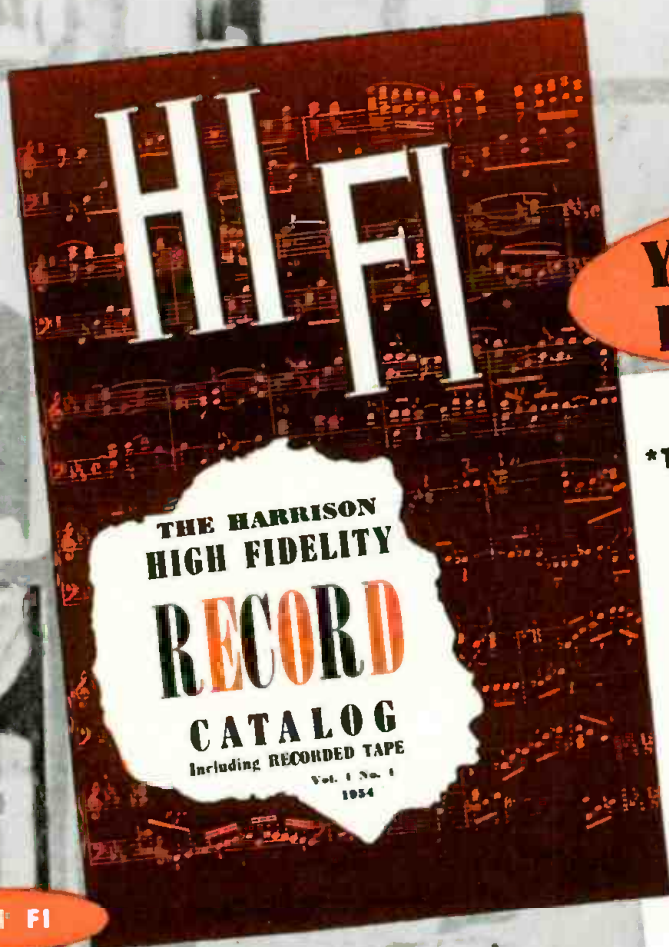
ALL the information you need about hi-fi records: title, composer, performer, RPM speed, price. The only hi-fi catalogue where nationally known critics select the records.

If you're a hi-fi set owner or planner, this is for you . . . for more and better hi-fi enjoyment. Better get your copy early.

Ask your neighborhood record shop for the Harrison High Fidelity Record Catalog or send us the name and address of your record dealer and we will see that he gets a copy for you.

Write to Harrison Catalogs, 274 Madison Ave., New York 16, N. Y.

\*By the Publishers of Record Retailing • The Opera Catalog • The Children's Catalog • The EP 45 RPM Catalog • The Convention Dally of the National Association of Music Merchants.



HI FI

HI FI

HI FI

HI FI



well to read the reviews in HIGH FIDELITY and other\* such journals, but the only way I can be sure I want to buy a record is to hear it on my rig, preferably running wide open. I got the Haydn Society *Don Giovanni* principally because of your favorable — though definitely not rave — review. I didn't like it. It just isn't sung very well and let's face it. The things that your reviewer found in its favor just didn't seem to me very important in relation to its drawbacks. So I took it back and came home with some other stuff — the Fritz Busch HMV *Idomeneo*, among others. Very nice. I'll keep it. But if the *Don* was available only factory-sealed, I'd either never buy it (and never know) or I'd get it on the strength of reviews and be permanently saddled with something I don't care much for.

It's true that some people misuse what I feel is a privilege — the chance to listen to a record on your own sound system before deciding. I see many disks that are scratched in this shop I mentioned. But it's up to you to check the record carefully before walking out with it — and I believe it's up to the shop to refuse to accept any disk marred in any way\*\* as a return. If these rules are observed, I think it's the finest way to buy records now going — beating this factory-sealed stuff all hollow. My fairly extensive library has been purchased entirely at this one store, all under this same system. If records go entirely factory-sealed, or if I don't have a chance to audition them before buying, I'll call my library complete and buy nothing but guaranteed sure things.

And, as long as we're at it, has anyone written yet against binaural sound? Well, there's a lot to be said against *that*, too. We could use some articles on the "con" side of many of these aspects of sound reproduction that are put forth as gospel by the companies involved.

John Savage  
New York City

\*What other such journals?

\*\*If reader Savage can tell by its appearance when a record has been subjected to a chisel-shaped "permanent" osmium stylus, he has better vision by far than we do. — ED.

# AXIOM

Regd. Trade Mark

High

## FIDELITY OF SOUND

### MADE IN ENGLAND

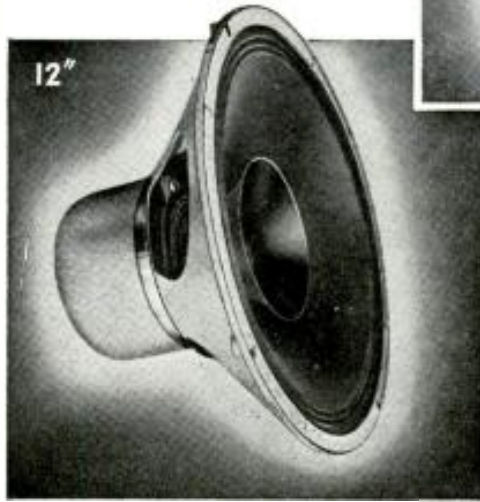
A 12-inch twin-cone high-power P.M. loudspeaker combining generous bass handling capacity with full range high fidelity reproduction.

**BRIEF SPECIFICATION**

Frequency Coverage 30/15,000 c/s  
Fundamental Resonance - 35 c/s  
Flux Density - - 17,500 gauss  
Nett Weight - 18lb. 4ozs. (8.3 kg.)

**AXIOM  
22  
MK II**

**AUDIOPHILE NETT PRICE \$65.00**



A 12-inch twin-cone full range high fidelity reproducer, with a power handling capacity of 15 watts.

**AXIOM  
150  
MK II**

**BRIEF SPECIFICATION**

Frequency Coverage 30/15,000 c/s  
Fundamental Resonance - 35 c/s  
Flux Density - - - 14,000 gauss  
Nett Weight 12lb. 13ozs. (5.8 kg.)

**AUDIOPHILE NETT PRICE \$43.50**

A medium power FREE-SUSPENSION high fidelity P.M. reproducer for the professional enthusiast.

**BRIEF SPECIFICATION**

Frequency Coverage 20/20,000 c/s  
Fundamental Resonance - 20 c/s  
Flux Density 17,000 gauss nominal  
Nett Weight - 9lb. 6ozs. (4.2 kg.)

**AXIOM  
80**

**AUDIOPHILE NETT PRICE \$52.30**



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**GOODY AUDIO CENTER INC.**  
235, West 49th St., NEW YORK 19, N.Y.

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# AS THE EDITORS SEE IT

SINCE WE HAVE limitless faith in your ingenuity, we pass on to you a problem that is currently bedeviling the record business. It's akin to an earlier problem, which we also passed on to you and which you seem to have done good work on.

The first problem was when, if you recall, the makers of mass-produced TV-radio-phonographs suddenly discovered the high fidelity market, coveted it, and marshalled their boldest advertising type-faces to acclaim their version of high fidelity, usually as the only and of course, ultimate one. Screams of terror rose from craftsman-type manufacturers, from other folk of little faith. Industry committees were set up, and the Government called in.

The committees are still at work, and there are rumblings in the Government. But by and large, the furore has subsided and everyone has gone back to work. Why?

For one quite simple reason: the people who knew what high fidelity meant (you) went around, as embattled word-of-mouth militiamen, and "talked it up." The words high fidelity are still grossly misused, but it might be said that the sting has gone.

We said then, and we say again: high fidelity is not something that can be so "specified" that a piece of equipment positively is or is not hi-fi. The words are comparative. That's what you have told your friends, neighbors, anyone whose ear you could catch. And the result is that, for example, one of the earliest and most blatant advertisers seems to have lost his bold-face type . . . or his advertising budget . . . or something.

Now, will you please go out once more and tell everyone that high fidelity, as you understand it and explain it, applies not only to equipment but to records as well? The record-industry dilemma is not tough; it should give you no trouble at all.

It seems that advertising and publicity men again have been bandying our pair of precious but sometimes infuriating words. And now members of the Great Uninformed Public are appearing at record counters and demanding, simply and succinctly, "Two high fidelity records, please!" You will find this hard to believe, but it is true. A specific order of this sort has been reported by many record shops. Somewhere, the notion has appeared among the G.U.P. that one disk is hi-fi and another simply is not. They think that high-fidelity recording appeared suddenly and unaccountably, from nowhere, in 1954, like a Mexican volcano or Mr. Porfirio Rubirosa.

Certainly many conscientious dealers will take the time to explain; yet there are others who may not. Explaining takes time, and a dealer's time is money.

Thus many dealers — and perhaps a good many members of the G.U.P. who are not overly keen to exercise their mental faculties — are going to welcome a new phenomenon on the horizon: the list of hi-fi records.

Neil Harrison, publishers of the *Trade Magazine Record Retailing*, has produced, for example, a 10-cent catalog which purports to list all of the existing long-playing records that are truly high-fidelity. Now, we know Mr. Harrison personally; we know that he tried to be conscientious in preparing this booklet. We know that having asked record companies for their recommendations and been startled to discover how many companies never released anything which was *not* hi-fi (by their own secret standards), Mr. Harrison checked with reviewers and other people presumably familiar with hi-fi-dom and edited his list accordingly.

But it is still our opinion that, regardless of how conscientious a job *anyone* does, it is *not* possible to class record releases categorically as high or low fidelity, simply because no one is clear enough as to what it means. We would *like* to think, with the innocent record-buying neophyte, that the term high fidelity implied some magical general excellence in a record but, as it is applied in fact, it doesn't. Most often, it means merely that the maker used high-grade modern equipment, capable of registering a wide tonal and dynamic range.

We consider the use of such equipment mandatory, of course, in making any recording (except a reprint) today, but we also realize that almost everyone *does* use it, and that, by itself, it isn't enough. As well as an Altec and an Ampex (or their equivalents), making a good recording requires brains, taste, experience, patience, some knowledge of music and a flair for acoustics, a good musical performance, an excellent hall, time and money, a great deal of work and plenty of luck. Indeed, Emory Cook has pointed out to us that it takes considerable aesthetic judgment even to make a good recording of a locomotive or a village church-bell, and we believe him. Primarily, we don't want any potential listening-converts disappointed and driven away by the delusive "hi-fi" lure.

Secondarily, we cannot quite get away from the question of a record's content. Take Aaron Copland's beguiling *Appalachian Spring*. Of this, three recordings are available. Two, in fairly estimable fi, are played by European conductors, to whom it has obviously never occurred that there exists an American musical idiom worth attention (one of them can't even be bothered with tempo markings). Their performances can be charitably described as inadequate. The third recording was reprinted from one of the last and best U. S. 78 rpm issues. The conductor is the late Serge Koussevitzky, who loved and understood the work. It incorporates no treble above (about) 8,000 cps: below that it is beautifully clear and balanced. — Suppose, now, a new recruit has asked your advice on an *Appalachian Spring*, with the inevitable final words: ". . . so long as it's hi-fi."

What do you tell him?



by Roland Gelatt

## The talking machine becomes the VICTOR

*In which an unwary Inventor almost loses the right to use his own invention; a Mechanic shows an unsuspected flair for Business, and a World-famous trade name is conjured out of thin New Jersey air.*

THREE YEARS after its commercial debut, Emile Berliner's gramophone — the talking machine that played flat disks — was already well on its way to becoming an American institution. It had been launched in 1895 under the aegis of a wily New York promoter named Frank Seaman, whose National Gramophone Company served as exclusive U. S. selling agent for the products manufactured jointly by the Berliner Gramophone Company, of Philadelphia, and Eldridge R. Johnson, of Camden. He was a merchandiser of great talent, and by 1898 his efforts had brought the gramophone to a point where it threatened to dislodge the older and well-entrenched wax cylinder apparatus.

Was it possible that the Columbia Graphophone would lose its hegemony in the American market? The manufacturers of this popular cylinder phonograph were determined that it should not. They let fly a salvo of advertisements traducing the gramophone and extolling their own product. Frank Seaman replied in kind, with a barrage of ads which aspersed the wax cylinder's capabilities and emphasized "the true tone quality" of the Improved Gramophone. But this bickering in print was only a portent of more serious eruptions to come. For the warfare between cylinder and disk soon graduated from the copywriter's pen to the lawyer's briefcase. It was a litigious industry to begin with, and the American Graphophone Company especially had the reputation of rushing into court at the slightest provocation. Indeed, many people held that the chief asset of the prosperous Columbia-Graphophone organization lay in the person of Philip Mauro, a shrewd, 40-year-old Washingtonian who as principal legal counsel for the Graphophone had defended the Bell-Tainter patents for all, or perhaps more than, they were worth. In 1898 he turned his attention to this new form of competition which was beginning to threaten the Graphophone even more than the arch-enemy Edison. Mauro subjected Berliner's patents to the most painstaking legal scrutiny. Superficially, the Berliner disk patents and the Bell-Tainter cylinder patents were miles apart, both in concept and in execution. But was there not some point of friction, some obscure but vital transgression for which the menacing gramophone could be called to ac-

count in court? Mauro burrowed deeply and emerged with one of his typically ingenious stratagems. It hinged on a mainstay of the original Graphophone patent, the provision for the so-called "floating stylus," which had been one of Bell and Tainter's chief improvements over the Edison tin-foil phonograph. As Mauro played a gramophone and observed how its soundbox was propelled by the grooves of a record, it suddenly occurred to him that the gramophone's stylus could be said to "float" also. If this could be proved, then the gramophone patent most certainly invaded the Bell-Tainter domain.

Mauro went to court, but he sued neither the patent-holding United States Gramophone Company nor the manufacturing Berliner Gramophone Company. Instead, he directed his attack against the National Gramophone Company and Frank Seaman personally. On October 22, 1898, as counsel for the American Graphophone Company, he entered suit in the U. S. Circuit Court for the Southern District of New York, demanding that the defendants be enjoined from the further sale of talking machines employing a floating soundbox.

In leveling his blow against Seaman the Graphophone lawyer was functioning at his Machiavellian best. Seaman and the Berliner group had been getting on very badly.



Recording studio, circa 1890. This one was in Philadelphia.

The flaws in the tripartite division of the gramophone business had grown increasingly evident. Too many people were cutting a slice out of the profits, and Seaman argued that National Gramophone's slice was too slim. In reply, the Berliner group blithely took the position that Seaman had signed a contract in good faith and should live up to its terms.

That was far from the last word on the matter, as the Berliner people were to learn to their dismay. An entrepreneur as self-assured and knowledgeable as Frank Seaman, who was accustomed to picking his way through the involutions of business practice and relished the rough-and-tumble of the marketplace, was not likely to take no for an answer, especially when it came from men who were relative amateurs in the world of commerce. But for a time he was preoccupied with fighting the American Graphophone Company. Philip Mauro's subtle, persuasive bill of complaint had convinced Judge Lacombe of the Circuit Court in New York. In November, delivering an opinion that the gramophone infringed a fundamental patent of the American Graphophone Company, he granted a temporary restraining order against Seaman to go into effect on January 25, 1899. Seaman appealed Lacombe's decision without delay, and two months later the Court of Appeals set aside the preliminary injunction so as to permit the whole case to be heard in greater detail. A full-scale legal battle impended; meanwhile, business could be carried on as usual.



Eldridge Johnson, pictured in 1900.

If one considers Seaman's position in the spring of 1899 from his own vantage point, his subsequent actions become more understandable. Largely through his own merchandising genius he had built up the gramophone business in three years to a thriving million-dollar industry. Nevertheless, he was entirely dependent on the Berliner Gramophone Company for his source of supply and was obliged to purchase merchandise at what he considered an inflated price. So long as Berliner controlled the gramophone patents, Seaman's hands were tied. But the basic validity of those patents was being questioned, and if the gramophone patents were indeed to be disallowed by the courts, what need was there to deal any longer with the Berliner group or to suffer any further from their inhibiting monopoly?

In March 1899, Seaman transformed the National Gramophone Company, of New York, into the National Gramophone Corporation, of Yonkers, raising the capitalization from \$200,000 to \$800,000. He assumed the office of treasurer; Frank J. Dunham was president and Orville D. LaDow secretary. Next, a subsidiary called the Universal Talking Machine Company was organized, with the same Orville D. LaDow as president. Under the supervision of a mechanic named DeValque, Universal set up a factory in New York City for the manufacture of gramophones. In mid-summer the *Phonoscope* reported that "they are rushing machines through for the fall

business and expect to be able to commence deliveries about September 15th."

While these machinations were in progress, Seaman continued to do business in Berliner gramophones from his old offices at Broadway and Eighteenth Street. Throughout 1899 he carried on the same barrage of advertisements proclaiming the virtues of the Improved Gramophone. That year Seaman opened branch offices in Boston, Chicago, Cincinnati, Cleveland, Philadelphia and Providence. Business was better than ever; the Berliner assembling plant in Philadelphia and the Johnson shop in Camden were hard put to keep pace with the orders. Indeed, the gramophone had proved such a profitable venture that Johnson was erecting a new four-story factory in Camden to take care of the ever increasing orders.

Suddenly, in October 1899, the orders from Seaman stopped. The blow could not have been unsuspected in Philadelphia. Had not the *Phonoscope* given advance notice that the Universal Talking Machine Company was in production and would begin deliveries in mid-September? It seems that the Berliner Company had neglected to foresee the consequences of this activity. While its business came to an abrupt and unwelcome halt, Seaman — livelier than ever — began advertising his new machine, which he called the Zonophone. It was a heavier instrument than the Improved Gramophone (its designer put more emphasis on gingerbread decoration than Johnson did), and the spring

motor was enclosed within the case instead of being mounted at the rear. These were minor deviations; essentially, the Zonophone was an imitation gramophone. But this fact did not deter Seaman from advertising in bold letters that the "Zonophone is substituted for the Gramophone, which is abandoned, including its name." Curiously enough, the National Gramophone Corporation, which sold the Zonophone, left *its* name intact.

Seaman had not yet done his worst to the dazed and incredulous Berliner people. The *coup de grace* was to come in the courts. Since January 1899 the American Graphophone Company had been threatening Seaman's very existence with its suit over the validity of the Berliner patents. Now that Seaman had deserted Berliner there was no longer need to contest the action. He threw in the sponge and on May 5, 1900, accepted an injunction by consent: Seaman admitted in court that his erstwhile opponents were in the right, that the gramophone patents *did* infringe the "floating stylus" principle. Two weeks later came the announcement that an important alliance for legal protection and commercial advantage had been consummated between the National Gramophone Corporation and Universal Talking Machine Company on the one hand and American Graphophone Company and Columbia Phonograph Company on the other; thenceforth the Zonophone would be manufactured and sold under the protection of the joint patents of all parties to

the agreement, exclusive rights to its manufacture having been granted by the American Graphophone Company. The announcement further claimed that without the patent rights controlled by the parties to the agreement, no disk talking machine could be legally marketed in the United States. The claim was justified; by June 25, Seaman had gotten the court to issue an injunction against the Berliner Gramophone Company restraining it from further dealings in gramophone merchandise.

The redoubtable Frank Seaman had not only withdrawn his business from the Berliner Company and commenced manufacture of a competing instrument, but had also made it legally impossible for the Berliner people to sell their own merchandise. Down in Washington the gramophone's inventor, Emile Berliner, thundered with indignation at the turn of events. The patent-holding United States Gramophone Company took advertising space to tell its side of the story: "We own the Letters Patent for the Gramophone and its Indestructible Record Discs. These patents have never been attacked, nor have Gramophones and Records made under them ever been declared infringements, except through judgments *confessed* by a former agent of the Gramophone; such judgments have no legal value. The Gramophone patents cover all Talking Machines in which the record groove propels the stylus, and in which hard-pressed discs are used."

But fume as Berliner would, his patents were commercially worthless so long as the injunction was on the books. In league with stockholders of the Berliner Gramophone Company, he instituted lawsuits against the Universal Talking Machine Company, National Gramophone Corporation, and Frank Seaman personally, for infringements of patents, damages, and an accounting. Berliner

*Original office of the Victor Company. Man at left (standing) is Eugene Haines, recently retired treasurer of RCA Victor.*



and the Philadelphia stockholders could afford to wait until the matter was adjudicated; none of them was dependent on the gramophone for a livelihood. But for Eldridge Johnson the situation was infinitely more precarious. Not only had he just completed a large factory for manufacturing gramophones, but he found himself with \$50,000 worth of unpaid-for merchandise which the Berliner Company had ordered before the Seaman debacle. Johnson had put every penny he owned into the gramophone business; if he was to stave off bankruptcy, he had to start selling gramophones himself.

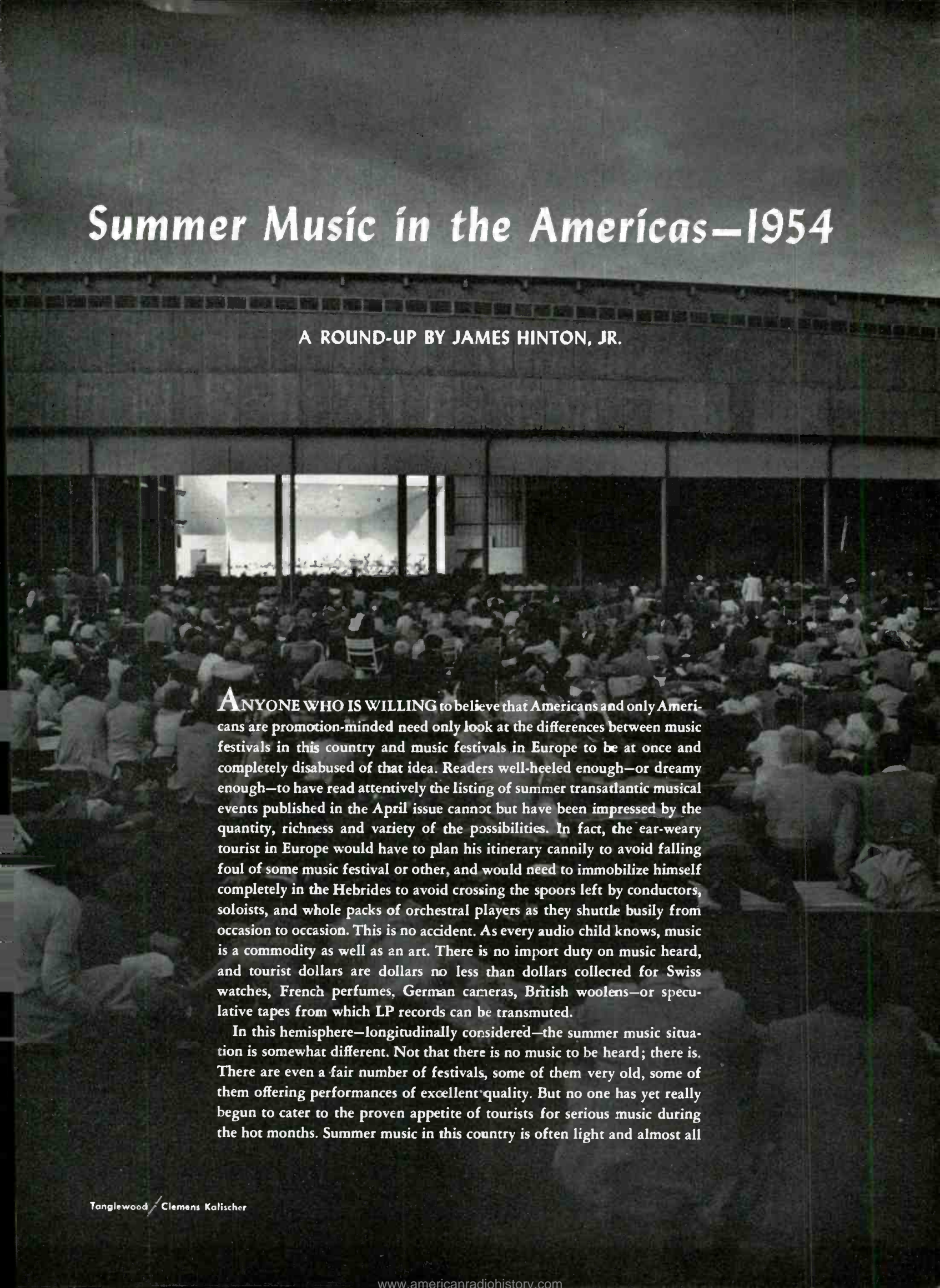
For some time, Johnson had been keeping a trump up his sleeve. Like any listener with critical ears, he had been dissatisfied with the gramophone's quality of tone and powers of articulation. At first he had thought the fault lay in the soundbox, but though he developed an improvement over the original Berliner soundbox the trouble was only partly ameliorated. He decided in due course that the poor tonal quality inhered more in the records than in the reproducing apparatus, and in 1897 he began making secret experiments in the art of recording, employing a process that combined the wax engraving method of Bell-Tainter with the lateral-cut disk of Berliner. Berliner himself had always shied clear of wax. He felt that the wax recording medium clearly pertained to the Bell-Tainter patents; besides, he believed that his method of recording on zinc plates was every bit as good. Johnson did not agree; he had examined Berliner's master records under the microscope and had seen the jagged acid-etched grooves which were largely responsible for the gramophone's raucous, scratchy sound. Altogether, two years of slow progress were to elapse before Johnson could develop a satisfactory method of converting an original wax recording into a reverse metal stamper. It was time well spent. When Johnson heard the brighter, smoother sound of his wax-recorded pressings he knew that — whether it trespassed other patents or not — it was the only satisfactory way of making gramophone records.

Faced with the problem of breaking into the gramophone business single-handed, Johnson decided to play the trump he had been hiding. He set up his own business, the Consolidated Talking Machine Company, and hired Leon F. Douglass, a high-strung promoter with 10 years experience in the talking machine business, to sell the goods. Douglass proposed to splurge half of Johnson's \$5,000 capital on advertising. Though it was a great gamble, the campaign Douglass envisioned was full of promise, and Johnson gave his assent. He was always to be a fanatical believer in advertising. In the fall of 1900, Consolidated's advertisements appeared in the large national magazines. "Gramophone Records FREE," the headline of one read, and then in smaller print: "A Marvellous Discovery has just been made in our Laboratory in the art of making records. The results are so startling and the improvements so great that we have decided to give every owner of a Gramophone one of these new records free. Send us the number of your Gramophone and we will send you by return mail a record that will surprise and please you."

*Continued on page 82*

# Summer Music in the Americas—1954

A ROUND-UP BY JAMES HINTON, JR.



ANYONE WHO IS WILLING to believe that Americans and only Americans are promotion-minded need only look at the differences between music festivals in this country and music festivals in Europe to be at once and completely disabused of that idea. Readers well-heeled enough—or dreamy enough—to have read attentively the listing of summer transatlantic musical events published in the April issue cannot but have been impressed by the quantity, richness and variety of the possibilities. In fact, the ear-weary tourist in Europe would have to plan his itinerary cannily to avoid falling foul of some music festival or other, and would need to immobilize himself completely in the Hebrides to avoid crossing the spoors left by conductors, soloists, and whole packs of orchestral players as they shuttle busily from occasion to occasion. This is no accident. As every audio child knows, music is a commodity as well as an art. There is no import duty on music heard, and tourist dollars are dollars no less than dollars collected for Swiss watches, French perfumes, German cameras, British woolens—or speculative tapes from which LP records can be transmuted.

In this hemisphere—longitudinally considered—the summer music situation is somewhat different. Not that there is no music to be heard; there is. There are even a fair number of festivals, some of them very old, some of them offering performances of excellent quality. But no one has yet really begun to cater to the proven appetite of tourists for serious music during the hot months. Summer music in this country is often light and almost all

indigenous, calculated to keep the home folks amused and the local musicians eating rather than to attract visitors from the ends of the gold-bearing earth.

Without question, the best place to go in the summer for serious music expertly performed — assuming that you either don't want to or can't go to Europe — is South America. The reason is simple: Summer here is winter there. This may not seem good-neighborly, but it cannot be helped. Geography.

At any rate, the principal cities of South America maintain symphony orchestras of excellent quality, and their recital halls are booked solid during the summer by the best European and North and South American artists. The seasons in Brazil and Argentina are especially active, and Rio de Janeiro, Buenos Aires, and Sao Paulo have opera seasons in which the productions are both lavish and carefully prepared and the singers and conductors of international stature. But these are no more festivals than are the corresponding winter seasons in New York, Chicago or Boston, and they cannot be treated as such. If you are going to South America this summer and are interested in music, the best procedure is to get in touch with the cultural attachés of the countries you plan to visit and ask for details. And, especially for the major opera seasons, request seats as far in advance as possible.

No festivals in this country have the size of the really big European agglomerations, and certainly none has the air of tradition. Even if, say, New York were to have a festival similar to that of, say, Vienna, the effect could not be the same, for historic associations have a good deal to do with the successful creation of a festival atmosphere. Where is there an American counterpart for the Schoenbrunn Palace — or for the Drottningholm Palace at Stockholm, for that matter? What possible American counterpart is there for Bayreuth?

In general, music festivals that are *called* festivals in this country are connected with either educational institutions (like that at Ann Arbor) or orchestras (like that at Ravinia) or both (like that at Tanglewood). There are exceptions, but this is the rule, and for the rest the summer traveler in the United States must rely for live musical performances on municipally sponsored, or condoned, concert series that have the advantage of open-air informality if not of the opportunity to commune with the ghosts of great composers or bask in the aura of eighteenth-century court life.

The following paragraphs constitute an outline, arranged in rough chronology according to opening dates, of the principal festivals and concert series scheduled still to take place this summer north of the Panama Canal and on this side of the Atlantic, with an occasional flyer into non-musical events of related interest. Certain spring and early summer events will be in progress or already finished by printing time. Among these: the Ann Arbor festival (April 29-May 2); the Festival of American Music (Eastman School) in Rochester, N. Y., the first week in May; the Bethlehem (Pa.) Bach Festival, May 13-22; the Southeastern Manitoba Music Festival, May 15; the Kings County (Nova Scotia) Music Festival, May 18; the Ojai Festivals, Ojai, Calif., which began May 20.

St. Louis Municipal Opera (St. Louis, Mo.) June to September.

Open-air light-opera performances in Forest Park.

New Orleans Summer Pops (New Orleans, La.) June and July.

Three free orchestral concerts weekly in Beauregard Square.

Music Under The Stars (Milwaukee, Wis.) June to August

County-sponsored orchestral concerts in the Emil Blatz Temple of Music; guest conductors and soloists.

Tamiment Festival (Tamiment Institute, Tamiment, Pa.) June 24-27.

Chamber-music concerts by the Curtis String Quartet, including the premiere of the prize-winning work in a contest now being judged; other concerts and recitals on Thursday evenings all summer long.

Naumburg Concerts (The Mall, Central Park, New York, N. Y.) Opening concert was May 30; other dates to be announced.

Four free orchestral concerts sponsored by the Walter W. Naumburg Foundation.

Ashland Folk Song Festival (Ashland, Ky.) June 13.  
Folk-singing.

Goldman Band Concerts (The Mall, Central Park, New York, N. Y., and Prospect Park, Brooklyn, N. Y.) June 18.

Free concerts of band music throughout the summer — on Sundays, Mondays, Wednesdays, and Fridays in Central Park; on Thursdays and Saturdays in Prospect Park.

Lewisohn Stadium Concerts (New York, N. Y.) June 21-July 31.

Concerts five nights a week by an orchestra composed largely of New York Philharmonic-Symphony players. Conductors: Pierre Monteux, Alexander Smallens, Sir Adrian Boult, André Kostelanetz, Thomas Scherman. Soloists include: Lily Pons, Eugene Conley, Dorothy Kirsten, Charles Kullman, Herva Nelli, Elena Nikolaidi, Jarmila Novotna, Jan Peerce, Regina Resnik, Hugh Thompson, William Warfield, Mischa Elman, Yehudi Menuhin, Jeanne Mitchell, Michael Rosenker (concertmaster), Claudio Arrau, Henri Deering, Ania Dorfmann, and Aldo Parisot. Special events include a Kern and Rodgers and Hammerstein program, Italian and French opera programs, a Viennese program, and a program by José Greco and his company of Spanish dancers.

Robin Hood Dell (Fairmount Park, Philadelphia, Pa.) June 21 to end of July.

Free concerts, sponsored municipally and by businesses, by an orchestra composed largely of Philadelphia Orchestra players, with soloists; programs generally follow the pattern of those offered in Lewisohn Stadium.

*Continued on page 80*



# Raise Your Own Audiophiles

by THOMAS I. LUCCI

*The author accompanied his manuscript and pictures with a note of apology for sounding like a fond father. After reading his article, the editors cogitated and then rejected his apology.*



BEING THE type of person who believes that parents should share experiences with their children, I stretched myself on our luxurious foam rubber mattress last Sunday to help my three-year-old, Tom, take his afternoon nap.

"Hey, Dad, tell me a story about when you were a little boy and I was your Daddy."

This was a switch. Usually, Tom asked for one of my old war horses, "Tommy and his Terrible Temper" or "Tommy and Downtown." I was tempted to pretend that I was already asleep, but the story was too much of a challenge.

"Well, I'll tell you, Tom. When I was a little boy, I used to . . . uh . . . uh." Stymied already. I felt sure that I must have done something to pass the time when I was Tom's age, but what? Backed to the wall, I attempted the negative approach. "Well, when I was a little boy, we didn't have television . . ."

"I'm sorry, Dad, I forgot to buy you one."

". . . We didn't have automobiles. We didn't have radios or record players. I must've done something, but I can't recall what. Let me think about it for awhile."

"OK, Dad. I'm sorry I forgot to buy you a record player."

Unfortunately, I dropped off to sleep thinking, and never did figure out what I could have done as a three-year-old. I have been vaguely troubled about this ever

since and, as a result, feel compelled to chronicle some of Tom's activities, so that in later years he will have prepared notes from which to answer his children's requests for stories.

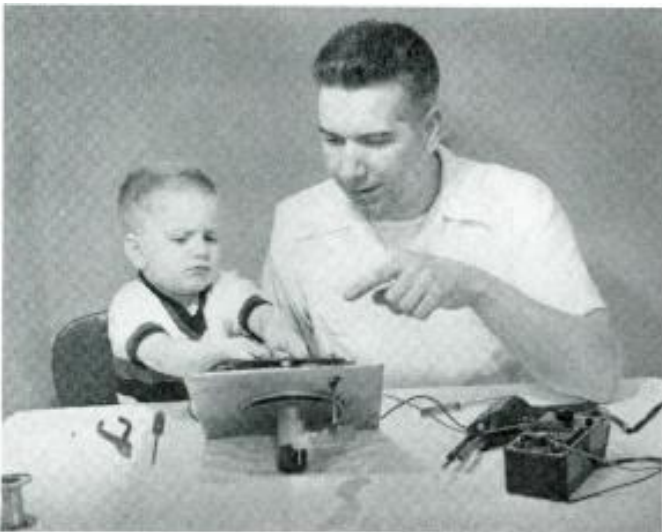
If I had been a frustrated actor instead of a lonely music lover, I suspect that Tom would have cut his teeth on Shakespeare instead of Beethoven. However, Beethoven it was, and he took to Ludwig as most children take to an indulgent grandparent.

At 16 months, he became enchanted with Beethoven's Fifth Symphony, which was promptly renamed the "boom, boom" record. Delighted at the sight of Tom waving his pudgy arms in unison with the tremendous bass passages, I was quick to accede to his frequent requests to hear the "boom, boom" record. Luckily, Tom transferred his affections to the *Poet and Peasant* Overture before the grooves on the Beethoven record were worn quite through to the other side. The *Poet and Peasant* now became the "boom, boom." To Tom, it was even more exciting than Beethoven's Fifth, for not only was there power and drive, but also the delightful new element of suspense. Tom would go about his business during the introductory passages. At the last instant, he would drop whatever he was doing, yell "Here it comes!", dash wildly to the loudspeaker, arriving just in time to help the conductor bring in the first fortissimo.

For a few months, it was almost impossible for me to play any record other than the *Poet and Peasant* without his crying "That's not the boom, boom." In time, however, I was able to slip in other records without comment.

Just after his second birthday, he began pulling record jackets out of the cabinet and asking me the name of the composition, the composer and the orchestra conductor. When, a few days later, he would root through the 30 or so LP jackets, pull out the same record and give me the data verbatim, I was still not too impressed, because children do parrot. However, when I'd stack the records on the turntable without his knowledge and he would then call off "Tchaikovsky's 18 Overture!" (sic), "Rienzi Overture!" or "Faust Ballet!" almost the instant the stylus hit the first groove, I was impressed. Also, the way he began pronouncing words like Tchaikovsky, Ponchielli, Von Suppé, Gounod and Mitropoulos — at two years — was unbelievable.

*Tinkering session: Tom, Jr., Tom, Sr., and 45-rpm record player.*



Unfortunately some of our friends could not resist breaking into laughter at hearing a two-year-old seriously state that his Dad's newest record was *Scheherazade* by Rimsky-Korsakoff. Once he saw the comic possibilities, Tom started making up his own improvisations — things like "The Fobby Overture by Jack "Fatso" Sterling." To compound the injury, he would then ask me what Fobby meant. I would solemnly look it up in the dictionary and report that there was no such word.

Child psychologists say you should never brush aside a child's question.

At 22 months, Tom became a big brother and simultaneously, the proud owner of a miniature console phonograph. I spent some long, cold hours in the garage, building the latter, utilizing a box full of spare amplifier parts and a 45 rpm turntable that had been a terrific bargain at \$1.98. I had often heard that the first child was apt to be jealous of a new sibling. The phonograph was supposed to give Tom a sense of independence, keep him from missing some of the parental attention that would have to be diverted to the newcomer. I realized that I might be indulging in wishful thinking. I would feel silly if the phonograph remained neglected in a corner of the room while my wife wondered where in the world we could keep the bathinette.

Great fellow that he is, Tom loved his sister and his phonograph the moment he saw them. He has loved both since. He justified my hopes by learning to handle the phonograph controls in a matter of minutes. Apparently, it *has* made him independent, too — a request to hear a particular record on his phonograph is a positive insurance against hearing it again.

We were building Tom a fine library of classics when a well-meaning relative gave him an album of Daffy Duck. It took three days to get to the last side of the last record. Tom played each side over until he had memorized every word every sound. I could have been disappointed at his change of interest, but I was running short of story material at the time and the children's records gave me a chance to rest and restock. Still, with Tom in the dinette playing Daffy Duck on his phonograph, and me in the living room playing Brahms, my wife spent some uneasy moments housekeeping under the cross-fire. But she forgave us because, Peter Rabbit or Peter Tchaikovsky, she could always count on approximately an hour a day during which Tom would sit in front of his phonograph happily spinning records, while his young sister hovered at the edge of her play-pen, vigilantly waiting for Tom absentmindedly to make the mistake of placing a record where she could grab it and take a quick bite. To anyone who has had two such lively youngsters around the house, it need hardly be explained why the record-spinning hour is so welcomed by my wife.

As Tom's sister, Lorraine, grew older, I watched her for signs of musical appreciation. Once her legs supported her, she followed Tom around like a little puppy, mimicking everything he did and seeing how far she could push him before his good nature gave way. By the time she was 11 months old, she was wild about Pee Wee Hunt's recording of "San," and persistently and unsuccessfully

tried to fit it over the thick spindle on Tom's turntable.

When she was 14 months old, I received a copy of Capitol's "Study in High Fidelity." Both children went into ecstasy over the bands containing the percussion instruments. At their instigation, I began the custom of playing the two percussion bands every evening before their bedtime. My wife had some doubts about the soporific value of clashing cymbals and solidly whacked drums, but I enjoyed watching the little girl's eyes open wide when the tympani were pounded. After a few sessions, Tom could name the percussion instruments as they sounded off, and would raise the roof if I miscued and did not get all the glockenspiel at the beginning of the band. A couple of months later, Lorraine could identify and say "drums" and "blocks". At 16 months, she is now big enough to put up a battle for her favorites at the turntable, and I am beginning to wonder if my wife will have to put up with *three* record players.

We lost Tom for a while. I do not know what planet he was living in, but it was not ours. Conversations were confined to reporting his activities to Jack Sterling and Howdy Doody on TV, or boisterous, one-sided conversations with his Teddy Bear. Some of the snatches of conversations I heard were astounding. It is quite a shock to hear your three-year-old suddenly say, "You know, a funny thing happened to me today. I was walking down the street, on my way to the studio . . ." or "I'm just a weak, tired little boy and my daddy is going to buy me Jeritol Junior so that my body will grow strong and energetic."

Lately, though, there have been indications that Tom will come out of his dream world of Peter Rabbit and TV commercials. One night, I brought home the new Bruno Walter recording of Mozart's Symphonies No. 35 and 40. After dinner, I put the record on the turntable and flopped down on the sofa. Tom was in his newly-adopted relaxing position, which necessitates standing on his head in the wing chair, with his head on the seat pillow and his feet draped over the wings. Maybe the position improves the hearing, I do not know. After a few minutes, Tom came off the chair suddenly without any fractures, shoved his forefinger in my face and, with the serious look that only a three-year-old can attain, stated: "You know, Dad, Mozart wrote 41 symphonies of which this is one. Mozart also wrote piano concertos and music for people to sing which is called an opera. When he was a little boy, he played the harpsichord which is an instrument like a piano."

I had not heard his little record of the life of Mozart for some time, so I was not sure that he had the facts right, but since the last communique I had received from him was a 60-second commercial extolling the virtues of Alka-Seltzer, I was quick to grab him and give him a squeeze. Bless his heart. I was ready to run out and buy every symphony Mozart had written, all 41 of them. Well, maybe not all at once . . .

But it is wonderful to have Tom back in my part-time world of music. Yesterday, he came to ask me, with a fine show of pathos: "Dad, would you build me a big record player like yours, so I can play big records with little holes? I'm a big fellow now, and I need a big record player." So, you see, it is time I put *Continued on page 85*

# The Doodletown Fifers

by JOHN S. WILSON



**I**T WAS just two years ago that the indefatigable purchasers of "pop" records, accustomed as they are to hearing nerve-jangling shrieks, cracks and groans emanate from their disks, were put to the sonic test by a record which emitted such a variety of grunts and peeps as to startle even a sated cacophoniac. However, it did not take discriminating listeners among them long to discover that there was an unwonted amount of musical merit in this particular assemblage of sounds and, if the record happened to be played on equipment capable of reasonably high fidelity, much felicity and grace in their use.

The disk in question was *Doodletown Fifers*. It featured a new group led by a pair of highly reputed arrangers, Eddie Sauter and Bill Finegan, and called with cumbersome specificity the Sauter-Finegan orchestra. It heralded the appearance of a band which is unique in many respects. Among them:

- It is the first band whose existence has been made possible by the widespread use of high fidelity equipment.
- It is the first, and probably only, binaural dance band.
- It has raised an interested audience for such offbeat instruments as the toy trumpet, the keyboard glockenspiel and the beaten human chest.

The factors which have particularly distinguished the Sauter-Finegan band are its exploitation of the extremes of sound range and the application of taste and imagination to the attack used in reaching those extremes. "The only place we come off to advantage is on a hi-fi machine," Sauter remarked recently. "The spread of hi-fi sets has been a big asset to us because even a bad hi-fi set will help us. We sound awful on a juke box. That's one of the reasons we haven't gotten into the hit record category."

The band has been carefully constructed beyond the usual brass-reeds-and-rhythm with which juke boxes are expected to cope. To get high highs without screaming brass — a sound which jars both Sauter and Finegan — the traditional brass section has been juiced up with a variety of supports. Piccolos are brought in on top of the brass. A xylophone is kept handy to add spit to the brass when spit is called for. And to give it a further ring, there is a keyboard glockenspiel, an instrument which intrigued

Finegan when he first heard it four years ago in Paris. Finally, for those moments when brass, piccolos, xylophone and glockenspiel are all approaching a momentous crescendo, there is a big street bass drum to provide added whang.

Implementing the bottom of the scale is somewhat simpler. Most dance bands use a baritone saxophone to provide bottom but Sauter and Finegan feel that the baritone doesn't have wide enough overtones for their purposes. So, in addition to a baritone, they have included a tuba.

The potency of their reinforced bottom was proved beyond question at a Sauter-Finegan recording date at Manhattan Center when, with all of the band's lows brought in on the strongest register, the percussionist further intensified the already intense lowness by walloping a 36-inch gong. The concussion was so great that the settled dust of many decades erupted from the ceiling and the percussionist's trousers vibrated wildly.

The band is currently made up of 19 men: three trumpets, three trombones (including bass trombone), five woodwinds (doubling on saxophones, flute, oboe, piccolo and English horn), harp, piano (doubling on celesta and keyboard glockenspiel), guitar, string bass, drums and two percussionists attending to chimes, cymbals, marimba, xylophone, tympani, parade drum, street bass drum, orchestra bells, gong, tambourine, sleigh bells, slapstick, triangle and bongo.

Not satisfied with this collection, the two leaders occasionally use a variety of odd instruments including toy trumpet, kazoo, recorder, elephant bells and water glasses when they feel that they fit the music. They resent the implication that they are putting themselves into competition with Spike Jones when they resort to these instruments. "If you get a new sound through a water glass or a kazoo," Sauter says, "it allows you to have a different organization of sound. It doesn't necessarily lead to a Spike Jones thing in which the sound is simply exploited for itself. A water glass, for instance, allows us to have a different kind of attack than we could have without the water glass."

"And if we use a kazoo, there are serious ideas behind its use," Finegan adds. "Whatever humor there may be in the use of the instrument is secondary. Publicity people are apt to take a cute approach to the kazoo and the rest of the less usual instruments and we don't like it."

Sauter has a particular fondness for the toy trumpet, an instrument on which he rates as a virtuoso. He feels that it has a pixilated sound and whenever he finds himself arranging a number which strikes him as pixilated he can rarely resist writing in a toy trumpet solo. One of the more choice visual moments in a Sauter-Finegan performance occurs just before one of Sauter's solo flights on the toy trumpet. He keeps a half dozen of them lined up on a rack. As his solo approaches, he assumes the demeanor of a swordsman choosing his weapon as he tests one trumpet after another to pick the one he'll use.

"There's always a bad note on one of them," he complains.

Finegan's principal appearance as a creative soloist so far has been in a rhythmic adaptation of the *Troika* from Prokofieff's *Lieutenant Kije* Suite called, in this new form, *Midnight Sleighbride*. The arrangement calls for the sound of horse's hoofs on hard-packed snow. Gourds, the customary instrument for hoof effects, were not considered appropriate because they lacked the snow feeling. Finegan produced the proper substitute when he recalled that he once played the offstage hoofbeats of George Washington's horse in a high school play by thumping his chest in front of a microphone. He is the only orchestra leader, on record, whose instrument is the beaten chest.

Despite these ventures as soloists, both Sauter and Finegan have the essentially introverted personalities of men who are accustomed to working behind the scenes. When they determined to form a band, it was not their intention to attach either of their names to it. They wanted an impersonal name, like the Casa Loma band. But, with the deadline for printing the labels on their first release approaching, they had considered several hundred impersonal names without finding anything they liked. The band had to be called something so, in desperation, they used both their names.



Reinforced brass section. It brought down the dust with a gong.

Nor had they considered leading the band. All they wanted to do was write the kind of music they liked and to have an orchestra available which was capable of playing it. Once their names had been committed to the band, however, they found that they were expected to be in front of it when the band made a public appearance. And, as a practical matter, they learned from experience that one of them had to be with the band if the music was to be played as they wanted it.

Their earlier careers were devoted to the more sheltered fields of arranging and composing for dance bands, a business in which they achieved stature with the select few. Sauter first drew wide attention with the delicately provocative writing he did for Red Norvo and Mildred Bailey in the late 1930s, some of which can be heard on Columbia CL 6094, *A Mildred Bailey Serenade*. In the early 1940s he was turning out arrangements for Benny Goodman which, by dint of ingenuity and resourcefulness, managed to be both commercial and unhackneyed, (*vide Benny Goodman Presents Eddie Sauter Arrangements*, Columbia CL 523) and immediately after World War II he provided much of the material for a band headed by Ray McKinley which was beloved by musicians but neglected by the paying public (Allegro 4015, *Sauter and Others*, has some of it).

Finegan, several years younger than Sauter, was known principally for his arrangements for two of the nation's top band leaders, Glenn Miller and Tommy Dorsey, for both of whom he worked for many years. There is a foretaste of things to come in some of Finegan's work for Dorsey, especially such a number as *Pussy Willow* (Victor 47-2958) in which there is a suggestion of the attack characteristic of his present writing for his own band.

The germ of the Sauter-Finegan orchestra was planted in 1950 when both of these highly regarded dance band arrangers seemed to have reached the end of the road in that field — Sauter because he was flat on his back in a sanitarium, Finegan because he had turned his back on his past and had gone to Paris to study. Hearing of Sauter's illness, Finegan wrote him a letter which he hoped would cheer him up. He lamented the sad state to which arranging had fallen ("It was all vocalists," he explained recently, "and if you wrote anything good you probably wouldn't get any work again.") He discussed the elements that he would like to see developed by a really interesting band.

Sauter's spirits rose to this bait. He wrote back in vigorous agreement and added ideas of his own. The correspondence and, later, conversations grew more specific, and, after two years of writing and talking, they decided that the only way they could write the kind of things that interested them was to form their own band.

With little more than their reputations to recommend them, they approached Dave Kapp, then head of popular artists and repertoire at RCA Victor, about making some records. They had nothing written and had only a skeleton plan of what they wanted to do, but they won Kapp's interest.

With the go-ahead for a recording session secured, Sauter and Finegan started writing some numbers that would exploit their ideas. They rounded up a group of top studio

musicians to play them. Freddie Elsasser, a veteran engineer in Victor's pop department, was alerted for the session.

"Finegan called me up and told me what they wanted," Elsasser has recalled. "I'd been told about this new band so I was somewhat prepared, but I've heard so many musicians tell me how they want things done, and then found that what they really wanted was more or less the regular run of things, that I didn't expect too much."

The musicians who played that first session hadn't seen the arrangements before they reached the studio and had no idea of the kind of thing they were going to play. Sauter and Finegan rehearsed them for more than an hour before they started taping and Elsasser took advantage of the rehearsal time to set up. His initial setup is the one that has been used ever since (Elsasser has engineered all Sauter-Finegan recordings) despite several attempts to change it.

Nine microphones are used, as opposed to the four which are customary on a dance band date. Three of them are clustered around the pianist and harpist — one for the glockenspiel, one for the harp and one for the piano and celesta. The band is arranged with the trumpets in back on a single tier, trombones on the floor in front of the trumpets, reeds ahead of the brass in a semi-circle and the rhythm to the left or right looking at the rest of the band.

Although all nine microphones have never been used on any one number, any mike that is turned on stays on.

"Both Bill and Ed have a good ear," Elsasser has reported somewhat ruefully. "Once when I cut off a mike that had been used for a solo, they detected a change in the room sound. So now I don't take a mike all the way off; I just take it 'way down."

In their two years of working together, a warm mutual admiration has developed between Sauter and Finegan and Elsasser. After hearing the first playback of their first record, Finegan told Elsasser with amazement that he was getting exactly the sound that they wanted. "I seem to feel their type of music," Elsasser says. "I seem to know what they want."

Their one bone of contention has come from Elsasser's desire to get as distinct definition as possible between each instrument.

"Freddie keeps moving the members of a section farther and farther away from each other," Sauter has remarked. "We have to keep after him to tighten his setup because it's hard for the musicians to play when they're scattered about too much."

On the other hand, neither Sauter nor Finegan are unreasonably rigid in their demands on Elsasser.

"When I complain that a high high is too tough to catch properly, Bill and Eddie are willing to compromise if they don't feel that it's too important," the engineer reports. "But when Eddie raises the baton and says, 'Here it is, boys. Here we go to the roof' — then I know I've got to catch it, tough or not."

It was at Elsasser's suggestion that the band recently moved its recording locale from Manhattan Center to Webster Hall. The first sides made at Webster Hall, to be

released in June on an LP called *Inside Sauter-Finegan*, are, in the opinions of the two leaders, the best records they have made.

"Manhattan Center had an old wood sound," Sauter explains. "It was a good sound but it lacked definition. When you needed a sharp percussion sound, it wouldn't come. But we found that Webster Hall, which is full of mirrors and revolving chandeliers, has a brighter, brilliant sound."

Sauter and Finegan consider the Webster Hall recordings, which include numbers designed to show off individual sections of the orchestra (a percussion opus, *Eddie and the Witch Doctor*, a selection for woodwinds called *A Wild Wind in the Woods*) and individual musicians, both a departure from earlier Sauter-Finegan recorded work, successful expressions of what they want to do. They feel that their first group of recordings were also successful in this sense but there were several efforts in between, when it had been decided that they had to produce a popular hit, about which they are none too happy.

Listeners will find little stylistic similarity between the two groups of recordings which Sauter and Finegan view as successful.

"We take a dim view of style," Finegan says. "After we had made our first four sides, the entrepreneurs moved in and labeled what we had done on those records as our style. Actually, we don't have any style and we don't want any style in that sense. Whatever Eddie writes is obviously Sauter and whatever I write is me. Anything we write will have this identity, which is a very different thing from a set style."

Their musicians find the things that Sauter and Finegan write so intriguing that their recording sessions rouse an unusual amount of group interest. After each take, the entire band troops out to the improvised control room to listen with critical intensity to the playback. They crowd so closely around Elsasser's equipment that he sometimes has trouble worming his way through to the controls.

At a recent session, when Sauter had expressed his satisfaction with the

*Continued on page 87*

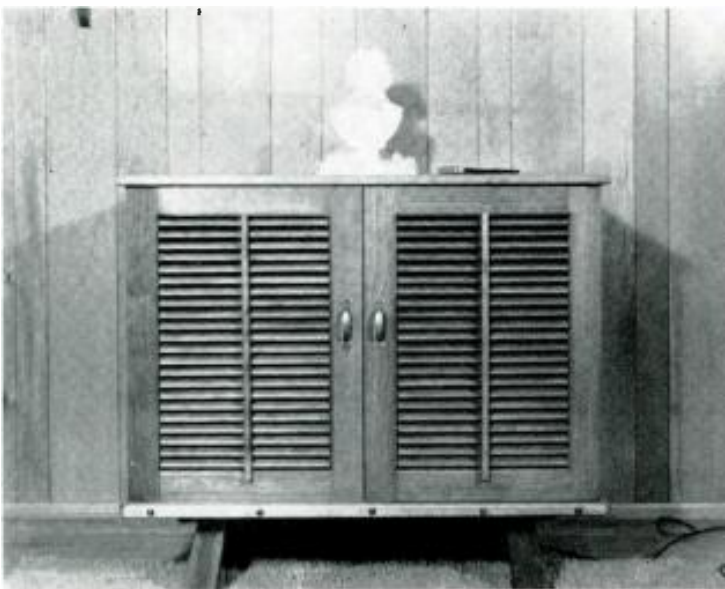


*Sauter's trumpet (raised) and Finegan's chest (covered).*

# CUSTOM *Installations*



*Two approaches to the subject of music in the home are vividly contrasted on these pages. Below: the sound emerges subtly from a tasteful installation which almost defies the listener to locate the music or its producer. Across the page: the formidable music making facilities of a man who really means business. Fashionable or functional? Take your choice.*

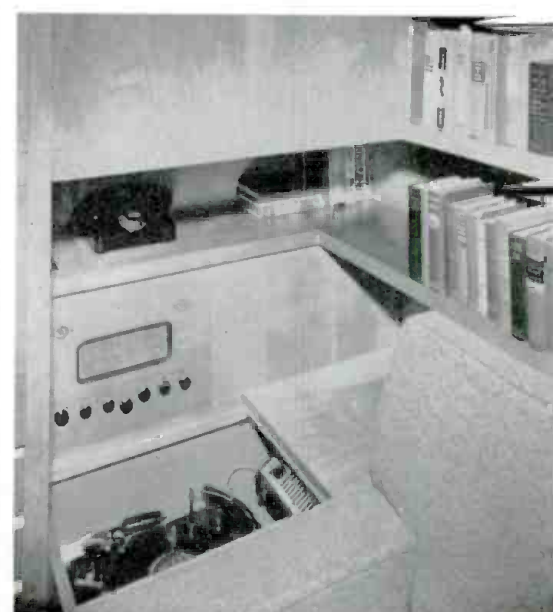
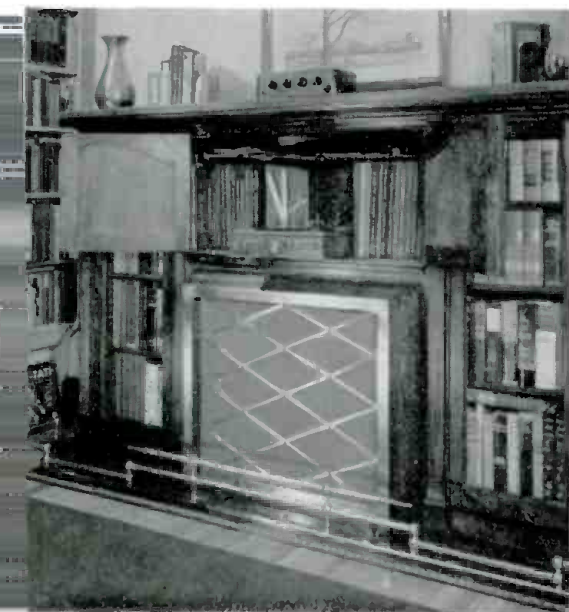


*The solid cherry wood cabinet above which houses a 15-inch woofer and an acoustical-lens tweeter behind its louvered doors, and the cobbler's bench containing turntable, tuner and amplifier were created by Darrell Draper, 5640 Cambury Street, Temple City, California. At right: the two pieces (The cherry wood cabinet can be identified by the bust of Beethoven) are pictured in their living-room setting.*





*The audio hobbyist's dream above was designed by George Allen, a Chicago guitar instructor and his friend, Edward Beyer. It includes a television tube, two amplifiers, and preamps, tuner, record changer, turntable, speaker-selector box, time-clock which operates all the equipment, Magnecord, 15-inch speaker and four 8-inch speakers located in other rooms. Its complex wiring system, incidentally, will be described in a future issue in our Audio Forum. The handsome piece on the left below is the creation of Barnet Lilien, a Harrison, N. J., lawyer. It has connecting speakers in every room. The cabinet in the middle was built by Roy L. Schinnerer of Long Beach, Calif. The sliding top when moved the other way uncovers a Garrard changer. Sliding-panel cabinet on the right was built by Weingarten Electronic Labs, Los Angeles, Calif.*



Sylvan Shulman

Arnold Eidus

Norman Pickering

Julius Baker

Emory Cook

Alfredo Antonini

David Sarser

Mitchell Miller

*This golden-eared elite-guard calls itself simply...*

Fred Plaut

# THE AUDIO CLUB

Frederic Grunfeld

## FOR MUSICIANS AND MUSIC LOVERS

William Kroll

Don Gillis

André Kostelanetz

Bernard Greenhouse

Leonid Hambro

*Photographs by Fred Plaut — Coverage by John M. Conly.*

Like any other area of human enthusiasm, the high fidelity scene has its stereotyped characters, a couple of whom have been so overpublicized that a good many of us have developed something like an allergy to them. One of these is the Audiomaniac, who loves sound-reproduction and its associated gadgetry ecstatically, almost madly, but is devoid of the faintest interest in music. The other is the Music Worshiper, whose devotion to the masters is so intense that he plays records only reluctantly, and then on the old hand-wound gramophone, lest the composer's semi-divine intent be defiled by assistance from mundane technology.

No doubt actual, living prototypes of these legendary characters exist. To these, no offense is meant. They seem to be either very few, very retiring or unusually well-mannered, for they never bother anyone. The same

cannot be said of their mythical counterparts, however. These crop up aggressively in almost every audio-musical conversation more than 15 minutes long, making everyone present squirm. Their ghostly purpose seems to be to spread a synthetic yet divisive hostility. If you know what "decibel" means, they silently sneer, you cannot possibly also know what Debussy means. And vice versa.

Sane, strong-minded followers of our art can readily exorcise these malignant phantasms, but often they do leave behind them an unpleasant aura. And this is what makes it so extraordinarily pleasant to attend a meeting of a slightly fabulous New York organization called, with splendid simplicity, the Audio Club for Musicians and Music Lovers. For both the nameless Worshiper and the faceless Maniac are automatically barred out. They couldn't endure the proceedings.

*Audio Club discussion panel: from left to right, David Mankovitz, Will Lorin, Ward Davenny, Norman Pickering, the author, Fred Grunfeld.*





What the Audiomaniac would have to suffer (if he tried) would be the sight of a couple of American audio's most-honored inventors, seated on a stage and shamelessly playing *unelectronic* instruments — made of polished wood and coiled brass — in obvious devotion to someone named Mozart, who died before the vacuum tube was invented.

Shortly afterward, the Worshiper would be affronted to hear a violinist, a violist and a horn-player, seasoned in three of the Nation's leading symphony orchestras, gather at a long table and happily begin answering questions about impedances, loudspeaker-phrasing, intermodulation-distortion and hum-level.

Should either of the obnoxious wraiths choose to linger longer, there would be still worse to come. From the audience of 200-odd people might arise a noted orchestra conductor, to raise the issue of the hysteresis motor

his engineering training, and played French horn three years in the Indianapolis Symphony. He is also a competent violist. David Sarser, for nine years a violinist in Toscanini's NBC Symphony, also is co-designer of the Musician's Amplifier and has enjoyed the world's most coveted audio-assignment — installing sound in the great Toscanini mansion at Riverdale, N. Y.

Almost in self-defense, the three men decided to pool efforts, form a club and seek recruits.

It was a prompt and lively success. The club now has become something like a Council of Ultimate Resort for perfectionist home-music enthusiasts in New York and its environs (and even farther afield). The recruits now number about 250, and include some decidedly illustrious members. Among them are, for instance, conductor, André Kostelanetz; Mitch Miller, oboist and Columbia Records



*Unelectronic Instruments at work: David Mankovitz, violin; Norman Pickering, horn; Ward Davenny, piano; Will Lorin, turning pages.*

versus the belt-drive as an antidote to turntable-rumble. Or a consulting radio engineer might stand to ask why major symphony orchestras seemed to have so much time for Tchaikovsky and so little for Carl Orff. Either would get prompt, plentiful and knowledgeable response. As has been said, this is an unusual organization.

It was brought into being a little over a year ago by three young musicians who are also audio-experts and who were, accordingly, under constant harassment for audio advice by their musician-acquaintances. These are David Mankovitz, Norman Pickering and David Sarser. Mankovitz, who has been president of the club since its inception, is a Columbia Broadcasting System staff musician (he was first viola in the now-defunct CBS Symphony Orchestra) and a long-time audio hobbyist. Norman Pickering is well known as the inventor of the phonograph pickup cartridge and founder of the company that bears his name. It is less well known that he attended the Juilliard School of Music, on a scholarship, after finishing

executive; Don Gillis, NBC producer, composer and conductor; the four members of the Kroll String Quartet; Emory Cook, producer of Sounds-of-Our-Time records; Alfredo Antonini, CBS Conductor; Leonid Hambro, pianist; Frederic Grunfeld, erstwhile music commentator of station WQXR; Fred Plaut, noted photographer and Columbia recording engineer; Bernard Greenhouse, cellist; Julius Baker, flutist, and sundry other men of note in the various fields of music-making. Club secretary is Harry Zarief, former concertmaster of the CBS Symphony, who achieved considerable nonmusical fame some years back by becoming the father of quadruplets.

The organization is an extremely informal one. It has had no periodic elections, largely because no one felt the need for any. "We never have any agenda, either," says President Mankovitz proudly. "That's what dries organizations up and drives away members."

Meetings are supposed to take place four times a year, but actually they happen whenever enough members feel

the urge to meet, providing Mankovitz can round up enough of the active musicians to assure a good chamber-concert. "We always lead off with some live music," he explains. "It keeps the right sound in our ears, you know, what we're trying to shoot at in our experiments in reproduction."

After the musical opening (which consists of at least one major work, complete) are scheduled talks by Club members, dealing with subjects on which they are authorities. Usually two or three talks are announced, but a tradition has developed, according to which the first speaker talks considerably longer than he planned to, after which the other speakers insist that he has already said everything *they* planned to, making it needless for them to talk. And Part 3 of the meeting, the forum, gets under way at once. The featured speakers are always members of the panel which leads the forum-discussion, and which is filled out by other Club members to broaden its field of authority. This may be done by on-the-spot recruiting out of the audience.

**T**HE musical performances and the talks are always taped, and the former usually played back, at least in part, sometimes through equipment newly devised by Club members and brought in for demonstration. The audio part of the program is in charge of Fred F. Salomon, an American Broadcasting Company technician, who sits at the side of the hall, off the stage, entirely surrounded by control panels, amplifiers, turntables and other equipment.

The broadly inclusive nature of the meetings makes it necessary to keep their over-all themes (in announcements and so forth) equally broad and inclusive. The result is that the topics for discussion usually are enticingly vague — "The present condition of music reproduction," or "Some pro's and con's of live and recorded music." This allows any speaker to talk about whatever happens to be on his mind when the meeting takes place. To judge by the liveliness of the discussions, the system is exactly right. Speakers presented by or to be presented in the near future by the Club include David Randolph, Mitch Miller, Don Gillis, Remy Farkas (artist-and-repertoire director of London Records) and Emory Cook. What audio-innovations may be presented along with them, nobody knows, since in most cases they haven't been contrived yet. The musical offerings are decided by (1) what group of musicians Mankovitz can get together on a given evening and (2) what music written for the right instrumental combination is familiar enough to all of them to be played without repeated rehearsals, for which they never have time.

Under these circumstances, it is testimony to the members' enthusiasm that there have been three full-scale forums in the past 14 months. The latest of these, held last April at Carl Fischer Recital Hall, opposite Carnegie Hall, was reasonably typical.

Fred Grunfeld, known to New Yorkers as former editor of WQXR's "Music Magazine" program, acted as master of ceremonies. The music for the occasion was the Brahms Horn Trio in E-flat. Pickering played horn, Mankovitz

played violin; at the piano was Ward Davenny, director of the Hartford (Conn.) School of Music. The performance was spirited and excellently integrated, quite up to Town Hall standards.

**F**OLLOWING it came a talk by scheduled Speaker No. 1, Will Lorin, musical director of Polymusic Records. He was to be followed by Nos. 2 and 3, Pickering and Davenny. True to tradition, Lorin, a young-ish, square-jawed man, began by sticking conscientiously to the lines of his topic — the musical problems of producing a commercial record. He touched sadly on the hazards of enthusiasm: the fruitless expeditions to try out halls of rumored acoustic perfection — the Colonial barn in Chevy Chase, Md.; the obscure labor-union meeting hall in the Bronx. He brought up aesthetico-technical problems of a kind that haunt recording directors and never even occur to critical listeners: how to impart different acoustic flavors to the same string quartet when it plays Boccherini and when it jumps two centuries to play Schönberg: how to keep over-helpful recording engineers from adding sonic impact to pages where the composer was purposely holding back. He outlined the musical director's view of the main use of high fidelity: to make possible an accurate emphasis on different kinds of sound. At that point, he was trapped, as he went on to comment on listeners' reactions, on various aspects of acute audiophilia and on musical intolerance. As soon as he finished, Pickering and Davenny pointed out that that was what *they* had been going to say. Thereupon, Fred Grunfeld automatically announced the panel discussion, audio demonstration and open forum would follow. There was a brief intermission, while Mankovitz conducted a search for a missing panel-member, George Varkony, vice president of the New York Society for Recorded Music, failed to find him and instead shanghaied from the audience the writer of this article. (Varkony turned up later. He had simply gone out in the hall to hear the music better, become involved in a conversation and neglected to come back.) The query-topics were refreshingly varied. A man got up to ask if the panel didn't think many new converts to live music were made by high-fidelity home listening. The panel did. Another asked advice on sources of record reviews. Still another asked if the successful reproduction of large-scale music might not have to wait for the day of multi-track recording. A man in a gray shirt rose to deplore NBC's plan to disband the NBC Symphony. Someone asked for the audio demonstration, and Salomon began it. It featured an invention of his own, a network to alter phase relationships between two speakers, yielding an almost-convincing binaurality to a single-track recording. The audience showed an inclination to mill around, causing Mankovitz to stand up and apologize for the liveness of the hall, which sabotaged the stereophonic effect. He said the Club hoped to make more of the networks, which members then could buy and try for themselves. Several people began asking for a playback of the Brahms trio, and the formal part of the session was at an end.

*Continued on page 87*

# Records in Review



Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY  
RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.  
ROY H. HOOPES, JR. • J. F. INDCOX • ROBERT KOTLOWITZ  
SALLY MCCASLIN • DAVID RANDOLPH • JOHN S. WILSON

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## CLASSICAL

### BACH

*Cantata No. 51*, "Jauchzet Gott in Allen Landen;" "Sheep May Safely Graze," from *Cantata No. 208*; "My Heart Ever Faithful," from *Cantata No. 68*.

Elisabeth Schwarzkopf, soprano. Philharmonia Orchestra, Peter Gellhorn, cond.

*Cantata No. 82*, "Ich Habe Genug"

Hans Hotter, baritone. Philharmonia Orchestra, Anthony Bernard, cond.  
COLUMBIA ML 4792. 12-in. \$5.45.

The cantata "Jauchzet Gott in Allen Landen" is, among other admirable things, a virtuoso piece for the soprano voice, especially in its fast opening and closing sections. Miss Schwarzkopf's handling of the florid coloratura passages is remarkable. However, while one is aware of the conductor's dramatic purpose in adopting such a rapid tempo, one cannot help wondering whether a *slightly* slower pace in the fast portions would not have made things enough easier for the singer to take away the feeling of rush. It is a pleasure to hear the famous aria "Sheep May Safely Graze," sung in its original form, as a soprano solo.

On the reverse of the disk, Hans Hotter gives a beautiful, posed performance of a cantata whose somber feeling contrasts well with the exuberance of "Jauchzet Gott." The accompaniments are all sympathetic, and are done with full, modern orchestras.

One could wish that the soloists, especially Miss Schwarzkopf, had been just a little closer to the microphone. However, the ear rapidly adjusts. Technically, the recordings are excellent. D. R.

### BACH

*Six French Suites: No. 1, in D Minor; No. 2, in C Minor; No. 3, in B Minor;*

*No. 4, in E Flat; No. 5, in G; No. 6, in E.*

Reine Gianoli, piano.

WESTMINSTER WAL 307. Three 12-in. 15, 12, 13, 13, 16, 15 min. \$17.85.

Neither of the two complete recordings on piano of Bach's French suites, Miss Gianoli's or Alexander Borovsky's (Vox), illuminates the music very much, and the listener should turn to Fernando Valenti's recording on harpsichord (Westminster) for a full-bodied, lively re-creation. However, for those who want a piano version, Mr. Borovsky's forthright, plain-spoken reading seems preferable to Miss Gianoli's neat, delicate, slightly sentimental one. The Vox edition, moreover, is cheaper, being confined to two disks, although Westminster includes a pocket score with its album. Mr. Borovsky's tone is dry and cool, Miss Gianoli's somewhat bright and astringent; the lady plays more slowly, makes greater use of ritards, varies the touch and dynamics more, and tries to provide more contrast in repetitions. Mechanically both recordings are of superior grade, but Westminster has captured Miss Gianoli's tone the more suavely. R. E.

BACH, K. P. E.

*Concerto for Orchestra, in D* — See Haydn.

BALAKIREFF

*Tamar — A Symphonic Poem*

†Rimsky-Korsakoff: Suite from *Ivan the Terrible*

London Symphony Orchestra, Anatole Fistoulari, cond.

M-G-M E 3076. 12-in. 43 min. \$4.85.

Balakireff's symphonic poem *Tamar* might well be described as an intellectual first cousin to *Scheherazade*. It has the same oriental cast, sensuous orchestration and barbaric splendor as the Rimsky-Korsakoff work, but lacks the latter's tuneful appeal.

However, it is also far less diffusive in its writing, and there is little of the repetitiveness that many find annoying in *Scheherazade*. The Overture and The Storm music from *Ivan the Terrible*, sometimes known as *The Maid of Prkov*, is about all one hears today from Rimsky-Korsakoff's first opera. The two intermezzi add very little to the interest of this recording.

These are rather vigorous performances, without much suavity of tone in the strings; fairly good brass; weak percussion. My pressing sounded extremely rough, and there was noticeable wavering as the stylus approached the spindle, on each side. J. F. I.

BEETHOVEN

*Quintet for Piano and Winds, Op. 16* —

See Mozart.

BEETHOVEN

*Sonatas for Piano and Violin: No. 3 in E Flat, Op. 12, No. 3; No. 5, in F, "Spring," Op. 24*

Ginette Doyen, Jean Fournier.

WESTMINSTER WL 5247. 12-in. 18, 22 min. \$5.95.

These are the fifth and sixth Sonatas in a Westminster series that no doubt will include all 10. The record is a gem modestly gleaming, a lovely example of an *entente cordiale musicale*, of an equiposed partnership rare in these works perversely referred to as "violin sonatas." It is true that Mr. Fournier traces a line of significant classic purity that the piano cannot imitate, being percussive; and so our attention is on him although the piano leads and the pianist's musicianship is equivalent. The "Spring" Sonata is soft and restrained here, spring not carnival, happy but not excited, excitement being reserved for Op. 12, No. 3, in a subtle alteration of style. It is hard to find fault with the record, a grievous thing

for a critic, and remarkable, too, when a violin is concerned. C. G. B.

### BEETHOVEN

*Symphony No. 6, in F, "Pastoral," Op. 68*

Concertgebouw Orchestra, Amsterdam, Erich Kleiber, cond.

LONDON LL 916. 12-in. 41 min. \$5.95.

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

COLUMBIA ML 4828. 12-in. 42 min. \$5.95.

In spite of the excellent registration of both, neither of the new "Pastorals" is an indispensable member of the 132 recordings of the nine Beethoven symphonies. Both of these are slow, and Sir Thomas's mobility is depressingly lumpy, especially in the first two movements, not redeemed by the pleasant, deep gleam of the orchestra. Mr. Kleiber too is lost in his reflections by the brook, but comes decidedly to life in the *scherzo, storm* and *hymn*, all broad and free-swinging, and endowed with vivid, big sound, bolder here than Columbia's, thunderous in the bass and unmistakable in detail. There is some rumble, which will not be detected on most apparatus. C. G. B.

### BEETHOVEN

*Themes (6) Varied, for Piano and Flute, Op. 105; Themes (10) Varied, for Piano and Flute, Op. 107; Bagatelles, Op. 126; Allegretto in C Minor; Four Little Piano Pieces*

Richard Dirksen, piano; Wallace Mann, flute.

ESOTERIC 525-6. Two 12-in. 23, 54, 20, 5, 6 min. \$11.90.

We are beginning to scrape the bottom of the Beethoven barrel. What remains is not necessarily lees, and among the canons, songs and variations unrecorded, there are undoubtedly many fit for performance and registration. In the album at hand, the *Bagatelles, Op. 126*, are well known as a major minor work, and they have already been recorded, in an edition including all the other *Bagatelles*, by Concert Hall.

The 16 Themes and Variations of Opp. 105 and 107, which are the items of first attention in the Esoteric album, are late works in the Beethoven production, and Op. 107, if it is regarded as one work rather than 10, is one of the longest of Beethoven's compositions. Most of these themes upon which the composer wove variations are traditional and national—Scotch, Irish, Russian, Austrian. The music is hard to estimate, since some of the variations proceed with a certain mechanical banality and others display a rare and rebellious fancy marked by odd humor, amusing satire and unexpected excursions. The longer, Op. 107, is the more difficult and the more stimulating; and it is to be remarked that the players do better with the subtler implications of the superior work than with the benevolent simplicities of Op. 105. The performers are men of integrity and sense, but the flute is too often watery, and the pianist, in a laudable effort to preserve balance, has perforce limited his output. That is too bad, since the sound as we have it is admirable in its matter-of-fact accuracy. Very easy to reproduce, it carries a piano and a flute in what seems a completely natural projection, without evident influ-



*Johannes Brahms: ardent cooperation from a 20th century lady who left us too soon.*

ence from any peculiarity of environmental acoustics. It is a little triumph of the non-pompous technique of recording: nothing dramatic in it, except a realization of how few faults there are. C. G. B.

### BETTINELLI

*Sinfonia da Camera for String Orchestra †Catalani: A Sera-Serenatella*

Scarlatti Orchestra di Napoli, Roberto Lupi, cond. in the Bettinelli; Pietro Argento, cond. in the Catalani.

COLOSSEUM CLPS 1040. 12-in. \$5.95.

Until the appearance of this record, the name Bettinelli was absolutely unknown to this reviewer. The jacket notes list him as Angelo Bettinelli, born in 1878. But the *Sinfonia da Camera* turns out to be a vigorous piece in decidedly modern idiom, roughly in the style of Hindemith, or perhaps Tansman. Can the date of birth be an error? If not, then why haven't we heard more of a composer who, though born more than three-quarters of a century ago, could write such "contemporary" sounding music?

Aside from one obviously bad tape splice in the Bettinelli work, the recordings are adequate. But surely, Colosseum can do better than to give us an LP disk in which one side (the Catalani) takes no more than seven minutes and 55 seconds! D. R.

### BOTTESINI

*Grand Duo Concertante for Violin and Double-Bass*

†Dragonetti: *Concerto for Double-Bass*

Mario Anastasio, double-bass; Jesse Tryon, violin; Harriet Wingreen, piano.

CLASSIC CE 1035. 12-in. \$5.95.

Giovanni Bottesini (1822-1889) and Domenico Dragonetti (1763-1846) were both virtuosos on the double-bass, of course, and both of these showpieces were obviously intended for the personal display of their respective composers' talents. As music, they are fifth-rate. Nevertheless, they do afford one of those rare opportunities for the "bull-fiddle" to shine, and shine it does in these altogether brilliant performances by

Anastasio. If you can bear the trite, uninspired music, you may be amazed at the manner in which he gets around on his unwieldy instrument. Jesse Tryon and Harriet Wingreen blend well with him in this unusual disk, which has the benefit of rich, throbbing reproduction. P. A.

### BRAHMS

*Alto Rhapsody, Op. 53; Two Songs for Contralto with Viola Obligato, Op. 91; Sapphische Ode, Op. 94, No. 4; Botschaft, Op. 47, No. 2*

Kathleen Ferrier, contralto. London Philharmonic Choir and London Philharmonic Orchestra; Clemens Krauss, cond., in the *Rhapsody*; Max Gilbert, viola, in the *Two Songs*; Phyllis Spurr, piano, in the *Two Songs, Sapphische Ode* and *Botschaft*.

LONDON LL 903. 12-in. \$5.95.

The untimely death of Kathleen Ferrier last October robbed the music-world of one of its finest, most sensitive singers. There have been few contraltos who could sing with the variety and warmth of tone color or the deep expressiveness which marked Miss Ferrier's interpretations. Fortunately, she was fairly active in the recording studios, so that we may continue for a while to enjoy her beautiful singing even though she is no longer with us.

As far as I can ascertain, London has issued the last of the tape-recorded Ferrier performances, but still has a few 78 rpm masters — for dubbing — in the "ice-box." The present record was originally on 78s, but the sound is quite satisfactory. Far more important, the singing is sumptuous and exquisite. Miss Ferrier is at her best in the more serious *Alto Rhapsody*, where she receives splendid support from the male section of the London Philharmonic Choir and the London Philharmonic Orchestra, conducted broadly by Clemens Krauss. Her work in the shorter songs, however, is also on a high artistic plane, especially in the two wonderful songs with viola obbligato — *Gestille Sehnsucht* and *Geistliches Wiegenlied*. Max Gilbert's viola is sonorous, Phyllis Spurr's piano discreet. The fidelity may not be of the highest, but the artistry certainly is, making this a Brahms disk of distinction and another living memorial to a great lady who left us too soon. P. A.

### BRAHMS

*Piano Concerto No. 1 in D Minor, Op. 15*  
(two versions)

Rudolf Serkin, piano. Cleveland Orchestra, George Szell, cond.

COLUMBIA ML 4829. 12-in. \$5.95.

Clifford Curzon, piano. Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, cond.

LONDON LL 850. 12-in. 46 min. \$5.95.

Unfortunately, I have yet to hear the Malczuzynski-Rieger (Angel) and Solomon-Kubelik (Victor) versions of this concerto, but of the others Mr. Curzon's seems to me the best. Still, all the recorded performances are so fine that a listener's tastes can be the deciding factor.

The Wüher-Swarowsky (Vox) reading is steady and sober, allowing the massive, complex score to speak for itself. Good piano tone and plenty of resonance mark the lively sound. The earlier of two Serkin recordings,

made with Fritz Reiner and the Pittsburgh Symphony (Columbia), is energetic and virtuosic, with some subtleties and tenderness in the slow movement not to be found on the Vox disk — nor on the new Serkin version. Mechanically adequate, the first recording shows its age next to its competitors. In his recent recording with George Szell and the Cleveland Orchestra, Mr. Serkin seems to be working harder than ever, as if he were trying to outshine the orchestra with the ringing brilliance of his attacks and surging phrases. The pianist never produces an ugly or percussive note, but in his search for the "big" performance he comes close to punching the piano. The arching lines of the slow movement rise and fall in a noble, beautifully planned reading, and the Rondo is exciting in its headlong drive. Mr. Szell contributes a stern, powerful interpretation, which in its incisive way is a perfect match for Mr. Serkin's. The recording is exceptionally brilliant all around.

Mr. Curzon offers a more relaxed, slower, warmer performance, adjectives that can be used also about Mr. van Beinum's conception of the work. The orchestral sound is full and clearly defined, and Mr. Curzon's solid tone stands out in admirable relief. In the first movement the English pianist provides less of the intricate interpretative detail than Mr. Serkin does, and the playing resembles Mr. Wührer's in its four-square style. The Adagio is superb in its delicacy, poignancy, and tragic implications, and the last movement, given a slower, more lyric treatment, seems less elephantine than it sometimes does.

The program notes for the London disk are mildly confusing at first since they apparently were taken over lock, stock and barrel from a 78-rpm issue. They keep referring to disk sides that don't exist. R. E.

#### BRAHMS

##### *Quintet for Clarinet and Strings in B Minor, Op. 115*

Alfred Boskovsky, clarinet, with members of the Vienna Octet.  
LONDON LL 858. 12-in. \$5.95.

##### *Sonata for 'Cello and Piano No. 1 in E Minor, Op. 38*

##### *Sonata for 'Cello and Piano No. 2 in F Major, Op. 99*

Janos Starker, 'cello; Abba Bogin, piano.  
PERIOD SPL 593. 12-in. \$5.95.

##### *Trio No. 1 in B Major, Op. 8*

Trio di Trieste  
LONDON LL 955. 12-in. \$5.95.

Here are three truly distinguished Brahms chamber music disks. Not only do they represent four of the composer's outstanding masterpieces in the intimate style, but they are performed and recorded with great artistry.

Most notable of the three recordings is the *Trio in B Major*. This songful work is certainly not wanting in superb representation on disks, but this performance by the admirable Trio di Trieste is perhaps the most refined, most noble and most closely integrated yet to appear.

Janos Starker has received lavish praise from other quarters; most of his earlier releases that I have heard have fallen some-

what short in interpretive perception. But there can be no quarrel about his treatment of these two lyrical sonatas. He plays with breadth and understanding, and his glowingly rich tone has been excellently reproduced. In Abba Bogin, he has an ideal collaborator, who makes these works the duets they should be. The cooperative engineers have also maintained an equal balance between the two performers.

The traversal of the introspective *Clarinet Quintet* by five members of the Vienna Octet may not plumb the depths of the music, but it is serious and straight-forward, and is played and recorded with the utmost clarity.

Any or all of these disks will enhance a Brahms collection. P. A.

#### BRAHMS

##### *Symphony No. 2 in D Major, Op. 73*

The Philadelphia Orchestra; Eugene Ormandy, cond.  
COLUMBIA ML 4827. 12-in. \$5.95.

This disk completes the cycle of four Brahms symphonies recorded by Ormandy. This conductor has a wonderful way with Brahms. He draws a glowing tone from his magnificent orchestra, yet allows the music to speak for itself without ever becoming heavy or dry. The Second has been recorded 15 times on LP, and several of the versions are exceptionally fine; some may equal but none is likely to surpass this newest one, which boasts the customary warmth and spaciousness accorded the Philadelphia Orchestra by the Columbia engineers. Comparison is suggested with the versions by Toscanini (RCA Victor), Von Karajan (Angel) and Schuricht (London; new). P. A.

#### BRAHMS

##### *Variations on an Original Theme, Op. 21, No. 1 — See Schumann.*

#### BRITTEN

##### *Young Person's Guide to the Orchestra; Four Sea Interludes and Passacaglia from Peter Grimes.*

Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, cond.  
LONDON LL 917. 12-in. 18, 22 min. \$5.95.

Britten's *Young Person's Guide* is a unique and important work: it tackles the problem of introducing the instruments of the or-



Clarence Watters: from Philadelphia to Bethlehem was a short musical pilgrimage.

chestra and exemplifying their uses with dignity and skill and without any trace of condescension; furthermore these variations on a theme by Purcell are all natural, right and imaginative from a musical point of view. The music from *Peter Grimes* on the other side is, of course, cleverly dramatic and atmospheric, but just a little fourth rate. Superlative recording, especially for the *Young Person's Guide*, is more necessity than luxury here, and London has furnished it. A. F.

#### CATALANI

##### *A Sera-Serenatella — See Bettinelli.*

#### DRAGONETTI

##### *Concerto for Double-Bass — See Bottesini.*

#### DUPRE

##### *Symphonie Passion, Opus 23*

Clarence Watters, organist.  
CLASSIC EDITIONS CE 1020. 12-in. \$5.95.

This work had its origin during the Christmas season of 1922, when the French organist and composer, Marcel Dupré, was giving a recital at Wanamaker's, in Philadelphia. Since he was an outstanding modern exponent of the art of improvising, one of the numbers on his program was a symphony to be improvised on themes submitted to him. Later, he noted down some of the ideas that he had improvised at the concert, with the intention of incorporating them in a composition. By 1924 the work was completed, and it was first performed at the opening of the organ of the Cathedral of Westminster, in London.

It is an imposing, dramatic work, into whose four movements the composer has incorporated several plainsong themes, including the famous "Adeste Fideles." The performance, by a pupil of the composer, is excellent, as is the recording itself. The surfaces on my review copy were exceptionally quiet. D. R.

#### DVORAK

##### *Gypsy Songs, Op. 53*

##### *Love Songs, Op. 83*

##### †Grieg: *Songs*

Dvorak. *Gypsy Songs, Op. 55: My Song Resounds; My Triangle's Singing; Silent the Woods; Songs My Mother Taught Me; Strum Your Fiddle, Gypsy; Vest of Purple, Blouse of Linen; To the Heights of Tatra. Love Songs, Op. 83: Death Seems to Many Men the Goal; I Walk So Softly; In Deepest Forest Shade; Oh, Could Our Love but Lead Us. Grieg: Solveig's Song, Op. 23, No. 1; On St. John's Eve, Op. 60, No. 5; Tides of Spring, Op. 33, No. 2; I Love Thee, Op. 5, No. 3; A Dream, Op. 48, No. 6; Thanks for Thy Advice, Op. 21, No. 4; A Swan, Op. 25, No. 2; Eros, Op. 70, No. 1.*

Dorothy Warenskjold, soprano. Concert Arts Orchestra, George Greely, cond.  
CAPITOL P-8247. 12-in. \$5.95.

Dorothy Warenskjold, although she has sung around the country in recital and as soloist with various orchestras, and has appeared with the San Francisco Opera Company in such lyric-soprano roles as that of Sophie in *Der Rosenkavalier*, is probably most familiar to members of the radio and television audiences. Her voice is an attractive, cool, flexible, limpid one, and she uses it

with youthful intelligence and real taste and musicianship. For those who want the repertoire offered, and want it sung tastefully in clear English, there is no reason to resist the urge to buy, for the recording is good-grade Capitol, fresh and natural. Miss Warenskjold's fresh, unmannered singing is especially well suited to some of the Grieg songs. The Dvorak — especially the Gypsy Songs — are not as satisfying, for although the singing is attractive it has not the bite and vitality to make them come off. The translations sound all right and the orchestrations, not credited to anyone, are skillfully made. J. H., Jr.

**FALLA**  
*Nights in the Gardens of Spain* — See Grieg.

**FAURE**  
*Requiem, Opus 48*

Patricia Beems (s), Theodore Uppman (bn); The Roger Wagner Chorale and The Concert Arts Orchestra, Roger Wagner, cond. CAPITOL P 8241. 12-in. 35 min. \$5.72.

A fine, sensitive performance, well recorded. Especially gratifying is the recording of the chorus. The voices seem to emerge with a naturalness that is aided by the acoustics — neither too cavernous nor too small. One might wish for a shade more vocal opulence in the soprano soloist. D. R.

**DITTERSDORF**  
*Three Partitas for Wind Quintet* — See Playel.

**GRIEG**  
*Piano Concerto in A Minor, Op. 16.*  
†Falla: *Nights in the Gardens of Spain*

Guiomar Novaes, piano; Pro Music Symphony, Vienna, Hans Swarowsky, cond. VOX PL 8520. 12-in. 30, 24 min. \$5.95.

About the only trouble with this disk is the coupling: people who like Grieg's full-blown romanticism might not like Falla's jeweled impressionism, and vice versa. Otherwise the recording is generous in quantity, excellent acoustically, magnificent in performance on the part of the soloist. By comparison the admirable Curzon (London) and Gieseking (Columbia) versions are uncoupled with a second work; the Rubinstein (Victor) is just not as good musically; the Lipatti (Columbia) is poorer in reproduction if comparable in musical values. With her infallible understanding, Miss Novaes brings to the Grieg concerto both heroic sweep and a rich, unsentimental expressiveness. She plays the first-movement cadenza as if it were profound music and almost persuades the listener that it is. The Adagio is really slow and amply spacious, and the Brazilian pianist adds interesting, unusual

accents of her own. In the evocative Falla work, she alternately blends and contrasts the pianistic colors with those of the orchestra in an extraordinarily sensitive performance. Mr. Swarowsky and his Viennese players do well by both scores, but other ensembles have brought more glitter and elegance to the Spanish music. The recording is one of Vox's best, splendidly resonant. Occasionally the extremes of the piano lack complete fullness. R. E.

**GRIEG**  
*Songs* — See Dvorak.

**HAYDN**  
*The Creation*

National Opera Chorus, Vienna, and Vienna Philharmonic Orchestra, with Trude Eipperle (s), Friedl Riegler (s), Julius Patzak (t), Georg Hann (bs) and Alois Pernerstorfer (bs); Clemens Krauss, cond. MUSICAL MASTERPIECE SOCIETY 2015. Two 12-in. 1 hr. 49 min. \$5.00.

One of the early ambitious projects of the Haydn Society finds its way after five years to a reprint that offers some advantages over the original. First, the use of four sides instead of six; second, a great reduction in price; and third, a considerable diminution of background noise. The latter benefit has been accompanied by some loss of dynamic

## The Sad Case of the Misplaced Poet

This is an absolutely incomprehensible production. Thanks to an unimaginable piece of stupidity, one of the greatest records of the year has been totally ruined.

*Das Marienleben* is a cycle of 15 songs running about an hour and a quarter. It is one of the major vocal works of modern times, it is one of the pinnacles of Hindemith's achievement, and it has been interpreted and recorded in keeping with its epic significance. And then they leave out the text, which is only by Rainer Maria Rilke!

Along with these records we get a handsome brochure of no less than 19 huge pages, 14 of them devoted to a long essay on the cycle by the composer



Tourel

himself, an essay which is quite illuminating although it is frequently very abstruse. The last five pages are devoted to an English translation of the text, but the original text of Rilke is not there, and the entire recording is utterly meaningless without it, since Miss Tourel sings the songs in Rilke's German.

Columbia cannot possibly believe that any large number of people to whom German is a closed book would buy this record. It has no appeal whatever to the crowd that buys, say, Rimsky-Korsakoff's "Spanish Caprice," and yet the one thing the knowing hearer cannot possibly do without is the one thing Columbia has not provided; consequently this record will not sell among the knowing, it will not sell among the ignorant, and it might just as well not have been issued. In his essay Hindemith himself says "Just as the music is nourished, incited, infused, and lifted above the sphere of purely musical beauty and credibility by the text, so a purely musical influence must in turn illuminate the ignoring the poet's side of it, Columbia has irredeemably wrecked the entire conception. This is sickeningly unfair to Hindemith, to Tourel, and to the public; it is doubly unfair because the existence of this set will prevent others from recording the same work, at least with word, fill it with added meaning, and on its part raise the whole to a level that words cannot reach." There is, in short, a creative interaction between poet and composer which cannot be understood or even approached without full knowledge of the poet's contribution, and in

artist's of Tourel's stature and in such grand general style.

I expatiate at length on this omission because Columbia has often been guilty, of such oversights, and it need not be, especially when most of its competitors give full texts in original languages and translation, and when it can find the space to print 14 pages of the composer's essay on the work.

ALFRED FRANKENSTEIN

**HINDEMITH: *Das Marienleben***

Jennie Tourel, mezzo-soprano; Erich Itor Kahn, piano.

COLUMBIA SL 196. Two 12-in. 1:15 min. \$11.90.



Hindemith

expression. Basically, the Krauss direction is big and incisive, and chorus and orchestra are proficient in transmitting the compound of grandeur and simplicity that makes the Oratorio so durably sympathetic. A new hearing confirms the excellent impression left by Mr. Patzak's everlasting tenor, and can still uncover no reason for enthusiasm over Miss Eipperle. Mr. Hann, a fixture in this kind of recording from Austria, is an imposing Raphael.

The original excessive echo is still here to soften climaxes, but the projection of sound as a whole is satisfactory. The first printing was a more telling, and a cruder, production: the new one gives less cause for disturbance. C. G. B.

#### HAYDN

*Symphony No. 85, in B Flat, "Queen of France"*

†K. P. E. Bach: *Concerto for Orchestra, in D* (Orchestrated by Maximilian Steinberg)

MGM Chamber Orchestra, Izler Solomon, cond.

MGM E 3109. 12-in. 23, 17 min. \$4.85.

Excellent orchestral playing and appealing string tone in both. The direction is scrupulously correct, and makes some delicate points, particularly in the splendid Steinberg transcription of a quartet for strings by Bach's noblest son. But the main stream, away from these points of light, is phlegmatic, static. The highly accurate, nicely blended sound would have been better with a greater warmth of resonance. C. G. B.

#### HOLST

*The Planets, Op. 32*

Philharmonic Promenade Orchestra. London Philharmonic Choir. Sir Adrian Boult, cond.

WESTMINSTER WL 5235. 12-in. 48 min. \$5.95.

It is unlikely that we shall be treated to a more exhilarating performance of Holst's astrological suite than the present version by Boult and his men. In every respect, it completely outclasses his previous reading on HMV. This is a gaudy and picturesque score, impressively orchestrated, and by reason of its rapidly changing musical dynamics, probably exceedingly difficult to record. For the most part, Westminster's — or is it Nixa's? — engineers have produced some lustrous sound, particularly in the section "Saturn," with its harps, bells, flutes, etc., and in the blaring trumpets and trombones of the "Uranus" section. Only an occasional blurriness of orchestral definition prevents this from becoming a completely outstanding job. J. F. I.

#### HUMPERDINCK

*Hänsel und Gretel*

Elisabeth Schwarzkopf (s), Gretel; Elisabeth Grümmer (ms), Hänsel; Anny Felbermayr (s), Sandman and Dew Fairy; Else Schurhoff (ms), Witch; Maria von Ilovsay (ms), Mother; Josef Metternich (b), Father. Philharmonia Orchestra and choruses of Loughton High School and Bancrofts School; Herbert von Karajan, cond.

ANGEL 3506 B. Two 12-in. \$11.90 (factory sealed); \$9.90 (thrift pack).



*Elisabeth Schwarzkopf: a Gretel entirely too sweet to be wasted on a witch's menu.*

(Angel thrift pack includes records unboxed in plain jackets; no notes, no libretto.)

*Hänsel und Gretel* is not only Engelbert Humperdinck's masterpiece, it is the only work by him really to be met with outside the pages of musical reference books. At that, it has retained its grasp on life only in spite of the most withering condescension; it is declared to be the merest, flabbiest, gooiest pseudo-Wagnerian confection, unworthy of serious attention. Yet what rival could be brought forward to contest its title as the most successful children's opera? When all demerits have been assigned, the proof of the gingerbread is, after all, in the eating.

For an opera that was originally conceived as a parlor entertainment, *Hänsel und Gretel* takes uncommonly well to full-scale production, but only part of the magic lies in the opportunities for spectacular staging. It does help, to be sure, when there is a really big golden staircase for the angels to descend as they assemble to watch over the lost, sleeping children (as in the old, and now abandoned, Metropolitan production). But the real secret lies in the opera itself — in the libretto, and, even more, in the maligned music. Even the shoddiest stage lumber is golden if you are willing to believe that it is, and the angels (those who used to gather during the Ford Sunday Evening Hour) never moult if you listen to their music without guile. The space-cadet children of now are terribly wise, but witches rode broomsticks long before the turbojet, and fattened stray children for the oven long before vitamin capsules were invented. And still do, if you give them the chance.

The story of how *Hänsel und Gretel* came to be composed hardly needs another detailed retelling. In 1891, Humperdinck showed every sign of settling into comfortable mediocrity. In his youth he had won prizes for composition; in young manhood he had become a protégé of Wagner's and had assisted the master in preparing the first performances of *Parsifal*. Now, nearing 40, he was teaching at the Hoch Conservatory and writing music criticism for the newspaper in Frankfurt. He composed, and his compositions were sometimes performed,

but his career at this point seemed the very pattern of promise unfulfilled.

Then his sister, Adelheid Witte, dreamed up the idea of a fairy-tale play to divert the children in the family. She asked her brother to compose some music to go with it. Before they had done, *Hänsel und Gretel* was a full-scale opera, and Richard Strauss, then on his way up and chief conductor at Weimar, had accepted it for production. It had its premiere in 1893, two days before Christmas, and ever since has had repertoire status, at least in opera houses whose intendants admit the existence of children. As for Humperdinck, nothing much happened to him, although he continued to pursue his new métier as a composer of fairy operas. *Königskinder* (which has, incidentally, many lovely things in it) was a semi-success but durable only compared with *Dornroschen*. He never quite found the key again.

Perhaps the magic of *Hänsel und Gretel* really springs from the fact that it was conceived in innocence. If this seems too naïvely homiletic, the same idea might be expressed in more worldly fashion by saying that perhaps it performs so well its function as a children's opera because it was written for real, live children — not for some imaginary composite juvenile mentality. There is little point in talking of musical structure and influences; everything Humperdinck's detractors say is quite true, but the music, thick and sweet as divinity icing, does exactly what it is supposed to do. There is even less point in examining the libretto from the folkloristic point of view. The story belongs in the cannibal folk-tale (exophagous) category, but so what? The germane fact is that it works.

And it works especially well when it is given a performance of the caliber recorded by Angel. For those who are willing to let *Hänsel und Gretel* win them, there are two recordings to be had, but the new one is of almost unbeatable all-round quality. The older Urania version has some beautiful singing in it — notably by Erna Berger — but it is, when all is said and done, a good, routine presentation, taped on the wing, while the Angel issue is as good as the most painstakingly meticulous musical and technical attention could make it. In spite of the sweetness and grace of Elisabeth Schwarzkopf's Gretel, perhaps the defining asset is the conducting of Herbert von Karajan, who (not forgetting the Philharmonia players) makes everything in the score sound magnificently. The engineers have invested his efforts with extraordinary presence-effect. Elisabeth Grümmer's Hänsel is worthy of Gretel, and in this case what more could be said? As the parents, Maria von Ilovsay is splendid, and although Josef Metternich is less impressive, he is still better than adequate. One reservation, and a moderately damaging one, must be made — with regard to Else Schürhoff's Witch. She simply doesn't make either enough or witchy enough sound. Her performance is accurate and intelligent in every regard, just not moving. Angel must have lost contact with the powers of darkness. Nevertheless, recommended, and highly.

J. H., Jr.

#### KREISLER

*Quartet in A Minor*

†Paganini: *Quartet in E Major*

Stuyvesant String Quartet.  
PHILHARMONIA PH 107. 12-in. \$5.95.

Both Fritz Kreisler and Niccolò Paganini, two of the greatest violinists the world has ever known, enjoyed that favorite pastime of nearly every serious string player — performing in chamber music ensembles. Each also wrote a string quartet containing music which reflects his own individual style and personality. These important first recordings reveal these works as no mere historical curiosities. They are solidly constructed, full of high spirits, and make rather heavy demands upon all four performers. Kreisler's has a certain unmistakable Viennese flavor, yet is more serious in content than his popular violin pieces in this genre. Paganini's is, of course, more Italianate in feeling. It contains a pizzicato scherzo of unusual charm, with a theme that reminds one of Brahms' *Vergebliches Ständchen*. Both works receive superlative performances by the Stuyvesant Quartet. High among the features of this fascinating disk, too, is the extremely realistic reproduction — live, resonant, and altogether just about the best quartet sound I have ever heard on records.

P. A.

#### LIADOFF

*Eight Russian Folk Songs, Op. 58* — See Tchaikovsky.

#### LISZT

*Missa Choralis, in A Minor*

Giuseppe Englert, organ. Paris Select Choir, René Leibowitz, cond.

OCEANIC OCS 37. 12-in. 31 min. \$5.95.

This curiosity is one of many sacred works written by Liszt about the time (1865) he was taking the first degrees in the Franciscan order ("Mephistopheles disguised as an Abbé"). Modestly scored for four-part choir and organ, the Mass was apparently designed for regular liturgical use. Like much nineteenth century music that strove to be both dramatic and religious, the Mass is neither. Only where he can develop the music freely through repetition of the words is Liszt at all successful, and the Benedictus and Sanctus achieve a devotional mood through slow sustained chordal writing and a knowledgeable handling of voices. As a sample of one phase of Liszt's creative activity, the recording is valuable, however, and Oceanic had good reason to issue this disk.

The performance under the versatile Mr. Leibowitz seems first-rate, even if the 16-voice choir has pitch trouble in the *a cappella* sections. Mechanically the recording is adequate, without the surface noise found on some other Oceanic issues.

R. E.

#### LOEILLET

*Sonata for Harpsichord and Violin No. 10 in B Flat*

*Sonata for Harpsichord and Cello No. 12, in F Sharp Minor*

*Trio Sonatas for Harpsichord, Violin and Cello: No. 2, in B Minor; No. 13, in G*

Ruggero Gerlin (hpcd), George Alès (vn), Pierre Coddée (vo).

L'OISEAU-LYRE 50018. 12-in. 10, 11, 11, 10 min. \$5.95.

Originally these pieces by the talented

Walloon utilized violas da gamba and d'amore for the cello and violin on the record. Westminster has already produced the Trio Sonata No. 2 with a flute in the d'amore part. Lully was dead and Bach ungrown when Loeillet wrote much of his music, which has the ambiguity of a transitional period. He was a grave fellow even in his sport, but a deft contrapuntist of simple melodies of individual construction. The four works presented here, generally contemplative and restrained, receive a performance of objective coolness, clear but aloof and well-groomed. Tidy, unobtrusive sound.

C. G. B.

#### MENDELSSOHN

*Concerto for Two Pianos and Orchestra in E Major; Capriccio Brillant, for piano and orchestra. Op. 22*

Orazio Frugoni (both works) and Eduard Mrazek, piano. Pro Musica Symphony, Vienna, Hans Swarowsky, cond.

VOX PL 8350. 12-in. 27, 10 min. \$5.95.

Mendelssohn's E Major Two-Piano Concerto, like its A Flat Major counterpart (available on Vox PL 7400), seems well worth the trouble taken to unearth it (see the May issue of HIGH FIDELITY). Dating from 1823, the work is little short of miraculous as the creation of a 14-year-old boy. The shrewd disposition of the scoring for the two pianos and orchestra is maturely expert, setting off each element to advantage. The first movement is the least memorable of the three; the second is quite dramatic in spite of its slow tempo and long-lined melodies, and it abounds in inventive decorative devices; the final Allegro is almost as jolly and brilliant as anything Mendelssohn ever wrote. Curiously enough, the Concerto sounds more in the composer's maturer style than does the Capriccio Brillant, composed in 1832. A typical combination of slow introduction and fast single movement, the Capriccio suggests Weber in its light-hearted gaiety and superficial display. The performances in both cases are spirited and stylish, even sparkling on occasion, although Mr. Frugoni makes a puzzling rhythmic alteration in the triplet

figure of the Capriccio's main theme. The brilliant acoustics have almost too much echo for my taste, imparting a brittle character to portions of the Capriccio. R. E.

#### MENDELSSOHN

*Octet in E Flat Major, Op. 20*

The Vienna Octet.

LONDON LL 859. 12-in. \$5.95.

We are accustomed to marvel at Mendelssohn's youthful ingenuity in composing the *Midsummer Night's Dream* Overture when he was only 17. But this richly melodic Octet for four violins, two violas and two cellos was written almost a year earlier. Here is an ingratiating work full of warmth and bubbling good humor, particularly in its familiar Scherzo. It is here accorded a bright, high-spirited performance with equally bright reproduction that is, however, inclined to favor the leading violin just a trifle too prominently. A thoroughly delightful chamber work to add to any collection.

P. A.

#### MENDELSSOHN

*Sonatas for Organ; Op. 65; No. 1, in F Minor; No. 3, in A; No. 6, in D Minor. Prelude and Fugue in C Minor.*

John Eggington, organ.

L'OISEAU-LYRE OL 50013. 12-in. 13, 10, 15, 8 min. \$5.95.

Mendelssohn wrote comparatively little for the organ — the six Sonatas in Op. 65, three Preludes and Fugues in Op. 37, and a few scattered pieces. Reasonable, fastidiously wrought, strongly influenced by Bach, the music offers no problems, no thrills, a good deal of satisfactory, intelligent, meaty writing. Mr. Eggington's performances are keyed to this style — carefully phrased, rhythmically strict, formally coherent, simply but clearly registered. The instrument, the organ of the chapel of the *Institut des Jeunes Aveugles* in Paris, is pleasantly reedy. Except for a couple of quirks apparently made in joining tapes, the sound is impressive in a clean, balanced, quiet way. Worthwhile as a sampling of Mendelssohn's organ music.

R. E.

#### MORLEY

*Elizabethan Madrigals  
Canzonets; Balletts*

Blanche Winogron, virginals; The Primavera Singers of the New York Pro Musica Antiqua, Noah Greenberg, cond.

ESOTERIC ES 520. 12-in. \$5.95.

In matters such as ensemble, interpretation, diction and pitch, this group leaves little to be desired. The diction, in fact, is exceptionally clear, despite the complex interweaving of voices this kind of music demands.

Regretfully, however, one must report that in such works as "Sing We and Chant It," "My Bonny Lass She Smileth," and "Fire, Fire, My Heart," the singers produce such blindingly loud tones as to rob the music of all delicacy and grace — qualities which were, after all, the hallmarks of the Elizabethan madrigal and ballett. Granted, there can be a difference of opinion as to how this music is to be approached, tonally. Yet one is tempted to ask what place such excessively loud singing would have had



Maurice Hewitt: a Mozart D Minor concerto vital and dire in its masculine accents.



in the intimate home setting in which madrigals were sung.

The other shortcoming of these performances also has to do with tonal matters, but of a different sort. It concerns the different types of tone used by the various singers in the group, a quality which was mentioned in these pages in connection with a previous release by the same organization. Too often, as exemplified in the performance of the madrigal "Leave this Tormenting," the soprano sings with a straight, "white" tone, far removed from the rich vibrato employed by the bass, and from the "urgent" manner of singing used by the tenor and counter-tenor. This disparity in tone by no means pervades all the works. The ballet "Now is the Month of Maying" is free from any such blemish. Moreover, the performances of "Lo, She Flies," "Now is the Gentle Season" and "The Fields Abroad" are indeed beautiful examples of madrigal singing.

The recording itself is excellent. There is a nice amount of space around the singers, and this is achieved without any loss of clarity. However, the two-part canzonet "I Go Before, My Darling" seems to have been recorded at a greater distance than the other works on the disk.

The incidental virginals interludes, sensitively performed by Blanche Vinogron, are charming. They are recorded with a closeness that lets you hear even the action of the small keyboard.

D. R.

#### MOZART

*Concerto for Piano No. 20, in D Minor, KV 466*

*Concerto for Piano No. 23, in A, KV 488*

Marcel Meyer; Hewitt Orchestra, Paris, Maurice Hewitt, cond.

HAYDN SOCIETY 88. 12-in. 31, 25 min. \$5.95.

A valuable collaboration in a record of patent high value. Miss Meyer is excellent in Mozart, and to her sure musicianship is added the benefit of close, realistic, resonant piano recording. She is better in the quick movements than in the slow, both the slow movements here requiring a delicacy of statement not proffered by pianist or orchestra. In compensation, the D Minor Concerto is dire in the masculine accents of the participants, and the engineers have captured the acrid quality of the scoring more completely than we can hear in any other disk. The sneering nasal commentary of the wind is notable in a preservation of distinctness for every instrument. Compelling in overall effect, the record of both concertos to be preferred by those to whom sound is first; and high on the list of performances considered exclusively as such.

C. G. B.

#### MOZART

*(Le) Nozze di Figaro (skeletal)*

Soloists and Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MMS 2010. 12-in. 56 min. \$2.50.

A number of cheap records are good and have been welcomed here. Certain standard works issued at a very low price by this same Musical Masterpiece Society are decidedly commendable. The present edition, at



Rudolf Serkin: no need for another version of the Mozart and Beethoven wind quintets.

once too pretentious and too humble, is not. The editing is atrocious and the singing best when it is mediocre. Mr. Goehr seems to have lazed and the orchestra not to have rehearsed. The printed text is in laughable confusion, the English translation is precarious, and the Italian language as sung is hardly Tuscan. The sound is pretty good except for some hardness and some hum.

C. G. B.

#### MOZART

*Quintet for Piano and Winds, in E Flat, KV 452*

†Beethoven: *Quintet for Piano and Winds, Op. 16*

Rudolf Serkin (pf), John de Lancie (ob), Anthony Giglotti (cl), Sol Schoenbach (bn), Mason Jones (hn).

COLUMBIA ML 4834. 12-in. 26, 25 min. \$5.95.

The works have been favored for recording recently, and the natural combination, the consummate Mozart backed by the promising Beethoven, has already appeared on another disk. After this one, there will be no need for further duplication. Others may play differently, but it is hard to understand how others could play this music better. For animated, perspicacious refinement, tonal allure and equiposed delivery, wrapped in fresh, unhampered, glossy and immaculate sonics, there are no records of a comparable group superior to this one. Mr. Serkin, who has not been generally lucky in his records, cannot complain of the phonograph here, nor we of him.

C. G. B.

#### MOZART

*Trio No. 3, in E, KV 542*

*Trio No. 4, in C, KV 548*

Paul Badura-Skoda (pf), Jean Fournier (vn), Antonio Janigro (vo).

WESTMINSTER WL 5267. 12-in. 20, 21 min. \$5.95.

The disk brings to four the number of Mozart Trios recorded by these players, and it is to be presumed that another will follow. Because they are pleasant but lesser Mozart, the Trios will provoke no tumult of en-

thusiasm, but the edition is notable for the beauty of its playing and recording, both relaxed and natural. The pianist particularly, with the major part, is gracious and limpid, symmetrical without rigidity in his comfortable projection, and his colleagues follow his benign and becoming lead. Not a striking record, but an outstanding one of its quiet type.

C. G. B.

#### PAGANINI

*Quartet in E Major* — See Kreisler.

#### PLEYEL

*Symphonie Concertante No. 5, for Flute, Oboe, Horn, Bassoon and Orchestra*

†Dittersdorf: *Three Partitas for Wind Quintet*

J-P. Rampal (fl), Pierre Pierlot (ob), Gilbert Coursier (hn), Paul Hongne (bn); Paris Instrumental Ensemble, Louis de Froment, cond. (Pleyel). Same without orchestra and with Jacques Lancelot (cl) in the Partitas.

OISEAU-LYRE 50014. 12-in. 21, 11, 9, 5 min. \$5.95.

Pleyel was taught by Haydn and emulated him, not well. The *Sinfonia Concertante* recorded here — the first extensive Pleyel on records — is the routine product of a qualified eighteenth century hack. The Dittersdorf Quintets are more imaginative cuts from a juicier joint, worth hearing in the familiar expertise of Messrs. Rampal, Pierlot et al., but disappointing in the shallow, lifeless sound of their instruments as the engineers have thwarted them.

C. G. B.

#### PURCELL

*Eight Suites for Harpsichord*

Isabelle Nef, harpsichord.

L'OISEAU-LYRE OL 50011. 12-in. 4, 9, 6, 7, 5, 5, 8, 8 min. \$5.95.

In 1696, five years after Purcell's death, his widow published his Choice Collection of Lessons for the Harpsichord or Spinet, dedicated to Princess Anne. Most of the volume is occupied by eight Suites, recorded here in their entirety for the first time on LP. The Suites also form a major portion of Purcell's meager output for harpsichord, and even here one of the movements is taken from his music for the theatre. By no means the equal of such other of Purcell's instrumental works as the fantasias for strings or the trio sonatas, the harpsichord suites are still more than educational tidbits. The three or four movements that make up each suite are very brief — usually a prelude followed by such dances as almands, corants, or hornpipes. Their greatest interest is in the characteristically odd phrasing lengths and in special effects of sonority and rhythm. The gracious Almand in Suite No. 8 is particularly worth sampling.

Miss Nef gives straightforward renditions, of fine rhythmic vitality, occasionally adopting some questionable rubatos, and she does not follow standard editions of the music. Without resorting to heavy registration, she uses a full tone whose quality is faithfully captured by the engineers. The recording happily ignores the intimate functions of the instrument's insides.

R. E.

#### RIMSKY-KORSAKOFF

*Suite from "Ivan the Terrible"* — See Balakireff.

## ROSSINI

*La Cambiale di Matrimonio*

Angelica Tuccari (s), Fanny; Grazia Ciferi (s), Clarina; Giuseppe Gentile (t), Edward Milfort; Nestore Catalani (b), Slook; Giorgio Onesti (bs), Sir Tobias Mill; Tito Dolciotti (bs), Norton. Orchestra della Societa del Quartetto, Rome; Giuseppe Morelli, cond.

PERIOD SPL 583. 12-in. \$5.95.

This is an amusing curiosity for a couple of reasons. First, the work has its kicky points, quite aside from the fact that it is of some historical interest. Second, the performance, while not entirely bad, has moments that are so queasy as to be hilariously funny — at least to those warped enough to enjoy other people's musical mishaps. Either way, the price seems fair enough. Actual investment is a purely individual matter.

*La Cambiale di Matrimonio* is a little one-act *buffa* whose main distinction is that it is Rossini's first stage work. Although maiden efforts are not always as fascinating or revealing as they are supposed to be, this one, I think is.

Some of it is merely sprightly writing that might have been turned out by any competent composer circa 1810, but even at 18 Rossini's fine Italian hand applied characteristic touches that are his and his alone. Questions of manner aside, there is one tune — dutifully pointed out in the notes — that the composer self-plagiarized for *Dunque io son in Il Barbiere di Siviglia*. Rossini got off to a fast start.

The story so honored is rather more fun than most of the genre. The heroine, stuck with the depressing but uncharacteristically *buffa* name of Fanny, is in love with the tenor — not an uncommon situation. Her father, Sir Tobias, does not approve. But bass fathers never do. Enter gimmick: The reason Papa doesn't approve of Fanny's tenor is that she is scheduled to be married off to a rich Canadian, name of Slook. Now this Slook, a coonskin-and-homespun type, has a heart of gold, and when he finds out The Truth he renounces Fanny with the nobility of a Sachs. This shames the greedy Sir Tobias, and all ends happily in an accelerating *stretto*. You like that?

The participants in this performance, labeled (perhaps "branded" would be a better word) as of the Compagnia del Teatro dell'Opera Comica di Roma, are on the whole, neither good enough to be enjoyable nor bad enough to prevent the listener from finding out what the music is like. Giuseppe Morelli, the conductor, seems to have a clear idea of what he wants — a brisk, somewhat heavily accented presentation of the score. But he doesn't always — by any means — get it. The orchestra seems willing enough but incapable of accuracy in either ensemble or intonation for very long at a stretch. The male singers go at the comedy with a will, clear enunciation, and at least a broad semblance of style, but none has sufficient technique to sing his part all the way through without getting in hot water. And Angelica Tuccari, whose voice shows signs of being naturally appealing, spends a good part of the performance wandering forlornly around in vain search of the exact pitch. She and the orchestra contribute most of the extra-Rossini humor. In any case, it isn't boring.



*Budapest Quartet: a variety of beautiful torments in Schubert's valedictory works.*

The recording is intimate — sometimes distressingly so — and live, but the recitative sections seem to have been recorded separately, over by the piano, and the splices are not always careful. Libretto in the side pocket.

J. H., Jr.

## SCHUBERT

*Quartet No. 13, in A Minor, "Rosamunde,"*  
Op. 29

*Quartet No. 14, in D Minor, "Death and the Maiden"*

*Quartet No. 15, in G, Op. 161*

Budapest Quartet.

COLUMBIA SL 194. Three 12-in. 36, 38, 40 min. \$17.85. (A Quartet to a disk, also separately available.)

There cannot be another album with such a variety of beautiful torment as this. The initial impression is of a stunning accomplishment — almost literally, for the continuous procession of the sadness and the fury of Schubert's last three Quartets, in these performances, incites a neural fever and mental numbness follows. Overdosed like this, without respite, the music is opiate to judgment. There is a confused memory of mastery, and a clearer recollection of several movements played to prevent forgetfulness — the middle movements of the A Minor, the two last of the D Minor, the finale of No. 15, vehement in its savage irony. The rhapsodic anguish of much of all three Quartets permits an extremity of expression not bound by tradition; and the Budapesters, without abandoning their familiar virtues, drive with a vehemence not part of their repute. Reproduction has been kinder to the Stradivari instruments they use in the Library of Congress recordings than in previous records: there is more and better cello, the viola is distinct, and the violins are not troublesome.

There are other good versions of the three Quartets, and comparison of all will be undertaken in the second part of the Schubert discography, to appear in July.

C. G. B.

## SCHUMANN

*Fantasia in C Major, Op. 17*

†Brahms: *Variations on an Original Theme, Op. 21, No. 1.*

Andor Foldes, piano.

DECCA DL 9708. 12-in. 27, 14 min. \$5.85.

The long, dramatic, emotional *Fantasia* is well served by Mr. Foldes' honest, unobtrusive playing. Carefully observing all the dynamic markings, the performance moves steadily onward without any particular poetic insights. Pianists' attention should be called to Mr. Foldes' outstanding pedaling, a factor of major importance in this stormy

music. The rarely heard Brahms variations, fascinating as a microcosm of the composer's stylistic devices, have a dryness unrelieved by the self-effacing, objective playing. In exposing a work as the composer wrote it, the pianist achieves an admirably intellectual reading, but a chilly one. Greater dynamic range and a warmer piano tone would help, and I do not believe these to be the fault of the recording, which is quietly clear. In the *Fantasia*, one or two places — a sudden change in volume and an unnecessarily repeated note — suggest poor tape-splicing; but the matter is relatively unimportant.

R. E.

## SCHUMANN

*Humoreske, Op. 20*

*Sonata in G Minor, Op. 22*

Joerg Demus, piano.

WESTMINSTER WL 5264. 12-in. 25, 17 min. \$5.95.

Schumann's G Minor Sonata has never seemed one of his best works, and Mr. Demus fails to conceal with his sincere performance the awkwardness and forced quality of the construction. There could not help but be many passages of typically Schumannesque songfulness, and these the pianist plays as tenderly as always. Both composer and artist are wholly in the vein in the *Humoreske*, in the first performance on LP of this fresh, happy score. Here Mr. Demus' sensitivity to phrase shapes, voice balancing, and tone-color illuminate the myriad imaginative sections that make up the work. Like the girl with the curl, when Mr. Demus is good he is very, very good, and the *Humoreske* finds him in that state. Nor, it seems, can Westminster do him any wrong with its fabulous engineering.

R. E.

## SCHUTZ

*The Nativity*

Nicola Filacuridi, Evangelista; Marica Rizzo, L'Angelo; Plinio Gablassi, Erode. Solo organ by Gennaro D'Onofrio; chorus directed by Emilia Gubitosi. Scarlatti Orchestra Di Napoli, Franco Caracciolo, cond.

COLOSSEUM CLPS 1034. 12-in. 50 min. \$5.95.

This is an especially gratifying work, and one can be thankful to Colosseum for making it available. The music, by a man who was born exactly one hundred years before Bach, in 1585, has a warm, human quality, and makes appealing listening throughout its length.

Although the recording was made from a live performance, the coughs are sufficiently few, considering the length of the work, to be not too distracting. A few tape splices were made necessary by the exigencies of a live performance, but they too, are not objectionable. The recording is quite satisfactory.

The performance is in every way a devoted one. A special word should be said for the tenor, Nicola Filacuridi, who gives a particularly fine account of himself in the long and taxing role of the Evangelist.

D. R.

## STRAVINSKY

*Le Sacre du Printemps*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P 8254. 12-in. 34 min. \$5.70.

One of the best of the numerous recordings of this famous work. Steinberg's performance is appropriately dynamic, and Capitol's engineers have caught many fascinating details in the immense orchestral fabric which are often not so well presented on other disks. A. F.

#### STRAVINSKY

##### *Pulcinella*

Mary Simmons (s), Glenn Schnittke (t), Phillip MacGregor, (b); Cleveland Orchestra Igor Stravinsky, cond.  
COLUMBIA ML 4830. 12-in. 50 min. \$5.95.

Many suites from *Pulcinella* exist and have been recorded, but this is the first recording of the entire score. The suites are lovely, melodious affairs with a charming old-Italian bouquet, but the entire score is a genuine masterpiece that puts the suites completely in the shade.

*Pulcinella* is a ballet based on themes by Pergolesi. Its material is handled with the wit, creativeness and brilliance which Stravinsky invariably brings to such tight-rope walking performances. Given a set of melodies by a Neapolitan composer of the early eighteenth century, he was faced with the

triple problem of welding them into a modern ballet score, of preserving their essential character, and of producing a work that should nevertheless be his own. The result is a work of sheer genius and one which, in its full exposition, has a dramatic, climactic character one would never gather from the suites. A. F.

#### TCHAIKOVSKY

##### *The Swan Lake, Op. 20*

The Philharmonia Orchestra. Robert Irving, cond.  
VICTOR BLUEBIRD LBC 1064. 12-in. 55 min. \$2.98.

This excellent recording of Tchaikovsky's ballet score represents a distinct bargain, musically and financially. In its 55 minutes of playing times it presents 18 sections from the complete work, more than can be found on any single 12-inch LP record.

What is even more important, it is most persuasively played by the orchestra under Irving's fine direction. He gives it pace, equilibrium, and just the right amount of airiness the more delicate moments call for. Yet, in its more grandiose moment, he produces a spaciousness of atmosphere in sound that literally makes you "see" the dancers.

This is easily the best sound I have yet heard on this label — beautifully balanced, clean as a whistle, always lively and strongly resonant. J. F. I.

#### TCHAIKOVSKY

##### *Symphony No. 2 in C Minor, Op. 17* (Little Russian)

Bolshoi Symphony Orchestra, Nathan Rachlin, cond.

†Liadoff: *Eight Russian Folk Songs, Op. 58*

Youth Symphony Orchestra of the Moscow Philharmonic. Kiril Kondrashin, cond.

A440 AC 1204. 12-in. 50 min. \$5.95.

A first version of this early symphony met with great success, when performed in Moscow in 1873, but for reasons unknown the score was never published. The second version appeared some nine years later, and whatever changes the composer had made, as experienced a critic as Taneiff found the original far more agreeable.

The symphony is something of a hodge-podge of nebulous ideas, which Tchaikovsky, at that time, seemed unable to develop. Some of them may be found in the later symphonies, elaborated and developed with the composer's mature mastery. The in-

## Soft Colors and Sweet Sanity from the Venice of Vivaldi



Barchet

Among the composers given unprecedented currency in America by the gush from the LP mint, Antonio Vivaldi, the interesting "red priest" who became the greatest musical glory of Venice, has flourished as much as any of those who had been obscure. More famous in his life than his contemporary Bach whom he influenced, the extinction of his fame was as thorough and his name had to wait longer for resurrection.

Phonographically the principal impressario of the Vivaldi revival has been Vox. A third of the LP's of the composer have been issued under the imprimatur of this company, which shows a laudable desire to avoid

chaos in the issuance. Thus the twelve Concerti Grossi of the *Estro armonico* appear as a unit in PL 7423, and the twelve violin concertos of the *Stravaganza* under consideration here are soothing to a sense of order and they facilitate selection. (The common rule for Vivaldi LP's is to assemble his work with that of someone else, or if the record is exclusively of V., to offer a miscellany of works of different types.)

Musical nomenclature, the most aberrant of languages, presents its familiar frustrations in *La Stravaganza*. We do not know why the music was called that, and the 12 violin concertos are far from the concept of concerto that Mozart and Beethoven imposed upon the world. A solo violin is used, generally in alternation, with a small orchestra of strings and continuo; there are invariably three movements in the scheme of fast — slow — fast; the concerto-grosso style persists in the occasional alliance of other strings with the solo violin to comprise a *concertino* playing against the body of the orchestra; and music-lovers will be struck by the fast proleptic resemblance to much of the instrumental music of J. S. Bach. This is a matter of melody, rhythm above all, and ornamentation: the North German's polyphony was not for Vivaldi.

As in so much of the music of this period, the various concertos seem at first to imitate each other, but a few hearings serve to show that the likenesses are superficial and are of style, not material. The designs and moods are implied and not asserted in this music; and the color, subdued by the restricted orchestra, beams in diverse subtleties of demure shades.

The musicians whose talents are engraved have been for long familiar under Vox's sponsorship, and they have frequently fatigued this critic by dutiful, earthbound interpretations of the brilliant, aristocratic clarity of the peerless musical period from the beginning of the American Revolution to the end of the French: from Lexington to Leipzig. A careful rigidity marks their work in rococo, but in baroque the same kind of playing reveals a probity of outlook and stroke altogether appropriate; and what is stiff in the first is supple in the second. Mr. Barchet, the solo violin, is admirably reticent, and his strings are touched with silver, in his acquiescence in the suave shapes of the Vivaldi concertos; while Mr. Reinhardt, conducting, whom Mozart numbs with veneration, is kindled by Vivaldi to a grateful glow. Everything is gravely natural and apt, without a degree of showiness or hesitation, reminding the hearer of the straight, undisturbed and manly projection of the Handel Organ Concertos conducted also by Mr. Reinhardt for Vox.

Reproduction on a good instrument will be insinuatingly euphonious once the compensator has stifled the faint wiry shimmer of the solo violin. Indeed the tone of this string orchestra, with a short and resolute reverberation from the hall, gives a solid pleasure of its own, with the harpsichord nicely blended and the solo instrument never aggressively eminent. — Sound-systems without separate tweeters will confront no difficulty from shimmer.

The notes are worth a note. Studiously and thoroughly compiled by Mr. Joseph Braunstein, they offer a biographical sketch of the composer, an outline of the Italian musical condition of his time and a formal analysis of *La Stravaganza* in accord with the seriousness of the undertaking. C. G. BURKE

#### VIVALDI: *La Stravaganza*

(Twelve Concertos for Violin and Strings, Op. 4).

Reinhold Barchet; Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt, cond.

VOX DL 103. Three 12-in. 11, 12, 10, 10, 11, 11, 10, 8, 10, 10, 8, 12 min. \$18.50.



Reinhardt

fluence of Russian folk music is quite apparent, indeed the subtitle derives from his use of such themes, and for a second movement he has extracted from his opera *Undine* a wedding march. Perhaps only in the fourth movement does the composer seem to feel completely at home, but this hardly outweighs the deficiencies of the earlier movements.

This is a vigorous, but hardly brilliant performance. The orchestral work is often slovenly, and the sound distinctly mediocre, suffering from veiling and poor balance. The surfaces on my copy were extremely gritty.

The Liadoff, a diverse collection of Russian folk songs, is agreeable as well as innocuous. J. F. I.

#### TCHAIKOVSKY

*Symphony No. 4 in F Minor, Op. 36*

Symphony Orchestra of Radio Leipzig, Herman Abendroth, cond.

URANIA UR-RS 7-25. 12-in. 39 min. \$3.50.

A good, blustering, rough and ready performance by Abendroth and his men. The conductor has a few strange ideas as to dynamics and tempi, though, on the whole, these are not blatant enough to be offensive. With a better orchestra than the one at his disposal here, the results could be quite engrossing. As it is, the Radio Leipzig group cannot produce the effects for which the conductor obviously is striving, nor respond with the fire his energetic direction demands.

The shrill Urania sound, calling for strong treble de-emphasis, is no great asset, particularly as the bass is light and pallid. J. F. I.

#### VAUGHAN WILLIAMS

*Old King Cole: Ballet Suite.*

*The Wasps* (Incidental music to the play by Aristophanes.)

Philharmonic Promenade Orchestra. Sir Adrian Boult, cond.

WESTMINSTER WL 5228. 12-in. 44 min. \$5.95.

The overture to Vaughan Williams' *The Wasps* has been a favorite of long standing, though why the rest of this blithely gay suite should have been neglected is a little difficult to fathom. It is such a buoyant score, showing no traces of the Greek influence one might expect from its title, but liberally spiced with English folk-tune influences of the kind we have come to expect from the eminent English composer. Like his legendary predecessor, Vaughan Williams' *Old King Cole* is a very merry soul. Genial would be the best word for this completely bright and attractive suite. Again Westminster's engineers have succeeded in transcribing a clear and brilliant sound, that reproduces most faithfully the sound of the Philharmonic Promenade Orchestra. Boult's painstaking direction, and the expert playing of his orchestra make these a delightful gambol. J. F. I.

#### VILLA LOBOS

*Rude Poème*

*The Children's Doll Suite*

*The Three Maries*

Jacques Abram.

EMS 10. 12-in. 18, 15, 6 min. \$5.95.

Why Villa Lobos' Portuguese title, *Rude-poema*, should be translated into bad French as *Rude Poème* is not immediately clear; the title in English should be *Savage Poem*, but there is less savagery than flashiness in this long, rhapsodic, harmonically timid affair, which was written to provide Artur Rubinstein with what Virgil Thomson calls a "wow number." The second side of the record is musically far superior. *The Three Maries* and the *Children's Doll Suite* (which Villa Lobos calls *O Prêlo de Bêbé*, or *The Child's Family*) are studies in Brazilian folklore of a very charming and effective kind. Especially colorful and sensitive are the *Child's Family* pieces, wherein, under such titles as *Paper Doll*, *Porcelain Doll*, *Witch Doll*, and *Negro Doll*, Villa Lobos explores widely among the characteristic folk rhythms and melodies of his country and creates first-rate piano music in the process. Excellent performance, good recording. A. F.

## COLLECTIONS AND MISCELLANY

### AMERICAN MUSIC FOR FLUTE

Doriot Anthony, flute; Barbara Korn, piano. CLAREMONT CR 1205. 12-in. \$5.95.

Three works are included on this disk: a sonata by Walter Piston (17 minutes), Ingolf Dahl's *Variations on a Swedish Folk Tune* for flute unaccompanied (12 minutes), and a *Lullaby* (four minutes) by Jacob Avshalomoff. The Piston is a work of great elegance, restraint, and clarity. The Dahl is an extremely ingenious and ebullient affair, its involvements conveying the under-current of humor and whimsicality which seems to be typical of the work of this Los Angeles composer. The Avshalomoff is a simple, brief, lyrical piece whose character is indicated by its title. What is most remarkable about this record is Miss Anthony's magnificent playing, which has been flawlessly recorded. Miss Anthony, first flutist of the Boston Symphony, is not only a sensitive and brilliant musician but one who seems to have discovered many new resources in her instrument. Rarely, if ever, has one heard so wide a range of dynamics and so rich a gamut of color as that which she commands. A. F.

### RAPHAEL ARIE: Russian Arias

Raphaël Arié (bs); L'Orchestre de la Société des Concerts du Conservatoire de Paris; Alberto Erede, cond.

LONDON LD-9074. 10-in. \$2.95.

Borodin: *I hate a dreary life*, (Prince Galitzky's aria), from *Prince Igor*. Glinka: *They guess the truth* (Ivan Sussanin's aria), from *A Life for the Czar*. Rimsky-Korsakoff: *Song of the Viking Guest*, from *Sadko*. Tchaikovsky: *Everyone knows love on earth* (Prince Galitzky's aria), from *Eugene Onegin*.

Raphaël Arié is a youngish Yugoslav-Israeli bass who first came to prominence in Italy about six seasons ago. Subsequently he made some quite impressive recordings for London and was engaged to sing with the New York City Opera Company, where

he made a creditable but not brilliant impression. As such modest successes usually do, he returned forthwith to Italy. There he fell afoul of the boom in talented young basses headed by Nicolò Rossi-Lemeni, Boris Christoff, and Cesare Siepi; at present he functions in somewhat secondary status at La Scala in Milan. Result: Devaluation to the \$2.95-per-ten-inches class. At that price he is a bargain, for if he is not theatrically the equal of his higher-bracket competitors he is a thoroughly competent singer whose voice records rather flatteringly, and his performances on this record are reputable, idiomatic representations of the music. Alberto Erede's accompaniments are good, and the sound, clean and immediate, with adequate theatrical presence, is upper-drawer. Good notes; no texts. J. H., Jr.

### ARTE CLASICO FLAMENCO — Vol. I

Carlos Montoya, guitar.

PHILHARMONIA PH 108. 12-in. \$5.95.

This reviewer can find nothing but praise for this exciting record. On the one hand, the performance is superb — Montoya's virtuosity at the age of 74 is sufficient to make men half his age turn green with envy, while his phrasing, warmth, and ability to project would be difficult indeed to match. Along with all this, we have a superlative recording that is a model of clarity and fidelity. GONZALO SEGURA, Jr.

### COMEDY IN MUSIC

Victor Borge

COLUMBIA CL 554. 12-in. \$3.95.

Sooner or later the current penchant for recording live, spontaneous performances was bound to catch up with Victor Borge of Denmark, for Mr. Borge is one of the liveliest, spontaneous performers ever to be nudged from behind by a spinning piano stool.

Born in Copenhagen, he was a prodigy at 10, a concert pianist at 13. His professional career, however, suffered from a glaring handicap: an inability to take the whole thing seriously. Once, during the performance of Rachmaninoff's Second Piano Concerto, Borge's quivering eyebrows brought such a ripple of snickers from the audience that the conductor became disconcerted and began to accelerate the pace. Suddenly Borge got up, calmly walked to the podium and turned the score back three pages. He then bowed to the orchestra, winked at the audience and returned to the piano. This instinct for comedy drew him more and more into variety entertainment until finally he gave up the concert stage altogether to become one of the most popular comedians in Denmark. During the 1930s he could not refrain from lampooning Europe's bully-boy, Adolph Hitler, and his gang, an activity which placed him high on the Nazi list of undesirables. However, when Denmark fell in 1940, Borge was fortunately in Finland. Having no desire to be the No. 1 entertainer in Buchenwald, he came to the U. S. In a freer climate he emerged, at first slowly and then rapidly, as one of America's most successful entertainers.

This record is a composite of three performances by Borge given in October, 1953 at the Schubert Theatre in Boston. Earlier in the month, at the time his one

man show opened in New York, Brooks Atkinson of the *New York Times* minced no words by stating that Mr. Borge is the "funniest entertainer in the world," adding that "what he wants, even though it may be only money, he deserves to get."

Whether he wants them or not, the thing he gets most of are laughs, as the audience on this record demonstrates with contagious regularity. Although he plays an unusually long medley of popular tunes and uses one of his "acts" (wherein he plays a simple theme in a burlesque of the "style" of several composers) most of the record consists of a long chatty dialog between Borge and himself. Example: before beginning the *Warsaw Concerto* he pauses with the comment that he has to wind his self-winding watch. Five minutes and several laughs later he is still winding it, concluding with the announcement that in one minute it will be high tide in Honolulu. And so it goes — on and on. R. H. H., Jr.

### LES COMPAGNONS DE LA CHANSON

ANGEL ABL 64000. 10-in. \$4.95.

Familiar to TV viewers for their "Leetle Jawnee Brown," here Les Compagnons demonstrate they *can* sing something else, and do it very well. This is a real fun group; with no need of excuse for its existence than its contagious ebullience. I daresay a good portion of the charm of these latter-day minnesingers would be lost without the superb reproduction tendered them in this disk. Listen to what they do with "Moulin Rouge." Their heady lyricism lifts it out of the old chestnut classification with dispatch. And "La Chanson du Celibataire" (The Bachelor's Song) made me think I was one again. W. B. S.

### CONCERT MUSIC FOR ORGAN AND CHIMES

Ellsasser: *Icarus, A Tone Poem*. Russell, Alexander: *St. Lawrence Sketches — The Citadel at Quebec*; *The Bells of Ste. Anne de Beaupré*; *The Song of the Basket Weaver*; *Up the Saguenay*. Vierne: *Carillon de Westminster*.

Richard Ellsasser, organ.  
MGM E 3066. 12-in. 7, 8, 9, 4, 9, 8 min.  
\$4.85.

### ORGAN MUSIC BY MODERN COMPOSERS

Bartok: *En Bateau*. Britten: *Prelude and Fugue on a Theme by Vittoria*. Copland: *Episode*. Cowell: *Processional*. Hindemith: *Sonata No. 2*. Messiaen: *Le Banquet Céleste*. Milhaud: *Pastorale*. Thomson: *Pastorale on a Christmas Plainsong*. Vaughan Williams: *Chorale-Prelude on the Welsh Hymn "Hyfrydol."*

Richard Ellsasser, organ.  
MGM E 3064. 12-in. 4, 6, 5, 3, 13, 6, 3, 6, 3 min. \$4.85.

Mr. Ellsasser is in his element in the record called Concert Music for Organ and Chimes. In the highly pictorial *St. Lawrence Sketches*, the organ is asked to suggest chanting choirs, rushing waters, distant horizons, etc., and the performer produces graphic effects with astonishing virtuosity and a keen ear for registrational imitations. I mean it as a compliment when I suggest that Mr.

Ellsasser would have made an ideal organist for the old silent films. The *Sketches*; the Vierne fantasy on the familiar Big Ben chimes; and the organist's *Icarus*, based on a poem by Earl Marlatt (What have chimes to do with Icarus?) are lushly harmonized works, interesting only for their coloristic devices. On my record the listing of three *Sketches* is all fouled up: Side 1, Band 3, should be *The Bells of St. Anne*; Side 2, Band 1, *Song of the Basket Weaver*; Side 2, Band 2, *The Citadel at Quebec*.

The disk devoted to modern composers is a good buy — 49 minutes of stimulating music, even when irritatingly sentimentalized by Mr. Ellsasser. The Bartok is an oddity, a satirical sketch about seasickness. The fugue in Britten's piece is closely written, quite lovely. Copland's aptly labeled *Episode* is unmistakably in his style, but Cowell's brilliant *Processional* is not. In neither his adventurous nor folkish manner, it could be by any conservative academic composer. The Hindemith sonatas are, of course, among the best contemporary works for organ. Messiaen's formless, mystical drooling pales beside Milhaud's ever-fresh vitality. The artful, simplicity of Thomson's work makes for good sport, and Vaughan Williams' chorale-prelude is both familiar and expert. Listed as Volume 1, the disk presupposes further contributions from Mr. Ellsasser in this field.

The organist again plays on the instrument of the John Hays Hammond Museum, and the MGM engineering is characteristic — wide in range but a little rough in spots. R.E.

### INEZ MATTHEWS SINGS SPIRITUALS

*Great New Voices of Today — Vol. 6.*

'Roun' *About de Mountain*; *Hear de Lambs A-Cryin'?*; *Li'l Boy*; *Talk About a Chile*; *Lord, I Didn't Know*; *Newborn Again*; *Gonna Ride Up in de Chariot*; *Crucifixion*; *Balm in Gilead*; *His Name So Sweet*; *Fix Me, Jesus*; *I'm Goin' to Tell God*; *Po' Pilgrim*; *You're Tired*; *Live a Humble*; *Hold On*; *They Led My Lord Away*; *Witness*; *By and Through de Lamb*; *Gospel Train*; *Plenty Good Room*.

Inez Matthews, mezzo-soprano; Jonathan Brice, piano.  
PERIOD SPL 580. 12-in. 53 min. \$5.95.

Titling this series "Great New Voices of Today" is a singularly tasteless gimmick, calling for a curl of the lip. However, let there be no lip-curling at Miss Matthews. Leaving aside such meaningless words as "great" and "new," her voice is extraordinarily distinctive, and she has built a following as loyal as it is unconventional. While still very young, she was selected to sing the lead in Billy Rose's *Carmen Jones*. Then she got the feminine lead, opposite Todd Duncan, in the Kurt Weill-Maxwell Anderson *Lost in the Stars*. Goddard Lieberson chose her as the Serena in his uncut Columbia *Porgy and Bess*, and Virgil Thomson made her St. Therese I in his revival of *Four Saints in Three Acts*. This is a striking variety of honors, low-to-middle-to-high-brow. Miss Matthews won them through a liberal application of brains, a brilliant feeling for drama, a natural vocal limpidity and a trick of delivery, sparingly used, hard to describe but equally hard to resist, a sort of educated scoop which invests her full voice

with a remarkable sobbing quality. In these spirituals, it is electrifying. It is also exactly right. I know of no record of spirituals so convincing or so moving as this one. To put yourself to the test, hear her sing *Balm in Gilead*, and feel the history in it. The recording is, for its purposes, practically perfect, intimate and high in level.

Something should be said about Miss Matthews' other reason for success, her brother and teacher, Edward Matthews, a wonderfully genial and able singer (Jake the Fisherman in the two first presentations of *Porgy*, and in both recordings; St. Ignatius in both presentations of *Four Saints*). The week this record was issued, his car skidded off a Virginia highway. He was killed. J. M. C.

### GREGORIAN CHANTS — VOL. 3

Benedictine Monks of St. Wandrille De Fontenille, Dom Lucien David, director.  
PERIOD SPL 576. 12-in. \$5.95.

A great deal of present day knowledge of Gregorian Chant is the result of the efforts of Dom Joseph Pothier (1835-1923), who in 1898 was appointed abbot of St. Wandrille. He was one of the pioneers of the movement begun at Solesmes for the study and reform of plain-song. His first important work on Gregorian melodies, which appeared in 1880, became the recognized text book on the subject. In 1904, Pope Pius X appointed Dom Pothier president of the commission for editing and publishing the musical portions of the Roman liturgy. He was given the responsibility for preparing the official Vatican Editions of early church music.

Period now honors him by means of this recording, made at the abbey in which he worked. Most of the music on the record consists of original works or adaptations by Dom Pothier. There are also two works by Dom Lucien David.

As the jacket notes point out: "The singers on this disk are not professionals but monks heard in the performance of their duties." This fact contributes to the general acceptability of the disk, since the performances are full of obvious devotion.

By and large, the music on this record lacks the severity of feeling that one often associates with Gregorian Chant. In fact, the group of six "Songs of Mary" have an almost secular feeling.

The recording itself, aside from what appear to be two slightly defective tape splices, is fine. The acoustics are obviously suggestive of an abbey, with its openness of sound; yet the microphones were set close enough to the monks so that one can hear the intake of breath. A special word should be said for the very quiet surfaces. D. R.

### JANICE HARSANYI SINGS FRENCH AND GERMAN SONGS

*Great New Voices of Today — Vol. I.*

Bachlet: *Cbère nuit*. Fauré: *Nell*; *Rencontre*. Franck: *Le Mariage des roses*. Debussy: *Beau soir*; *Mandoline*. Ravel: *Sainte*. Duparc: *Chanson trise*. Schumann: *Mondnacht*; *Schöne Wiege meiner Leiden*; *Stille Tränen*. Brahms: *Immer leiser wird mein Schlummer*; *Es hing der Reif*. Strauss: *Die Nacht*; *Zueignung*.

Janice Harsanyi (s); Otto Herz, piano.  
PERIOD SPL 581. 12-in. \$5.95.

As if making a debut recording were not enough of a strain, Period has captioned this disk and its envelope: "Great New Voices of Today, Vol. I." It would be only too easy to fashion a one-phrase steamroller review and let the matter drop there. The title fairly begs for such treatment. The singing doesn't.

Quite seriously, labeling of this kind seems hardly fair to either the singer or the prospective buyer, still less to the owners of future Great Voices captured in the grooves (or toils) of this series. Of the three, the prospective buyer is best able to protect himself. At least, the shopper in the audio market who falls prey to such juicy over-promotion deserves sympathy only because he is likely to spend the rest of his hi-fi life either in a state of disillusioned chagrin at the perfidy of man or in a state of credulous bliss where all cats to him are neither black nor gray but pure, unspotted white with china-blue eyes.

The singer's spot is tougher. Critics — and, in the end, every record buyer is his own critic, nor only of recordings but of critics — are vain creatures, ever jealous of their prerogative to discover their own Greats and Greatests. I know that this particular writing-variety critic had one simple reaction on spelling out to himself the words "Great Voices of Today — Vol. I." He thought, almost audibly, "Show Me." Then he felt guilty for having had so un-Olympian a thought. But he is not, like most critics, a hateful, ill-natured creature. On the contrary, he is kind, good, understanding; honest, of course, but discerning.

And as for the subsequent Great Voices, from Vol. II to the end of Period, God help them. If they were to turn out to be greater than Janice Harsanyi — yea, greater even than Malibran, Patti, Lilli Lehmann, and Margaret Truman molded into one throat — critical vanity would still be piqued at the label. And if they turn out to be Voices not quite so Great, well ... Such presumption! Or to put it more to the point most likely to be understood where it will do some good: Such lousy salesmanship.

To tell the truth, as nearly as I am able to make out, Miss Harsanyi is a rather attractive singer. Young (25, by the data printed) and pleasant to look at, with an open, candid expression (to judge by a picture, presumably of her), she has a voice that would be above average in a typical New York season of debutant recitalists, sub-classification soprano. And that is how she sings. The voice sounds to be of moderate size, quite healthy enough for anything she undertakes here. It is attractively warm and firm in its middle and lower segments, almost exceptionally so, but without chestiness. She does not invariably get through the passage into her head voice without bumps, but that is hardly a patented flaw. Her breath is sufficient. She generally hits pitches on the nose. She has no coloratura to sing, so nothing can be said of her ability in that line. The main fault that sticks in memory has to do with top tones: Full voice, they tend to an uncomfortable openness and lack of supported resonance; at *piano* or less they are more attractive, but whiten out and aren't quite steady on open vowels. Maybe a wobble is on the way, maybe not. Interpretatively, she seems well-taught, unaffected, and accurate. She seems to like singing. Sometimes she seems spon-

aneously musical, sometimes less so. Her German diction is pretty good; her French is as good as that of most young recitalists, but that is saying precious little in positive praise.

In short, Miss Harsanyi is gifted with a good voice, shows reasonable talent, and has obviously applied herself. The only reason for so detailed a review is to point out that this is a young singer with credits and debits the same as hundreds of others. She is certainly worth hearing. She certainly deserves a chance. It is even remotely possible that her record is worth five dollars and ninety-five cents. Obviously someone thinks so, even if I don't. But it is difficult to believe that she will benefit from having been brought, still unformed, to public notice under such immodest auspices. She should be trying for National Federation of Music Clubs prizes, not competing, at least yet, on equal artistic and economic terms with singers like Elisabeth Schwarzkopf. Someone should tell her so, and other record-bedazzled young musicians might eavesdrop.

The accompaniments of Otto Herz are solidly professional. Engineering: Standard, close, adequately resonant studio-type of good grade. English translations are provided, but not the texts as sung. J. H., Jr.

#### MUSIQUIZ

##### 100 Famous Themes

Produced by Berbard Lebow.  
PERIOD SPL 600. 12-in. \$5.95.

If the number and popularity of quiz programs on radio and television can be used as a guide, this record is predestined to sell. Briefly, it contains 100 musical themes grouped in the following categories: Overtures; Symphonies; Concertos; Descriptive Pieces; Ballet; Nationalistic; Encores; Sounds of the Instruments; and Miscellaneous. They are presented in such a way as to make a parlor game, complete with scorecard, out of testing your MQ. Corny as it may sound, it actually proves quite entertaining, and would probably have been more so if the recording had been better. Identifying the themes, as well-known as they are, will be tricky for the musical neophytes; initiates should have little trouble. However, Mr. William Avar, owner of Period Records whose enthusiasm is behind this project, is bound to stump the experts sooner or later. He is planning a series of 10 Musiquiz albums which will eventually include 1,000 musical themes. Let's hope, however, that a little more attention is paid to engineering in future issues. R. H. H., Jr.

#### NEW YORK 19

Recorded, edited and narrated by Tony Schwartz

FOLKWAYS 58. 12-in. \$6.45.

This record is the result of eight years' snooping around New York's postal district 19 with a tape recorder in one hand and a very candid microphone in the other. The snooper, Tony Schwartz, and his rather strange hobby, have been described at greater length in the May HIGH FIDELITY. Although the conception and title of the record give the impression that it consists mostly of urban folklore, it should be pointed out that the record is for the most

part music, most of it excellent. Gospel singers, street musicians, children, night club singers and just plain city folk all contribute to a moving and spontaneous collection of folk music. One number in particular, "Joy to the World," sung with irresistible spirit in a Negro gospel church one Sunday morning before Christmas, is a startling experience.

If nothing else, *New York 19* serves as a reminder to keep our ears open the next time we are called upon to brave the New York crowds. R. H. H., Jr.

#### ROBERTA PETERS — "Youngest Member of a Great Tradition."

Donizetti: *Lucia di Lammermoor: Regnava nel silenzio.* Linda di Camounix: *O luce di quest' anima.* Bellini: *I Puritani: Sonvergin vezzosa; O rendetemi la speme and Qui la voce; Vien, diletto.* La Sonnambula: *L'anello mio and Ab! Non credea mirarti; Ab! Non giunge.*

Roberta Peters (s). RCA Victor Orchestra; Renato Cellini, cond.

Thomas Mignon: *Io son Titania.*

Luisa Terrazzini (s). Orchestra and conductor unspecified.

Rossini *Il Barbiere di Siviglia: Una voce poco fa.*

Amelita Galli-Curci (s). Orchestra and conductor unspecified.

Delibes *Lakmé: La bas, dans la forêt.*

Lily Pons (s), Orchestra and conductor unspecified.

RCA VICTOR LM 1786. 12-in. \$5.72.

Since her surprise Metropolitan debut, on November 17, 1950, when she skipped charmingly onstage as Zerlina in *Don Giovanni*, Roberta Peters' career has been, for better or worse, public property, and she herself has become a familiar and attractive figure on the opera-house stage and on TV and movie screens. She has become a valuable property, and she has been skillfully promoted by her manager, Sol Hurok, one of the most astute star-makers in the music business. However that may be, her success is far from being merely the synthetic product of canny advertising. There are no indications so far that she is the kind of early-blossoming coloratura who charms for a few brief seasons and then withers away when maturity robs her voice of its natural adolescent flexibility and exposes the lack of a really sound technique. She is a serious, hard-working, disciplined singer, intelligent and well trained. In all the roles she has sung so far the pattern has been one of steady maturation — of an initial command of grammatical problems growing into increasingly fluent technical control and increasingly meaningful characterization. Yet — quite aside from the semantic question of whether "members" are properly the components of "traditions" — it is decidedly questionable that she is yet ready to be presented on records with quite the gradiloquently optimistic labeling she receives here.

Miss Peters, for all her charm, is still unformed as an artist, and the fact that RCA Victor has done a bit of card-stacking in selecting representations of the other members of the Red Seal tradition they recognize as great does not alter her essential naiveté

# building your record library

number nine

## THE HIGH FIDELITY STAFF TRIES TO SELECT TEN HIGH-FIDELITY MUSICAL WARHORSES



In theory, the journalistic silly season does not begin until mid-summer, but HIGH FIDELITY delights in being ahead of the times. 'Twas in the merry month of May, accordingly, that to seven staff members went a request that each list a choice of "ten basic hi-fi warhorse" recordings. It was emphasized that these were not to be test or "noise" disks, but well-known pieces of music from the standard repertoire, combining excellence of performance with extraordinary sonic splendor. Each of the men circularized is well fixed for listening equipment; each has had wide access to records (partly through borrowing raids on the review-copy shelves). It was thought that their choices would focus clearly on 10 "basic" disks, even if there were a slight periphery of disagreement, so to speak. This was the silly part of the project. Of the seven men, six turned in lists. And the lists added up to a basic (!) 41.

At that, this figure does not include the whimsy-items — Capitol's *Birth of a Baby*; Cornell University's frog-croak disk; W. C. Fields' *Temperance Lecture* (Jay Records). It does include some musical selections which no one outside the HF staff might think of as standard repertoire: 18th Century Lute Trios (Period); Marc-Antoine Charpentier's *Te Deum* (Haydn Society); Carlos Montoya's guitar *Flamenco* (Cook SOOT).

One famous recording got four votes — Westminster's Haydn *Symphonies 100 ("Military")* and 95. Three received three apiece: Mercury's first "Olympian" release, the Mussorgsky-Ravel *Pictures at an Exhibition*; Puccini's *Tosca* in the new Angel (two-disk version — with a special nod to the last-act firing squad, and RCA Victor's Toscanini record of Respighi's *Pines and Fountains of Rome*. Seven recordings drew two votes: Berlioz' *Romeo and Juliet*, complete on two disks, by Munch on RCA Victor; also his *Symphonie Fantastique*, by Ormandy on Columbia; the new Humperdinck *Hansel and Gretel*, by Schwarzkopf, von Karajan, etc., on two Angel disks; the Mozart *Divertimento No. 17*, by Tomasow and Prohaska on Vanguard; the Paganini *Violin Concerto No. 1* by Francescatti and Ormandy on Columbia; the Schubert *Trio No. 2*, by Badura-Skoda, etc., on Westminster; and the Tchaikovsky *Overture 1812* by Boulton on London.

Most of these are self-explanatory, with the possible exception of the Paganini concerto, not usually thought of as sonically spectacular. But this illustrates a point which, as a matter of fact, shows up throughout the single-vote choices. It is this, that real record-lovers love their records, particularly their favorites. And, when any kind of contest arises, by hook or crook they will get these favorites into the running. What the upcoming list of hi-fi warhorses (unquote) amounts to, thus, is a roster of the records the voting staff-members most enjoy listening to, with a slight emphasis on sonic excellence. The latter factor, it may be pointed out, obviously is here taken to include the *credibility* and *suitability* of the sound. Here are the recordings which received one vote each:

Bach's *Brandenburg Concertos No. 1 and No. 2*, by Haas on Westminster. Also his *Suites for Cello Unaccompanied*, by Janigro on Westminster. Four Beethoven symphonies — the Third by Leinsdorf on Columbia-Entré, the Fifth by Kleiber on London, the Sixth by Toscanini on RCA Victor, the Ninth by the same. Berlioz' *L'Enfance du Christ*, by Scherman, etc., on Columbia. Brahms' *Piano Concerto No. 1*, by Backhaus and Bohm on London. M. A. Charpentier's *Te Deum, Oculi Omnium*, etc., by Martini on Haydn Society. Dvorak's *Symphony No. 5, "From the New World,"* by Kubelik on Mercury. Haydn's *Symphony No. 13* by Sternberg on Haydn Society, also his *Trio No. 1* by Badura-Skoda and colleagues on Westminster. Gustav Holst's *The Planets*, by Boulton on Westminster. Kabalevsky's *The Comedians* by Kurtz on Columbia. Liszt's *Piano Concertos No. 1 and No. 2*, by Farnadi and Scherchen

on Westminster. *Lute Trios of the Eighteenth Century*, on Period. Mahler's *Lied von der Erde* and *Three Ruckert Songs*, by Bruno Walter and the late Kathleen Ferrier, on London (two records). Mascagni's *Cavalleria Rusticana*, by Del Monaco, Ghione, etc., (two disks) on London. Carlos Montoya playing *Flamenco* on the guitar, on Cook "Sounds of Our Time". Offenbach's *La Vie Parisienne*, by Tourel, Morel, etc., on Columbia. Poulenc's *Organ Concerto in G*, by Biggs and Burgin on Columbia. Purcell's *Dido and Aeneas*, by Flagstad, etc., on HMV. Rodgers' *Slaughter on Tenth Avenue*, by Fiedler on RCA Victor. Saint-Saens' *Symphony No. 3*, (the "organ Symphony," with the famous bass passage in the second movement) by Munch on Columbia. Schubert's *Symphony No. 2*, by Steinberg on Capitol, and his *Trios No. 1 and No. 2*, both by Badura-Skoda, Fournier and Janigro on Westminster. Tchaikovsky's *Nutcracker Suite* and *Sleeping Beauty Suite* (both excerpts) by Ormandy on Columbia, also his *1812 Overture, Romeo and Juliet Overture* and *Capriccio Italien* by van Kempen on Epic. Vivaldi's *The Seasons*, by Munchinger on London. Wagner's *Tristan and Isolde*, by Flagstad, Furtwangler, etc., (five disks) on RCA Victor.

Of the whole 41, only 12 fall into what is ordinarily considered the high-fidelity show-piece category, featuring a big orchestra (or at least one well loaded with brass and drums, perhaps with an organ lurking around). These are the Beethoven Fifth, the two Berlioz works, the Mercury "New World," the Haydn "Military," the Holst *Planets*, the Liszt concertos, the Mahler, the Mussorgsky *Pictures*, the Poulenc concerto (though the man who nominated this said he recommended it as a musical whole, albeit he had made its acquaintance because of its brief subterranean organ-thud), the Respighi *Pines*, with its 30-cycle organ beat, representing the ghostly legionaries, the Saint-Saens and the three Tchaikovsky records. The Cook record might come under the fi-disk description, too, simply because it is of the famous "Sounds of Our Times" breed, beloved of audiophiles. The fact remains, though that it is a solo-instrument record. So is the Bach suite disk. In both cases, part of the appeal is the credibility of the illusion that the performer — and his instrument — is actually present in the room. The same thing applies to the lute trio disk, to a degree. It bears less upon the Haydn and Schubert trios; each of these employs a grand piano, and has been recorded at a reasonable distance. In fact, there is closer miking in the Mozart divertimento, where Jan Tomasow's violin sounds almost as if he were standing at the site of the loud-speaker, with the chamber orchestra a little behind him. In the London Vivaldi *Seasons*, somewhat older, the effect is slightly less intimate; in the Haydn *Symphony No. 13* the orchestra is small, but further away.

Five operas made the grade. It may be significant that all of them are major in what is called presence-effect, but in the opera-house sense. I.e., the listener is given the impression that he is in the hall, not that Maria Callas or Elisabeth Schwarzkopf is in his room.

Perspective also enters into the orchestra choices which are not of the hi-fi-noise classification. Leinsdorf's "*Eroica*," apart from its interpretative merits, has been praised in these review-pages for its balance. The same kind of honor goes to the London Brahms piano concerto (there exists, in fact, also on the London label, another version of the same work, with Clifford Curzon, which has much sharper instrumental definition, but it seems on this score to have sounded less convincing). It may or may not be significant that no solo piano record was nominated, despite the large number of these that are issued. To record a piano successfully at close range seems still to be one of the hardest tasks the engineers face.

in coping with these tremendously demanding arias. Her voice is characteristically clear and bright — as it was a year ago; this season it has taken on a warmer, more Italianate coloration, especially in the middle. Her technical poise is admirable. All told, aside from a few engineering twists to add volume and body to her extreme high tones, the recording gives an accurate aural picture of how a somewhat idealized Roberta Peters might be expected to sound under expertly controlled, typically RCA Victor studio conditions. As sound it is brilliant, and as vocalism it is always adept and well schooled. But the performances are wanting in personality, even when due allowance is made for the fact that the beauty of coloratura singing is by its very nature on the abstract side. Apart from some glimmerings of dramatic projection in the excerpt from *Lucia di Lammermoor* (the only opera, coincidentally, that is both on this record and in Miss Peters' active stage repertoire), what is to be heard is the singing of a girl with a healthy, lovely and splendid technical foundation, but a young girl, still unawakened to the emotional possibilities of the music. A comparison with Maria Callas in the excerpts from *I Puritani* would be patently unfair, and none will be made here. But there is still the unblinkable fact that when Lina Pagliughi recorded *La Sonnambula* for Cetra she knew far more about both style and content than Miss Peters did when she cut these isolated arias for Victor. On records, the visual element can be disregarded, and the question of what Miss Peters may learn about Bellini in the next 10 or 25 years is quite beside the point.

As for the historical items offered as corroborative evidence of Miss Peters' present right to her advertised place in the coloratura hierarchy, they are insufficient. In the first place, none requires big-scale dramatic coloratura singing. In the second place, none gets it. Luisa Tetrazzini's *Mignon* recording, although it was made in 1908, is well enough preserved to communicate some sense of vocal dimension and a good deal of Philine's carefree exhilaration; this is by far the best performance on the disk, but the material is essentially gymnastic. The *Lakmé* aria is not purely for display, but Lily Pons (in a recording that dates from just before the Metropolitan revival of 1931) sings it as if it were, and Amelita Galli-Curci's 1927 *Una voce poco fa* found her in a mood to be content with a glittery surface, although both are exceedingly well vocalized. There unquestionably was such a thing as a great coloratura tradition, but of all the bands on this record only Mme. Tetrazzini's gives real meaning to the title. For Miss Peters there must be the Scotch verdict: "Not proven" — but with an unlegalistic muttered "yet" at the end. J. H., Jr.

#### EZIO PINZA: Verdi and Mozart Arias

Verdi: *Don Carlo*; *Ella giammai m'amo*. *Simon Boccanegra*; *Il lacerato spirito*. *Ernani*: *Infelice! e tu credevi*. *Nabucco*: *Tu sul labbro*. *I Vespri Siciliani*: *O tu, Palermo*. Mozart: *Don Giovanni*; *Madamina* and *Nella bionda*; *Deh, vieni alla finestra*; *Finch' han dal vino La Nozze di Figaro*: *Non piu andrai*; *Se vuol ballare*. *Il Flauto Magico*: *Possente numi; Qui sdegno non s'accende*.

Ezio Pinza (bs); RCA Victor Orchestra;

Erich Leinsdorf and Alfred Wallenstein, conds.

RCA VICTOR LM 1751. 12-in. \$5.95.

For more than 20 years before he shifted his field of operation a few blocks up Broadway to *South Pacific*, Ezio Pinza had been a major attraction at the Metropolitan. That was in 1949. Possibly influenced by his resoundingly successful demonstration that middle-aged gentlemen can still appeal to ladies, RCA Victor re-signed him at about that time. These arias — the Mozart recorded in the spring of 1951 and the Verdi a year later — represent him in what might be called his full vocal maturity, looking back on rather than actively involved in an operatic career. Although basses last better than most singers, and although Mr. Pinza's experience is too solid to fade away in so brief a period, it would not be fair to claim that his performances here represent either his voice at its best or his theatrical projection at its keenest.

He has been quoted, perhaps apocryphally, as having said of himself, "I'm not a great artist; I just make beautiful sounds" — or words to that effect. If he did say it, he failed to do himself complete justice; there is more than that to so long and important a career. Yet it is true that his principal assets have always been a tremendously resonant and impressive voice and a stage presence to match. This is quite a lot, to be sure, but the effect was primarily vocal and personal rather than creatively artistic; on records, the rewards decrease in almost exact



Roberta Peters: pretty beyond argument, but is her art quite that of Tetrazzini?

proportion as the voice itself deteriorates in quality.

Without pressing that point further, these performances are good in inverse proportion to the technical difficulties of the music. In the Mozart excerpts, also available separately on a ten-inch disk, Mr. Pinza is best when he has to deal with music that needs a dignified, orotund delivery — like the two arias from *The Magic Flute*. In *Non piu andrai* and *Se vuol ballare* his voice sounds hollower than it used to. His singing here of the *Don Giovanni* arias gives only a faint impression of the huge animal vitality of his impersonation of The Don, for in the serenade there is a good deal of faking and imperfect pitch at the tops of phrases and in the champagne aria the tempo is deliberate and the articulation effortful. The *Madamina* is perfunctory. Earlier recordings of these, although not so well recorded, bear a much closer relationship to what people in

search of mementos will recognize and give a truer impression of his impact to those who never heard him in the opera house.

The unusual selection of Verdi arias, however, makes the disk as a whole worth owning, for although the voice is not what it once was in them, either, they do not require so much technical facility, and Mr. Pinza to his dying day will certainly not forget how to shape the big line of Verdi bass roles. As vocal characterizations they are not so interesting, partly because these particular operas are not among those in which Mr. Pinza sang frequently — if, indeed, ever — but the singing is large-scale and authoritative. The accompaniments are satisfactory; when chorus is required, a smallish sounding group is provided. The recording, perhaps a little over-engineered to fill out resonances, is rich in the Victor way. J. H., Jr.

#### RODGERS

##### The Boys from Syracuse.

Portia Nelson, Jack Cassidy, Bibi Osterwald and others.

Chorus and orchestra conducted by Lehman Engel.

COLUMBIA ML 4837. 12-in. 55 min. \$5.95.

Columbia has certainly done right by Rodgers and Hart in this first-class recording of their 1938 musical parody of Shakespeare's "Comedy of Errors." It has selected a group of show-wise singers, who always sound youthful, enthusiastic and completely at home in front of the mike, backed them up with a fine chorus and orchestra, and handed the whole thing over to the experienced hands of Lehman Engel. The result is a smash.

Perhaps Rodgers' score is not his most brilliant effort, but I'd say it was certainly over par, with "Falling in Love," "Sing for Your Supper" and "This Can't be Love" in it. To go along with this are some of Larry Hart's most inventive and sly lyrics, in passing I might mention what a pleasure it is to hear all of them so clearly sung.

The Columbia engineers have provided a large-as-life, close-to sound that is startling in its realism, yet never overpowering. Can you ask for more? J. F. I.

#### ROSSINI AND VERDI OVERTURES

Rossini: Overtures to *Guillaume Tell*; *La Cenerentola*. Verdi: Overtures to *La Forza del Destino*; *Un Giorno di Regno*; *La Battaglia di Legnano*.

Orchestra of Radio Italiana; Mario Rossi, Gino Marinuzzi, Alfredo Simonetto and Fernando Previtali, conds.

CETRA A 50151. 12-in. \$5.95.

Listening, one after another, to opera overtures, without following along into the operas themselves, seems an oddly abortive pastime. Nevertheless, there are presumably enthusiasts of it, and for such this set of truncations from the Cetra catalog is designed. The performances — to generalize about the lot instead of taking each separately — are vital, idiomatic, and theatrically aware. Not always super-smooth in detail, they suffer from finicky comparison with virtuoso concert-type presentations, but they have spirit and a validity of their own. The engineering is average, satisfactory Cetra.

The unusual items are the Verdi overtures



to *Un Giorno di Regno* and *La Battaglia di Legnano*, neither of which is, to my knowledge, otherwise available, except, of course, in the complete recordings from which they were taken. The first, which sounds like opaque, rather graceless Donizetti, has little more than the curiosity value that derives from its status as probably the least characteristic music by Verdi to be heard on records. *Un Giorno di Regno* was Verdi's second opera and has only comic effort except *Falstaff*, which came over half a century later. As Verdi said in later years, it is no worse than plenty of other bad operas. But that is small praise, and the overture — like the overture to Wagner's *Liebesverbot* — will appeal mainly to devotees of the guess-what-*this-is* game. *La Battaglia di Legnano* is middle Verdi (just before *Rigoletto*, *La Traviata* and *Il Trovatore*) but sounds earlier — more like *Nabucco* and *I Lombardi*. The overture is a real rip-snorter with a fine march tune and a lovely, long, long melody in the middle section. It is quite worth hearing on its merits. Whether these unusualities are enough to make purchase of the recording worth while is a matter of individual choice. All the rest of the repertory can be had in performances better played and better recorded, most notably when Arturo Toscanini has turned his attention to the same items. J. H., Jr.

#### CESARE VALLETTI: Donizetti Arias

*L'Elisir d'Amore: Quant o è bella; una Furtiva Pagine. La Figlia del Reggimento: Amici miei and Qual destino; Eccoli finalmente. Don Pasquale: Sogno soave e casto (with Sesto Bruscanini, bs); Povero Ernesto! and C'chercherò lontana terra: Com' è gentil and Tornami à dir (with Alda Noni, s).*

Cesare Valletti (t); Orchestra of Radio Italiana, Mario Rossi and Gianandrea Gavazzeni, conds.  
CETRA 50154. 12-in. \$5.95.

Cesare Valletti did not start at the top; he worked his way up from secondary roles, like that of Falminio in the recorded performance of Montemezzi's *L'Amore dei Tre Re*, to primary ones, like those he sings here. Now he is not only a leading tenor but a leading tenor of international status. The great assets that enabled him to rise are those he demonstrates here: intelligence, sound musicianship, and stylistic taste. The voice itself is a sweet *tenorino* — not quite a full-sized tenor — of no special distinction. It has some gloss but no real velvet and little variety of color. It can negotiate florid passage-work accurately, but there is nearly always a sense of the will at work, of technique being applied, rather than of effortless flexibility. Yet — as those who heard him at the Metropolitan during the past season will recognize — he is an infinitely more satisfying singer than many more lavishly gifted by nature. This disk, made up of chunks from full-length Cetra recordings of operas by Donizetti, presents him in a most attractive light. He records very well, and the perceptiveness, grace, and musical honesty of his singing all come through — enhanced, if anything, by the close but fully resonant Cetra engineering. Recommended without reservation, except that no texts are given and label information is incomplete — as usual. J. H., Jr.

#### SONGS FROM SHAKESPEARE'S PLAYS

Murray Dickie, tenor. The Westminster Light Orchestra; Leslie Bridgewater, cond.  
WESTMINSTER WL 4010. 12-in. 43 min. \$4.95.

Pleasantly undistinguished musical settings to Shakespearean poems, written by Bridgewater for London productions over the past



Antal Kocze: the music may be sad as all-get-out, but Westminster's sound is gay.

decade. Like Quilter, Rosse and a host of other English composers who have tried their hand at this sort of thing, he manages to evoke a certain amount of Elizabethan atmosphere, thanks to skillful and transparent orchestration. Unfortunately most of these songs sound derivative and, occasionally, forced in their striving for effect. Perhaps the one exception is the charming little opening section "The Brooklet" with its appropriate bow in the direction of Schubert.

An excellently clear-cut recording, sensibly small scaled and light. Dickie's voice seems a little heavy for this sort of thing, and the *essitura* of at least two of the songs cause him some trouble, but on the whole, his is a most satisfactory performance, and the orchestral support, under the composer's direction is both considerate and convincing. J. F. I.

## THE MUSIC BETWEEN

#### STRAUSS Waltzes, Polkas and Marches

Vienna State Opera Orchestra, Anton Paulik, cond.  
VANGUARD VRS-443. 12-in. \$5.95.

*Persian March; Tales from the Vienna Woods; Hunting Polka; Village Swallows Waltz; Entrance March, Die Zigeunerbaron; Voices of Spring; Dot in the i Polka; Transmitted Polka; Emperor Waltz.*

Strauss again, both Johann, Jr. and Josef, in a generally satisfying recording. The orchestra, under Anton Paulik's sturdy direction, plays with a warm heart, and the waltzes, polkas and marches it offers create a happily congenial atmosphere. Included is the sprightly, rarely-heard *Transmitted Polka*, and it makes a nice novelty. The sound is brilliant and full.

#### SING GYPSIES!

Sari Barabas and Kalman Lendvay's Gypsy Orchestra.  
COLUMBIA ML 4836. 12-in. \$5.95.

*I Love the Garden; Beyond the River Tisza; A Girl Becomes a Woman; Why the Blonde For*

*Me; Why May the Bird . . .; The Waters of Maros Flow Quietly; Nothing, My Sweet, Nothing; If I Were Rich; There's Only One Little Girl; The Corn is Growing Ripe; Miklos of Nagy Berecseni; You Are the Lad; Pal from Tyukodi; On Whitsuntide Day; Gloomy Sunday; For the Pharmacy; The Vast Forest is Far Away; The Dance Begins Now; Blonde Little Girl; He is Beautiful Who Has Blue Eyes; One Should Go to Debrecen; The Gypsy's Tent; If You Are a Blossom; Three Salty Pretzels; Good Evening; Now is Sundown.*

#### GYPSY SONGS AND CSARDAS Vol. II

WESTMINSTER WL 3012. 10-in. \$3.95.

Anral Kocze and his Gypsies.

*Open the Door, Sweetheart; The Proud Cowboy; Rakosi's Song-Dark Clouds; University Song; Harvest Time; Teardrops; You Are My Man-Ballad; Little Picket Fence.*

More Gypsy music for those who have not had their fill or tried it yet. The mixture is as before and it's mostly sad. Sari Barabas, on the Columbia record, has a light, sweet coloratura that seems well able to handle the demands of gypsy vocal music. Lendvay's orchestra gives her fine support. On the Westminster, Antal Kocze, the old master, is up to form. Both records bolster the music with excellent sound.

#### BIZET — Carmen

André Kostelanetz and his Orchestra.  
COLUMBIA ML 4826. 12-in. \$5.45.

Without the vicissitudes of contraltos, sopranos, tenors and baritones to worry about, André Kostelanetz has been able to really let loose here with an orchestral suite from *Carmen*. The tempo is fast and the total effect dramatic and always theatrically effective. The dances that open the second act, for example, build to a feverish pitch of excitement. The *Toreador's Song* on the other hand, doesn't come off so well; simply enough, it misses a baritone's attack. In general, though, this is one of Kostelanetz's best jobs: richly-colored, heady, and fast-moving. The conductor has been matched all along the line by Columbia's alert engineers.

#### AN ANTHOLOGY OF JEWISH SONG

Sylvia Schultz, accompanying herself on the guitar; with Milia Eram, piano; Lane Daven, recorder; Kurt Hellman, percussion.

CLASSIC EDITIONS CE 1036. 12-in. \$5.95.

Sylvia Schultz has a small, lyric soprano and she uses it with intelligence; her singing of these Yiddish and Israeli songs seemed to me almost always informed by understanding and expressiveness. I liked particularly her interpretations of *Hine Ma Tov*, which she sings in theme-and-variation form; the plaintive *Tailor's Song*; *Potatoes*, a lament that explains, in a few words, a situation that existed many years ago — namely, the invariable presence of potatoes in the Eastern European Jew's diet; and *Tum Balalayka*. She was less successful, I thought, in such lieder as *The Butterfly and the Flower* and *Reitia*, both of which require a flexibility her voice does not have. The sound throughout is clear, but the instruments that ac-

company Miss Schultz seem to have been placed too close to the mike, or mikes, for the singer's comfort. Altogether, though, this is an album of enormous warmth and charm.

#### THE MERRY YODELER

Austrian Folk Musicians. Karl Zaruba, director.

VANGUARD VRS 7004. 10-in. \$4.00.

*In the Tyrol Mountains; I am a Pretty Maiden; The Clarinet Mugi; The Archduke Johann Yodel; Song of the Alps March; Yodel Chain, No. 1; Yodel Chain, No. 2; At St. Brigitta's Kermess; The Girl from Proll; Woodwind March.*

This recording was made on location by Vanguard engineers; you are assured of authenticity. The personnel at work include a trio of two sopranos and tenor, a village peasant band containing a no-nonsense tuba and tubaist; and a solo baritone, whose melancholy yodeling will break the hardest heart. Since this record amounts to one long yodel from beginning to end (with the exception of an occasional band solo) I can advise it only for aficionados of that particularly eccentric brand of vocalism. The sound, by the way, is satisfactory.

#### THE BAND PLAYS

The Royal Artillery Band, conducted by Col. Geary.

BOOSEY AND HAWKES BH MTLF 2030. 12-in.

*Illinois March; The Blue Tail Fly; Thunder Song; Sunlit Summits; Fantasy on American*

*Sailing Songs; La Donna; Sun Valley Mountains; Stepping High; A Westchester Overture; Tioga.*

#### MARCHES AROUND THE WORLD

Vanguard Military Band, conducted by Hans Anniger.

VANGUARD VRS 7006. 10-in. \$4.00.

*Le Père La Victoria; Musik Voran; Castaldo March; Zum Stadtel Hinaus; Lyuck-Lyuck; Giocodita; Radezky March.*

From the evidence heard on this record, the Royal Artillery Band is a well-schooled outfit that knows how to play marches with a festive air. Anybody, I think, would love a parade accompanied by this band. It has its troubles, as do most bands, with special arrangements, such as the *Fantasy on American Sailing Songs*, but in general the marches, which are robust and full-blooded, more than make up for the low moments. The sound is satisfactorily crisp although on occasion I found a good deal of clicking and popping on my record. Boosey and Hawkes have supplied scores for the listener in a little insert stuck onto the back of the envelope; this was a pleasant consideration but they also might have included a few words about the Royal Artillery Band and its leader, Col. Geary.

On the new Vanguard, its military band, conducted by Hans Anniger, competently plays marches from France, Austria, Czechoslovakia, Germany, Hungary and Italy. The spirit is distinctly more martial here. The band has been given splendid sound, with plenty of concentration on the cymbals.

ROBERT KOTLOWITZ

## THE BEST OF JAZZ

#### THE DUKE PLAYS ELLINGTON

CAPITOL H 477. 10-in. 23 min. \$2.98.

Duke Ellington, piano; Wendell Marshall, Bass; Butch Ballard, drums.

*Beflections in D; Prelude to a Kiss; B Sharp Blues; Passion Flower; In a Sentimental Mood; Things Ain't What They Used to Be; Who Knows?; Janet.*

For the almost 30 years that he has led one of the most continuously provocative of big jazz bands, Duke Ellington has steadily shied away from the role of solo performer. He has taken his accolades as composer, arranger and organizer but even his avid followers have been apt to dismiss him as a pianist of any special note. The occasional solo records he has made in the past would seem to bear this out and his use of the piano in his own band arrangements primarily as a means of underlining phrases played by others might indicate that he felt much the same way.

However, Ellington has finally been prevailed on to cut a group of piano solos. The results are much as though a great new jazz pianist had suddenly burst on the scene. The scattered chords which have dotted his band work form the basis from which his solo efforts are formed but the final effect is richer and much more satisfying than these chords would lead one to suspect that a completed Ellington solo might be.

He plays four familiar Ellington tunes and four ad lib pieces on this LP and, while the

## Jazz Reissues

The jazz pirates who were flooding the country with unauthorized dubbings of classic jazz recordings a few years ago until Louis Armstrong, at the instigation of Columbia Records, asserted that his privacy was being invaded by their activities, can be thanked for at least one thing: the sales they rang up with their often noisy disks showed the proper owners of these old jazz records that there was a market there, ready and willing to be tapped.

That market is now in the process of being wooed assiduously. Latest entrant in the ranks of wooers is RCA Victor's new subsidiary, "X" Records, which has launched a program which will see the cream of Victor's jazz recordings of the Twenties and Thirties reissued on no less than 100 ten-inch LPs. The first ten of these are now at hand (\*) and an additional release is to be forthcoming every two weeks for the next three years.

The scope of the "X" series cannot be described as anything but broad. These first releases include the moody sophistication of Rex Stewart's small Ellington group, the yahoo zest of the Original Dixieland Jazz Band and the backwoods thumping of the jug bands. There are teen-aged Benny Goodman's first record solo (a good one, too, with Ben Pollack's orchestra), Jimmy Yancey's long-delayed disk debut and the mature and polished work of Johnny Dodds and Jelly Roll Morton. The bands of Jimmie Lunceford and Bennie Moten are caught on the verge of greatness, Glenn Miller is heard as a rough-toned hot trombonist and Jack Teagarden shows that he didn't have to develop — he just arrived perfect.

Anyone who has followed jazz will find these reissues engagingly stimulating: Did you remember that Bennie Moten's band had such a rugged attack, that the Lunceford band had its fantastic beat even in its earliest days, that commercial dance bands once included such jazz solos as Ben Pollack's did, that Red McKenzie could coax so much rhythm from comb and tissue paper? The aficionado will also be intrigued when he plays these reissues against his old 78 shellac versions. Where it is needed, body has been added and, particularly on such acoustical recordings as the Original Dixieland Jazz Band's, the original blur of instruments has been given much clearer definition.

The liner notes, incidentally, are models of clarity, pertinacity and completeness. This is as it should be since the notes and the records for the complete "X" series have been produced by Bill Grauer, Jr., and Orris Keepnews who, for more than a year, have been conducting a similar operation on their own Riverside label.

Lacking access to a major company's files before their current association with Victor, Grauer and Keepnews acquired reissue rights to a vast assortment of small, independent and defunct jazz labels. Among them were such companies of happy memory as Gennett, Paramount, Black Swan, Autograph, Puritan, Solo Art and Circle. So far they have released 33 ten-inch LPs in a projected program which ultimately foresees a total of 250.

Their Riverside releases to date have mixed the great names of jazz and some of the undeservedly less known names. Their catalog includes Louis Armstrong playing with King Oliver's Creole Jazz Band (RLP 1029), the New Orleans Rhythm Kings with Leon Rappolo, Paul Mares and George Brunis (RLP 1024), Bix Beiderbecke and the Wolverines (RLP 1023), two sets by the legendary blues singer, Ma Rainey (RLP 1016 and 1003), two sets by Johnny Dodds (RLP 1015 and 1002), New Orleans Horns, featuring King Oliver, Louis Armstrong and Freddie Keppard (RLP 1005), and the Chicagoans, featuring Muggsy Spanier and Frank Teschmaker (RLP 1004).

The most recent LPs from Riverside (\*\*) are typical of their blending of the familiar, the somewhat familiar and the unfamiliar in a single batch of releases. The Wingy Manone records were made 24 years ago when Manone was still to be considered seriously as a jazz figure. He plays and sings with youthful zest on most of these numbers. The trumpet featured on the Clarence Williams LP may be King Oliver and then again it may be Ed Allen, memories being uncertain about such things. In any event, it is a coaxing muted trumpet that turns up on these sides which, like most Clarence Williams recordings, are tuba-heavy and rather darkly impelling. Jimmy Blythe was a pianist who made most of his recorded appearances as an accompanist. This LP offers some of his few solo efforts, sturdy playing in the blues manner and particularly virile when attacking a stomp.

familiar numbers are the ones which have been most completely developed melodically, his extemporaneous *Reflections in D* proves to be a well worked out expression of his minor mood in a romantic vein. Another extemporaneous piece, *Who Knows?*, reveals that even the iconoclastic Ellington is influenced at times — in this case, by the modern jazzmen who have entered his band lately. And, as usual, he is not satisfied to let his standard numbers stand in their familiar form. *Things Ain't What They Used to Be*, a rough, rocking thing in its big band form, becomes smoothly insinuating in the Duke's piano version.

Ellington has taken a long time getting around to piano solos of this sort but they were well worth waiting for.

#### A BUCK CLAYTON JAM SESSION

COLUMBIA CL 548. 12-in. 38 min. \$3.95.

Buck Clayton, Joe Newman, trumpets; Urbie Green, Henderson Chambers, trombones; Lem Davis, alto saxophone; Julian Dash, tenor saxophone; Charlie Fowlkes, baritone saxophone; Sir Charles Thompson, piano; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums.

*The Huckle-Buck; Robbins' Nest.*

Despite the atrocities that have been perpetrated on long playing records in the guise of giving jazz musicians freedom to develop their ideas, there is merit in this notion when it is put in capable hands. Some of Vanguard's first jazz releases (see May issue of HIGH FIDELITY) and most of



*Buck Clayton. On Robbins Nest a hypnotic effect. On Huckle Buck accumulated tedium*

the *Buck Clayton Jam Session* under consideration here do credit to the idea that some jazzmen can play both interestingly and at length.

The Clayton group, made up of men who are scarcely world famous but who are very capable craftsmen, play together with an ease which belies the fact that they met as a group for the first time in the studio where these numbers were cut. On *Robbin's Nest*, played at a relaxed tempo, their succession of solo and ensemble choruses achieve an almost hypnotic effect. Although it runs for more than 17 minutes, the interest level

remains constantly high as ideas are introduced, worked out and then set aside in favor of the new one. Henderson Chambers' muted trombone, Clayton's controlled trumpet work and Sir Charles Thompson's delightful background remarks and Basieish soloing are highlights of a well-knit and thoroughly worthy side.

*The Huckle-Buck* is another matter. This repetitious riff number gives the musicians little to work with thematically and, since the tune is quite short, 63 choruses have been played before the side is over. Sixty-three choruses of anything is quite a few too many in one dose and, despite some inspired individual moments (as when Clayton plays one of his noted whispering muted passages) tedium accumulates.

#### THE LIONEL HAMPTON QUARTET

CLEF MG C-611. 12-in. 29 min. \$4.85.

Lionel Hampton, vibraphone; Oscar Peterson, piano, Ray Brown, bass; Buddy Rich, drums.

*'S Wonderful; Always; Air Mail Special; Soft Lights.*

Although Lionel Hampton is the nominal head man of this disk, it is pianist Oscar Peterson who walks off with it. Peterson consistently develops his variations in an interesting and sensitive manner — on *'S Wonderful* he is swinging dexterously, on *Always* he is reflective, on *Air Mail Special* he rides with vigor and on *Soft Lights* he is easy, flowing and relaxed.

Even while he is being relentlessly cut to shreds by Peterson, Hampton shows oc-

Grauer and Keepnews have barely scratched the surface of the material they have gathered together for their Riverside label. In addition to known material on the labels they have acquired, they will issue a Louis Armstrong broadcast not previously on records and they will reprocess and reissue the Jelly Roll Morton Library of Congress series.

On "X" Records, their next releases will involve Fletcher Henderson, Wingy Manone, Mezz Mezzrow, King Oliver, Jean Goldkette's band, the Missourians, the Washboard Rhythm Kings, Gene Gifford, Gene Krupa and Mildred Bailey.

Anybody interested in some scratchy old jazz 78s real cheap?

JOHN S. WILSON

#### (\* Jimmy Yancey: Blues and Boogie "X" LX-3000

*Yancey Stomp; State Street Special; Tell 'Em About Me; Five O'Clock Blues; Yancey's Bugle Call; Death Letter Blues; Crying in My Sleep; 35th and Dearborn.*

#### Rex Stewart and His Orchestra "X" LX-3001

*Mobile Bay; Linger Awhile; My Sunday Gal; Without a Song; Subtle Slough; Some Saturday; Poor Bubber; Menelik — the Lion of Judah.*

#### Jimmy Lunceford and his Chickasaw Syncopators "X" LX-3002

*White Heat; In Dat Mornin'; Sweet Rhythm; Swingin' Uptown; Jazzno-cracy; Chillun Get Up; Leaving Me: Breakfast Ball.*

#### Ben Pollack and His Orchestra "X" LX-3003

*Waitin' for Katie; Buy Buy for Baby; Yellow Dog Blues; He's the Last Word; Singapore Sorrow No. 4, No. 2, No. 3; Memphis Blues; Bashful Baby.*

#### Bennie Moten's Kansas City Jazz (Vol. 1) "X" LX-3004

*Kansas City Shuffle; Yazoo Blues; Midnight Mama; Missouri Wabble; New Tulsa Blues; Pass Out Lightly; Ding Dong Blues; Moten Stomp.*

#### Eddie Condon's Hot Shots "X" LX 3005

Mound City Blue Blowers: *Hello Lola; One Hour; Tailspin Blues;*

*Never Had a Reason to Believe in You.*

Boyd Senter and His Senterpedes: *Copenhagen.*

Eddie Condon's Hot Shots: *That's a Serious Thing; I'm Gonna Stomp Mr. Henry Lee No. 1, No. 2.*

#### Johnny Dodds' Washboard Band "X" LX-3006

*Blue Washboard Stomp; Blue Clarinet Stomp No. 1, No. 2; Blue Piano Stomp; Weary City; Bull Fiddle Blues; Indigo Stomp; Bucktown Stomp.*

#### Original Dixieland Jass Band (Vol. 1) "X" LX-3007

*Dixie Jass Band One-Step; Livery Stable Blues; Skeleton Jangle; Tiger Rag; Sessation Rag; Bluin' the Blues; Mournin' Blues; Clarinet Marmalade.*

#### Jelly Roll Morton's Red Hot Peppers (Vol. 1) "X" LX-3008

*Black Bottom Stomp; Sidewalk Blues No. 2, No. 3; The Chant; Steamboat Stomp; Dead Man Blues No. 1, No. 2; Smoke House Blues.*

#### Backgrounds of Jazz (Vol. 1): The Jug Bands "X" LX-3009

Dixieland Jug Blowers: *Southern Shout; Banjoreno; Boodle-Am Shake; National Blues.*

Memphis Jug Band: *Stingy Woman Blues; Newport News Blues; Sun Brimmers Blues; Overseas Stomp.*

#### (\*\*) Wingy Manone's Dixieland Jazz RIVERSIDE RLP 1030

*Big Butter and Egg Man; Tar Paper Stomp; Weary Blues; Up the Country; Tin Roof Blues; Shake That Thing.*

#### Jimmy Blythe RIVERSIDE RLP 1031

*Chicago Stomps; Armour Avenue Struggle; Mr. Freddie Blues; Lovin's Been Here and Gone to the Mecca Flat; Sunshine Special; Be Yourself; South Side Stomp; Five O'Clock Blues.*

#### Clarence Williams and His Orchestra RIVERSIDE RLP 1033

*Bozo; Kitchen Woman Blues; Lock Step Blues; Bimbo; Beau Koo Jack; Sister Kate; Speakeasy Blues; Long, Deep and Wide.*

## FIRST AMERICAN JAZZ FESTIVAL

Announced too late for inclusion in the summer music round-up on pages 29-30, this will present the following soloists and bandleaders with their groups: Count Basie, Eddie Condon, Roy Eldridge, Duke Ellington, Ella Fitzgerald, Errol Garner, Dizzie Gillespie, Billie Holiday, Stan Kenton, Lee Konitz, Jerry Mulligan, Charlie "Bird" Parker, Oscar Peterson, George Shearing, Art Tatum, Lennie Tristano, Sarah Barnes, Teddy Wilson and Les Young.

Newport Casino, Newport, R. I. July 17-18; afternoon and evening sessions. Admission \$3, \$4 and \$5 per day. Non-profit; proceeds to establish scholarships in jazz and American folk-music. Tickets available from the Casino, Newport.

casional flashes of the vital, unacknowledged approach with which he won his fame. But apparently his recent years of chopping wood with his noisy big band have left their mark for his playing has lost that delicacy which used to be his and his musical thinking rarely rises above the routine. Thanks to Peterson, however, Hampton's defections are of minor moment in considering this disk for Peterson's work, and the sturdy support of Buddy Rich and Ray Brown, make it a highly engaging effort.

## BARBARA CARROLL TRIO

RCA VICTOR LJM 1001. 12-in. 35 min. \$4.19.

Barbara Carroll, piano; Joe Shulman, bass; Herb Wasserman, drums.

*I Want a Little Girl; Serenade for a Wealthy Widow; Folks Who Live on The Hill; What's the Use of Wond'rin'; Mountain Greenery: Let's Fall in Love; From This Moment On; Goodbye; Good Bait; Cabin in the Sky; Give Me the Simple Life; Lullaby of Broadway.*

If anyone is going to rise up to challenge Mary Lou Williams' unique position as the female jazz musician, it may very well be Barbara Carroll. Miss Carroll has been around for some years delighting late living New Yorkers as she developed and polished her talents. Now, given this handsome showcasing by Victor, she shines forth splendidly, still showing traces of some of her sources but, all in all, definitely her own woman.

Miss Carroll is a wonderfully logical pianist who builds the musical line of her ideas with deliberation and carries them out to their inevitable conclusion. She has a strong, sure attack when called for, as in *Good Bait*, or a delicate and evocative approach, as in *Goodbye*. She can make a unique use of dissonance in her excellent version of *Mountain Greenery* or, in her lilting manner, inject more melody into *Lullaby of Broadway* than really seems to belong there.

She has picked up Erroll Garner's trick of lagging just behind the beat at times but she plays with more delicacy than Garner and, in her quite Ganesque slow treatment of *What's the Use of Wond'rin'*, her playing is looser and more venturesome than Garner's and less tied to formula. There is,

too, an occasional strain of George Shearing but it is all stamped with her own orderly, imaginative and sparkling musical personality. She has been recorded at natural, or room, temperature.

## COUNT BASIE BIG BAND

CLEF MG C-148. 10-in. 25 min. \$3.85.

*Cash Box; Tom Whaley; No Name; Redhead; Jack and Jill; Basie Talks; Bunny; Bootsie.*

Count Basie's current venture with a big band has been highly touted in some quarters, including the liner of this LP, but this disk hardly provides evidence of its great merit. The numbers tend to follow a distressing pattern: An opening statement (usually a riff) of at least moderate interest and including a little of Basie's piano, after which the band bogs down in a musical void of repetitious riffing. *No Name* and *Redhead* have something of the definition and form that one looks for from Basie but little can be said for the empty work on the rest of the selections. In fact, little can be said for a Basie record on which the Count is kept under wraps most of the time.

JOHN S. WILSON

## THE SPOKEN WORD

## HEARING POETRY

Narrated by Mark van Doren, with readings by Hurd Hatfield, Frank Silvera, Jo Van Fleet. Directed by Howard O. Sackler.

Volume I: Chaucer through Milton (Chaucer: Prologue to the *Legend of Good Women*, selections; Spencer: *Fresh Spring*; Marlowe: *Dr. Faustus*, last scene; Dekker: *Patient Grissell*: basketmaker's song; Shakespeare: *Midsummer Night's Dream*, Act II, Scene 1; Shakespeare: *Hamlet*: "O What a Rogue . . ."; Jonson: *Volpone*, Act III, Scene 8; Donne: *Death Be Not Proud*; *The Bait*; Herbert: *The Collar*; Milton: *Lycidas*. (Text included).

CAEDMON TC 1021. 12-in. 54 min. \$4.95.

Volume II: Dryden through Browning. Dryden: *Tyrannic Love*, epilogue; *Absalom and Achitophel*, selections; Congreve: *Way of the World*, Act IV, Scene 1; Pope: Essay



Blake. As gripping as a Beethoven Quartet is the Silvera reading of *Tiger, Tiger*.

on Criticism, selections; Blake: *Songs of Innocence and Experience*; Coleridge: *The Ancient Mariner*, Part 2; Wordsworth: *The Prelude*, first book; *I Wandered Lonely as a Cloud*; Keats: *Ode on a Grecian Urn*; Shelley: *Adonais*, selections; Byron: *Don Juan*, selections; Browning: *My Last Duchess*. (Text included).

CAEDMON TC 1022. 12-in. 58 min. \$4.95.

The space expended above, detailing the contents of these two records, is not wasted. If anyone is tempted by any of the selections cited, he had better buy the whole lot without further delay. The production is so near perfect that it brooks no qualification. The two young women who run Caedmon Publishers, Barbara Cohen and Marianne Roney, began their undertaking by attending a poetry-recital promoted by W. H. Auden at the Museum of Modern Art, last year. After the recital, they approached one of the recitalists, the young poet Howard Sackler, and described to him what they had in mind. He loved their idea. Then they lined up Mr. Van Doren, also a poet. Van Doren prepared the continuity. Sackler prepared the actors who do the readings, conducting them much in the manner of Robert Shaw leading his Chorale.

The question is not whether or not the inner ear can better interpret, say, Act IV, Scene 1 of Congreve's *Way of the World*, a wickedly well-turned bit of sophistication, than can Jo Van Fleet and Hurd Hatfield. It is whether or not the reader ever would seek out and reread the book. This reader (or reviewer) is frank to say he probably would not. So far as concerns the Congreve excerpt, this may not matter much. But it does matter when the poem under consideration is Blake's *Tiger, Tiger*, or Milton's *Lycidas*. Either of these is listening-matter as important and as gripping as Beethoven's Quartet No. 11, Opus 95, for instance, or as the great Schubert Quintet in C. It is hard to realize that something we use daily for routine purposes is also one of the half-dozen greatest artistic media in the whole history of the human race, yet it is so. Get acquainted with it. It is called the spoken English Language. J. M. C.

## THE POWER OF POSITIVE THINKING

Narrated by Norman Vincent Peale

RCA VICTOR LM 1794. 12-in. \$5.72.

One of the most significant phenomena in American life is the ever increasing tendency for a single idea or creative achievement to spread upward and outward through every communicative medium until it has reached everyone no matter where he is and what he does. Before a creation such as *The Caine Mutiny*, for instance, is gently laid to rest or has the good fortune to become a classic, it will more than likely turn up in many or all of the following forms — as a book; pocketbook; movie; Broadway play; newspaper serial; magazine digest; television program; radio program and phonograph record.

The phonograph record is a relative newcomer but the nature and extent of recent releases leave little doubt that it has become a solid link in the lengthening chain of idea spreaders. The most recent example is a Victor recording by Dr. Norman Vincent

Peale, whose ideas have already been given wide circulation through a syndicated newspaper column, a radio program, an article in *Coronet* and a best-selling book. The record is a vocal capsule, prescribed pleasantly enough by Dr. Peale, containing the essence of Dr. Peale's own thinking on positive thinking. The wisdom in most of the things which Dr. Peale says can hardly be denied, but somehow they sound uncomfortably familiar and commonplace. This is not particularly surprising, in that most of his philosophizing stems from the Bible and largely reiterates the content of a flood of self-help books which began a few years back with Joshua Liebman's *Peace of Mind*. However, there can be little doubt that the things Dr. Peale talks about are troubling a lot of people; the appearance of his book, the *Power of Positive Thinking* on the *New York Times* best-seller list for 82 weeks is evidence enough.

R. H. H., Jr.

### AN ANTHOLOGY OF RHETORIC

Outstanding Speeches by Famed Orators of the Past Fifty Years.

B & B DOCUMENTARY RECORDS, B & B 4. 12-in. \$5.95.

The talent which Edward R. Murrow and Alfred Friendly bring to Columbia's "You Can Hear It Now" series can best be appreciated after hearing such a record as the "Anthology of Rhetoric." For here is all the raw material: great speeches by great orators in surprisingly good reproduction. But somehow they fail to excite, they fail to create that sense of significance we have come to expect, in our spoken history. But perhaps I miss the point and am expecting too much from a "documentary" record. The speeches certainly stand by themselves as examples of great spoken rhetoric and those of you who would as lief have your history straight and unMurrowed will find the following program, contained on the record, not without interest: Franklin D. Roosevelt — "War Message to Congress," 1941; Winston Churchill, excerpts from war speeches; Herbert Hoover — "War and Youth"; Henry Cator Lodge, speaking against U. S. membership in the League of Nations; William Howard Taft — "On Labor"; Woodrow Wilson — "Democratic Principles"; Theodore Roosevelt — "Youth and the Progressive Party"; William Jennings Bryan — "Immortality."

R. H. H., Jr.

### BIRTH OF A BABY

CAPITOL H 480. 10-in. \$2.98.

This is indeed a most unusual record. As the title suggests, it permits the listener to eavesdrop on the birthing of a baby from the very first step, well almost the first, to the last — a very audible pat on the you-know-where. Accompanying the actual doctorial comments and instructions is a detailed description of the baby's emergence into the brave new world of electronics. Although the record is in every sense documentary, made simply by putting a microphone in the operating room of a Madison, Wisconsin hospital, there is some question in my mind as to just what the point is and considerable question as to whether it is in very good taste, even if there is a point. I must confess the whole



*Johann Strauss. For the kiddies — a musical biography to charm and broaden the horizon*

thing gave me an uncomfortable feeling, particularly when the mother commenced her intermittent groaning in the final stages of labor. The proceedings weren't improved any by the breathless young announcer who introduced each side of the record as if he were commentator for "You Were There" —

*"Two nurses have just wheeled the mother into the delivery room itself . . . now the obstetrician has finished washing and is entering the room . . . we take you now to the doctor who is standing by one of our microphones . . ."*

Take it away doctor!

R. H. H., Jr.

## CHILDREN'S RECORDS

Stephen Foster. *His Story and His Music*

(VOX VL 2620. 33 rpm. 10-in. \$4.00)

Johann Strauss. *His Story and His Music*

(VOX VL 2590. 33 rpm. 10-in. \$4.00)

These are the latest in the Vox Music Master series on the lives and music of great composers. Both are fine. They broaden the child's horizons and charm him in the process. The Foster record appeals to a wider age range — from five on up — because his story is more sentimental (his song title "Dear Hearts and Gentle People" fits himself), and his songs are more familiar. The Strauss biography, with John Loder as narrator, is more dramatic. The Vox Symphony Orchestra, rolling, surging, receding through excerpts of the most popular Strauss compositions, is not the least of the record's attractions.

All the Pretty Little Horses

(COLUMBIA J4-191. 45 rpm. 98¢.)

Rosemary Clooney sings persuasively that it's time to go to sleep, that all the other animals are going to sleep, including the pretty little horses. On the back, Brahms' *Lullaby*. She has the good taste to sing them straight.

Bozo's Merry-Go-Round Music

(CAPITOL CASF-3173. 45 rpm. \$1.00)

The furniture suffers from this record. Put

it on and the children gallop around the room. Musically, though the record's good. It really sounds like a merry-go-round and the selections, "Our Director" march and "Ciribiribin" are perfect for merry-go-rounding and, resignedly, living room galloping.

Bozo's Nursery Songs

(CAPITOL CAS-3154. 78 rpm. 10-in. \$1.00)

The old rocking chair's got Bozo, at least temporarily. This is pretty tame stuff and he seems to know it. However he makes a brave show of singing "Little Jack Horner," "Oats, Peas, Beans," and such favorites. The kittens, the lion, and the jolly giraffe (who sounds as if's gargling) help Bozo out. It's a harmless record and the pre-schoolers like it. (Are there any records for their age level which pre-schoolers don't like?) Personally, we have a feeling most nursery songs sound best when sung by children.

Favorite French Children's Songs

(VOX VL 2490. 33 rpm. 10-in. \$4.00)

This record should be valuable and appealing to children who are studying French but the type we're related to (*Infans ignorans*) complained wildly, "We don't know what they're singing about." (The reviewer's translation didn't help.) The songs range from the strictly American "Who's Afraid of the Big Bad Wolf?" or, if you please, "Qui Craint le Grand Méchant Loup?" to such French traditionals as "Frère Jacques" and "Auprès de ma Blonde." Paulette Rollin and chorus sing them musically. (A six-year-old, conceding this, added charitably, "I guess they just made a mistake. They meant to send it to France.") It's also nice for its conversational-piece qualities.

Hopalong Cassidy and the Sheep Rustlers

(CAPITOL CAS-3197. 45 rpm. \$1.00)

The biggest gap between the adult and child mind, it seems to us, is in their appreciation of humor. For example, this record had a group of six-year-olds in stitches because an Indian Chief keeps calling Hopalong, "Jumpalong." The story follows a well-worn path, still pleasing to the four-to-seven year olds, especially if its raining and the television set is broken.

Walt Disney's *Pinocchio*

(CAPITOL CAS-3203. 45 rpm. \$1.00.)

This extremely sketchy rendition of the book catches enough of the flavor to entertain the under-seven's.

The Sorcerer's Apprentice

(CAPITOL CAS-3094. Two 45 rpm. records. \$1.88.)

An abrupt and rather silly ending ("He kicked him square in the pants.") tends to spoil this potentially delightful fairy tale. Also, Don Wilson, an excellent cigarette salesman, seems very ill at ease in the role of storyteller. The music, performed by the INR Symphony Orchestra, is good, very exciting and black magical in mood. It sweeps the imagination along despite flaws in the story.

SALLY MCCASLIN



# Schubert on Microgroove-1954

by C. G. BURKE

## Part I: Orchestral, Instrumental

IN SEPTEMBER, 1951, the second issue of HIGH FIDELITY, then a quarterly, devoted a few modest pages to the first of its discographies. Schubert was the subject, and 106 record-sides were discussed. In the ensuing 33 months, about 250 additional sides have been produced, and the original discography is too meager to be of any use.

Hence this modernization. No doubt it too, in good time, will attain obsolescence, but if Schubert records keep to the birthrate of the last three years, the new discography will be at the end of a like period still 60 percent complete, against the 17 percent of its predecessor.

Some of the 1951 text (including portions of the biographical introduction) has been retained where it is still applicable and where the writer feels that he could not improve it by a second trial. Apologies are offered to the charter subscribers who may have read the original, in the hope that they will not mind being afflicted with some repetition. But there is not much of it, and the records themselves, old and new, have of course been freshly compared.

The greatest composers in some number have died in Vienna — we cannot say by choice, but from a resigned and poetic sense of appropriateness: accepting the disagreeable inevitability of the event, they so placed themselves that their failing mortality would be ready in the city most propitious for nascent immortality.

Alone of the great, Franz Schubert was born in Vienna: he died there too soon after his birth. Thirty-one years encompassed this life empty of all but music. Our world has to no other human source returned so little for so vast a delivery of solace. The six hundred Songs, the ten Symphonies, the fifteen Quartets, the dozens of Sonatas, the Trios and Quintets for which there are no adjectives, and the hundreds of artless instinctive utterances in nearly all musical forms do not attain the monstrous volume of Handel's or Mozart's production; but those predecessors had more years for their work and a most thorough training in their art, besides influential patrons.

The man — who until three or four years from the end was always a boy — gushed music, and more tears have been gushed over him than for anyone else who ever arranged tones in formation. This grief is correct: the beset Vienna of the French Revolutionary wars and Bonaparte's conquests gave too much grief to her thousands of slaughtered soldiers to keep compassion for a hungry

composer; and the uneasy, cynical Vienna of the Metternich repression after the Congress, sentimental and mellow on the surface, had developed a case-hardened heart from adversities too general to leave room for a lament for one tragedy, even were it Franz Schubert's.

He won recognition, even fame, very early: God knows that the youth who composed the *Erlkönig* could not have been unacknowledged. He had that recognition from the small number of people who could discern him, and nowadays some commentators think that this was enough for him, and that since occasionally his fees were not derisory, his poverty was not excessive.

He was undersized, ugly, myopic and often ailing. His incomplete education and bourgeois drabness, and his aesthetic predilections were disparate, contradictory and over-catholic except in music, where a mysterious compulsion that cannot be understood made the badly trained boy into a man unique in music.

He had no real love, and he had no money beyond the requirements of a week. He was excessive in generosity and avid for love, and dispensed on friendship the stipends received for an outpouring of masterpieces. His quarters were wretched and cafés were his salons.

He was obscured by the enormous shadow of Beethoven whom he worshiped with an intensity of admiration which made him speechless in Beethoven's presence, the only time he was there. He was brightly naïve with an endearing simplicity: he seems to have had no envy and he never repined until the shadows began to touch him.

He was instinct with music, and in both popular and learned estimation the most essentially, inescapably, musical of musicians: "*Le musicien le plus poète que jamais,*" Liszt said, and we all approve and half-understand what the paltry composer who received everything meant about the supreme composer who received nothing. He meant the quality, the poignancy, the pertinence, of the Schubertian melody. Melody is the rarest gift; and the rarest gift was so abundantly disposed in Schubert that he could and did lavish superfluous tunes in compositions already thoroughly larded. He was incapable of calculation and his music flowed spontaneously. His distaste for the elaborations of agony revealed in the sketchbooks of his titanic coëval Beethoven is known; for with Schubert composition was not work but spiritual necessity.

Deep in this untutored, simple candor, darker understandings emerged to tint his music. The imprint of

death is on much of it — not only in those places where death is his subject, but in the formal, abstract movements of classical compositions: the slow movements of the Second Trio and the G Major Quartet, the great Quintet in C, the last sonatas, the first movement of the last Symphony. Suffering seeped from his music incongruously, certainly often against his inclination, when he thought himself happy: in the Trio of the *Marche Militaire*, in several of the impromptus, in scores of little dance-pieces. He wrote hysterical scherzos encased by sunlight; and he would end three bubbling movements with one of frightening protestation. He seems not to have recognized the delapidation of his life, but his music did, receiving therefrom its imprint of despair. From 1797 to 1828 he had 31 years to live, and after 1820 his music begins to count the ones left.

It is possible to sift Schubert's work and find a class of delightful compositions altogether carefree, and another class preponderantly dark. More often the shades are confounded in a wonderful ambiguity, where distress, decked in a candid profusion of natural melody and

paraded in lively metres, seems like something else or like music aloof from anything else.

Only five records, besides those under the Royale label, have evaded this discography at its commencement. If they have not arrived by completion, their titles will be inscribed in parentheses. Royales are not included because the manufacturer prefers not to submit them to competition. Withdrawals of Schubert records have been numerous during the last two years. In a few cases, editions withdrawn from circulation compare favorably with those remaining. Where this is true the record will be distinguished by an asterisk, against the possibility that a copy can be obtained from a dealer's stocks. Disks suppressed by their sponsors for more obvious reason are ignored here.

According to the custom of these discographies, the writer's preferences, prescribed by the chemistry of his experience, prejudice and thought, are revealed by the position of disks in the column, the more favored the higher. Certain necessary exceptions to this procedure have been declared where they occur.

## ORCHESTRAL MUSIC

(Here are entered all the recorded examples of Schubert's orchestral works now — or still — available on LP. However, vocal works with orchestral accompaniment will be found under *Vocal Music*, and a few items in orchestration not by Schubert are included in the present section.)

### SYMPHONIES

(We know that Schubert started work on nine symphonies and perhaps ten. We know that he completed at least seven, for we have the scores intact. We have also the autographs of two incomplete: the great one in B Minor that we call The "Unfinished," and one in E sketched in 1821, finished by the late Felix Weingartner in 1934. Schubert may have written another Symphony in 1824, for he at least announced that he would, but there is no score of it. Some musicologists have assumed that the *Grand Duo*, Op. 140, for piano four-hands, is a reduction of this Symphony that may or not have been written. The phantom is known as the Gastein Symphony because if Schubert wrote it as he proclaimed he would, the writing would have taken place at Gastein. At any rate, we have two recordings of it, and one of the *Grand Duo*, the symphonic versions being orchestrations of the *Duo* by musicians who found the *Duo* more orchestral than pianistic, hence the lost Symphony.)

(Naturally, conjecture abuses numeration. Without evidence that a Gastein Symphony exists, historians would be prudent to assume that Schubert composed nine. Numeration would then follow the chronology of their composition, which is known; and we should then find that the numbers familiar during the last three decades are satisfactory and serviceable. Numbers 1 to 6 are still 1 — 6; the last, the huge Symphony in C, is No. 9; the great "Unfinished" is No. 8; and the Weingartner-finished one in

E is No. 7. The *Grand Duo*, orchestrated or not, is the *Grand Duo*.)

### NO. 1, IN D (3 Editions)

Schubert at 16, full of Haydn but already Schubert. Three disappointing records. The lively Wöss performance, though rough, has some appeal; but the sound is bad. The Oceanic recording is plainly the best, but the Oceanic conductor, Mr. Leibowitz, is swift, superficial and apparently not in control of his orchestra. Dr. Swoboda, much more at home with the music than Mr. L., with a better sound than Mr. W., but not a very clear sound, has the most desirable version, but not desirable enough for us to lament its withdrawal. Wait.

(\*) Winterthur Symphony Orchestra, Henry Swoboda, cond. CONCERT HALL CHS 23. 12-in. 30 min. Was \$5.45.

—Paris Radio Orchestra, René Leibowitz, cond. OCEANIC 33. 12-in. (with *Bizet: Symphony*). 24 min. \$5.95.

—Viennese Symphony Orchestra, Kurt Wöss, cond. REMINGTON 199-2. 12-in. (with *Mozart: Fantasy, KV 608*). 26 min. \$2.99.

### NO. 2, IN B FLAT (4 Editions)

Written two years later than No. 1, this one is decidedly more mature, although like its predecessor it imitates Haydn. Abundant in Schubertian tunes and rhythms, and sturdily scored, it is far above condensation, and the third and fourth movements are exuberantly inventive. The Barlow record may be disregarded because of the congested acoustics of the old registration. The others are valuable, Mr. Steinberg and the Pittsburghers outstanding in the most animated and decisive performance and splendid reproduction. Mr. van Hoogstraten has an easier beat, most successful in the slow movement: he gives a pleasant narrative in a casual way and enjoys vivid reproduction not free of flutter. Mr. Munch's work with the Bostonians is pretty massive for this Symphony, which, although not a trifle, is not an epic either; but as so often

with this orchestra it is hard not to succumb to the lambent euphony of their notes as they make them, even when their leadership distributes the emphases of those notes in a way to beckon criticism.

—Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL S 8162. 12-in. (with *Sym. 8*). 25 min. \$5.95.

—Stuttgart Philharmonic Orchestra, Willem van Hoogstraten, cond. PERIOD 517. 12-in. (with *Sym. 3*). 30 min. \$5.95.

—Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LM 9032. 12-in. (with *Sym. 8*). 26 min. \$5.72.

—Columbia Broadcasting Orchestra, Howard Barlow, cond. COLUMBIA-ENTREE RL 3010. 12-in. (with *Humperdinck: Suite from "Hansel und Gretel"*). 26 min. \$2.98.

### NO. 3, IN D (3 Editions)

Original and lively, bold and tuneful, with a finale of blustering jocularly and a boozy minuet of Beethovenian insistence, the Symphony nevertheless very seldom appears on the programs of our orchestras. Performing honors on the records are for the alert and generous mobility of Mr. van Hoogstraten, and sonic laurels are certainly London's, especially in the sting of timbre. Reproductive quality does not evict any of the three, but Mr. Singer's finale is carefully tame in his handling. Mr. Johnson holds firm and shoots straight: discophiles affected more by recording merit than by interpretation will prefer his version.

—Stuttgart Philharmonic Orchestra, Willem van Hoogstraten, cond. PERIOD 517. 12-in. (with *Sym. 2*). 20 min. \$5.95.

—Cincinnati Symphony Orchestra, Thor Johnson, cond. LONDON LL 405. 12-in. (with *J. C. Bach: Sinfonia for Double Orchestra*). 22 min. \$5.95.

—Austrian Symphony Orchestra, George Singer, cond. REMINGTON 199-110. 12-in. (with *Haydn: Sym. 93*). 23 min. \$2.99.

NO. 4, IN C MINOR, "TRAGIC" (7 Editions)  
Two versions of this sensationally individualistic work, a marvel for a lad —

even Schubert — not yet 20, must be put at the bottom of the column for sonic flaws resulting from their age. No one will find perfection in the remaining five performances. Mr. Hewitt, decided and forceful, takes the andante fast as part of his plan, and although the plan is admirable the andante loses some of its juices. The Freilassing performance is decidedly commendable in the crisp realization of its vigorous determination to present the symphony in scrupulous adherence to what the score seems most plainly to mean. Tricks of tempo are not necessary to make this music effective. There is conflict in the sonic projection: the general impression is of raw tone, but in spite of this, the harmonic bloom is most apparent here and the choirs are in excellent balance. Furthermore, the important horns are given full voice, and this is not true of most of the competing versions. Mr. Wöss is proper but hardly illuminating except in the finale, taut and dramatic. Mr. Sacher, painstaking and studied, loses effect in the very slow andante, and his orchestra has been precariously engraved, sometimes full-fleshed and healthy, intermittently a little ulcerous in distortion. The Beinum interpretation, squarely angular in the first movement, annoying but not unimposing — being clothed in a rich drapery of sound — stoops to grotesqueness in its retardation of the scherzo-minuet, already odd enough in its dogged chromatics. Mr. Hewitt is then the most satisfactory, and the sound given to him, is, with the Beinum sound of a larger orchestra, considerably fuller and brighter than that of three versions, and smoother than Remington's, here in the middle.

—Hewitt Orchestra, Paris, Maurice Hewitt, cond. HAYDN SOCIETY 89. 12-in. (with *Sym.* 8). 27 min. \$5.95.

—Salzburg Mozarteum Orchestra, Wolfgang Freilassing, cond. ORFEO 10. 12-in. 28-min. \$5.45.

—Austrian Symphony Orchestra, Kurt Wöss, cond. REMINGTON 199-37. 12-in. 27 min. \$2.99.

(\*) Vienna Symphony Orchestra, Paul Sacher, cond. PROGRAM 704. 12-in. 31 min. Was \$5.95.

—Concertgebouw Orchestra, Amsterdam, Eduard van Beinum, cond. LONDON LL 736. 12-in. 28 min. \$5.95.

—Lamoureux Orchestra, Paris, Otto Klemperer, cond. VOX PL 7860. 12-in. (with *Mendelssohn: Sym.* 4). 26 min. \$5.95.

—Munich Philharmonic Orchestra, Kurt Eichorn, cond. MERCURY 10054. 12-in. 33 min. \$4.85.

#### NO. 5, IN B FLAT (6 Editions)

Disarmingly blythe in a tender sentimentality, employing Mozartean devices more than in Schubert heretofore, the second B Flat Symphony is a compact little work of art requiring no great insight for a good execution, but fluency, grace and restraint to make an execution memorable. On records there are two memorable and four acceptable performances. Sir Thomas Beecham and the late Fritz Busch have given little lessons in liquid leadership, with particularly deft playing in the former's orchestra. The Beecham disk has been remade from 78's about 15 years old, and has some of the fustiness of sound that old. The Busch record, now withdrawn, is tonally

emaciated. Of the rest, Mr. Paulmüller's pleasant performance is mortally hurt by screeching violins, Mr. van Beinum has a thick sound, and at the date of that recording London could never resist the bisection of an andante; and the Rieger production has nothing to attract plaudits. Remains Prof. Moralt, with a performance sensuous rather than elegant, but the only one whose orchestra sounds truly orchestral.

—Vienna Symphony Orchestra, Rudolf Moralt, cond. VOX PL 7280. 12-in. (with *17 German Dances*). 25 min. \$5.95.

—London Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4771. 12-in. (with *Haydn: Sym.* 104). 25 min. \$5.95.

(\*) Winterthur Symphony Orchestra, Fritz Busch, cond. CONCERT HALL CHS 61. 12-in. (with *Mendelssohn: Scherzo from Octet*). 25 min. Was \$5.45.

—Concertgebouw Orchestra, Amsterdam, Eduard van Beinum, cond. LONDON LS 253. 10-in. 23 min. \$4.95.

—Austrian Symphony Orchestra, Alexander Paulmüller, cond. REMINGTON 199-86. 12-in. (with *Mendelssohn: Calm Sea and Prosperous Voyage*). 27 min. \$2.99.

—Munich Philharmonic Orchestra, Fritz Rieger, cond. MERCURY 15029. 10-in. 24 min. \$3.85.

#### NO. 6, IN C (3 Editions)

Our knowledge of Schubert arrived backwards. Little of his production had been published when he died, and the wonderful, fortuitous discoveries, after his death had long left him forgotten, of heaps of unplayed, unprinted masterpieces, secured for the greatest of these first disclosures in performance. Naturally. But the greatest works were so great that they obscured those not so great; and the latter, eventually brought out for public display, were patronizingly received because their substance was less mature than the music written later. Condescension became a habit, then a creed. People who had never heard the earlier works, except the early songs — which might have taught them circumspection — swallowed the hearsay that they were paltry. All the symphonies except two suffered from this libel, until the phonograph at last, in its insatiable need for repertory, resuscitated the music to disprove the slander.

Symphony No. 6 is a great symphony without pretensions to greatness, or the dimensions or profundity associated with greatness. It is light music, inimitable, sparkling and vociferous, with a piquant naiveté of idea accompanying its confident skill of construction.

Unfortunately the records are faulty, in spite of one stunning performance. That is the work of Mr. Alfons Dressel, no celebrity here, but obviously the only one of the three conductors to analyse the score, work his imagination over the analysis, prepare his orchestra to his intensions, and remain in domination for their realization. Presumably he has specialized in this Symphony. It requires a repeated effort to comprehend just how well Mr. Dressel's energy and alertness have succeeded, for at first hearing one is conscious primarily of the rather wiry sound of the orchestra, symphonic in scope but hard in impact. This is the poorest recording as such, Mr. Wöss's being the best, but after the Dressel

performance the others in contrast seem feminine or even flaccid.

—Bavarian Radio Orchestra, Alfons Dressel, cond. MERCURY 15003. 10-in. 31 min. \$3.85.

—Austrian Symphony Orchestra, Kurt Wöss, cond. REMINGTON 149-30. 10-in. 29 min. \$1.99.

—London Symphony Orchestra, Josef Krips, cond. LONDON LL21. 12-in. 27 min. \$5.95.

#### NO. 7, IN E (Restored by Weingartner) (1 Edition)

There is not room here for an account of the remarkable manuscript of this Symphony sketched in 1821, of which the entire introduction and part of the opening allegro are completely scored, and the rest is indicated, with every bar drawn and the themes written in, but with the measures otherwise hollow save for many notations for individual instruments. The music must have been explicit in Schubert's mind, and the skeletal score is much more informative than most fragments, but not until 1934, when Felix Weingartner completed it, did anyone attempt to put the Symphony into playable form.

Now Weingartner, a superb conductor, an able if uninspiring composer and a thorough craftsman in classical orchestration, was not a Schubert, and the magic latent in the subjects does not develop as we should expect if the hands that started the composing had finished it. There are many beauties, particularly in the first two movements, but the strength is not continuous, and there is a vague effect of constraint. The recorded performance, to one who does not know the score, seems smooth and affectionate, with the dislike for excess that characterizes Mr. Litschauer's work agreeably evident. Reproduction is of high order, vibrant in timbre, sufficiently resonant and nice in detail, with the choirs in realistic balance.

—Vienna National Opera Orchestra, Franz Litschauer, cond. VANGUARD 427. 12-in. 34 min. \$5.95.

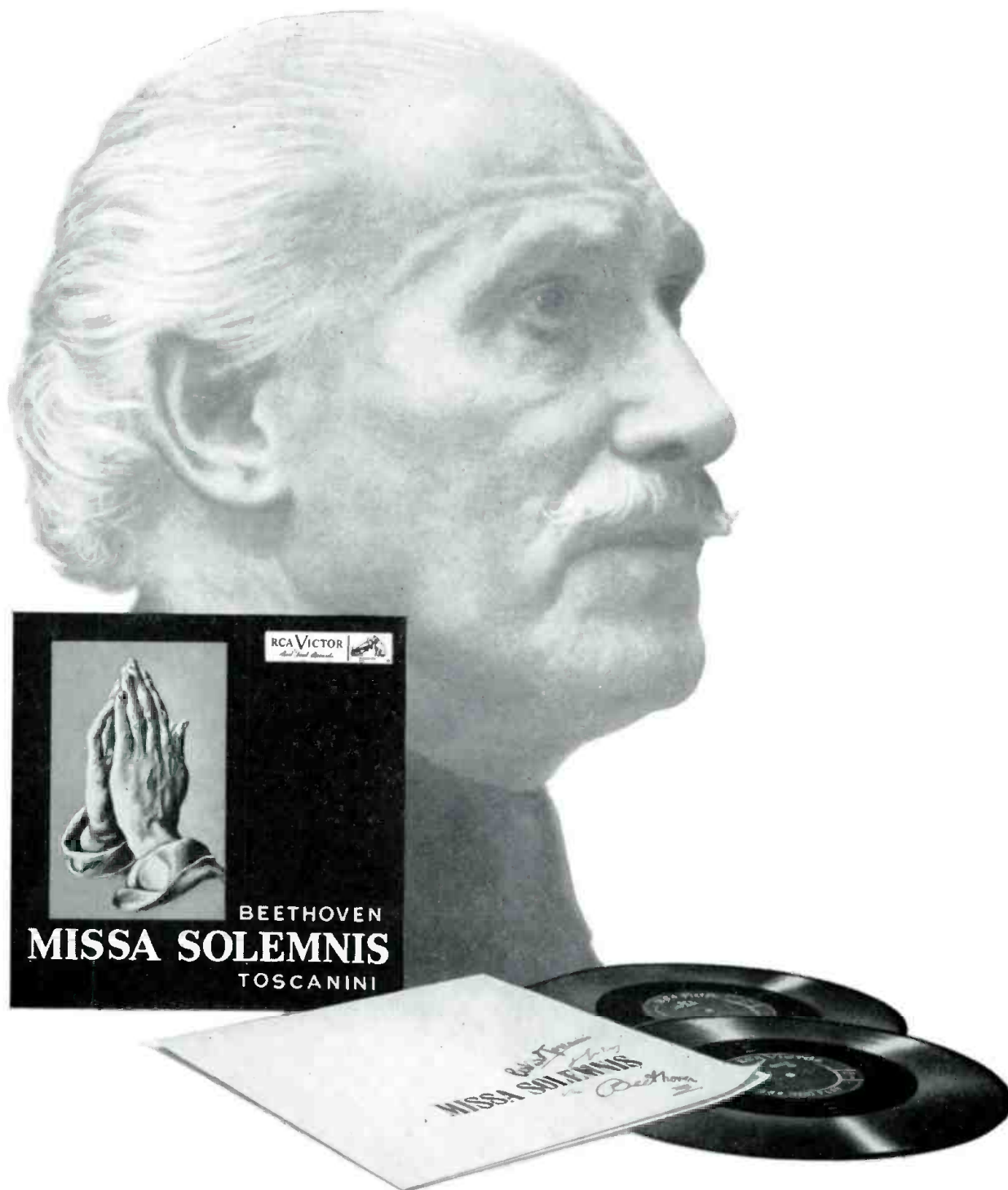
#### NO. 8, IN B MINOR, "UNFINISHED"

(15 Editions)

Surely everyone knows this, whose only sin has been that of exciting too much love. No one knows why Schubert did not complete it. Few works are as resilient, as complaisant to conductors' ways, as the Unfinished. Fast or slow, taut or slack, furious or resigned, as the man with the stick drives it, its mystery remains tough and intact. It can be tarnished by slickness, but not corroded.

With 15 recordings, there is no place for dogmatism of opinion. This writer prefers an "Unfinished" urgent, palpitating and rebellious in the allegro, and the andante ethereal in resignation. This means a fast rather than a slow pace, and it involves strong contrasts and a considerable scope of dynamics. But there is no reason to entertain the writer's preference for one type of interpretation above preference for another type. A difference of concept between conductors does not necessarily mean that one is in error. Failure to realize a concept can be disqualifying. In the present case two of the slow performances, Jochum and Lehmann, are imposing. — The duration as indicated in the tabulation below can be





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## Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be reduced and bass increased to restore the original balance. Unfortunately, the amount of treble emphasis and bass deemphasis employed by various manufacturers is not at all consistent; hence the need for individual and variable bass (turnover) and treble (rolloff) equalization controls. Control positions on phono equalizers are identified

in different ways, too, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

RECORD LABEL	TURNOVER			ROLLOFF AT 10KC.	
	400	500 RIAA RCA ORTHO NAB NARTB	500 (MOD.) LP COL ORIG. LP LON	10.5-13.5 db AES NARTB RCA ORTHO RIAA LON	16 db NAB (old) COL LP ORIG. LP
Angel		•		•	
Atlantic <sup>1</sup>		•			•
Amer. Rec. Soc.		•		•	
Bartok		•			•
Blue Note Jazz	•			•	
Boston			•		•
Caedmon		•		•	
Canyon	•			•	
Capitol <sup>2</sup>		•		•	
Capitol-Cetra <sup>2</sup>		•		•	
Cetra-Soria			•		•
Colosseum	•			•	
Columbia			•		•
Concert Hall	•			•	
Contemporary	•			•	
Cook (SOOT) <sup>1</sup>		•		•	
Decca			•		•
EMS	•			•	
Electra		•			•
Epic			•		•
Esoteric		•		•	
Folkways (most)		•			•
Good-Time Jazz	•			•	
Haydn Soc.			•		•
London			•	•	
Lyrichord, new <sup>3</sup>		•			•
Mercury	•			•	
MGM		•		•	
Oceanic			•		•
Philharmonia	•			•	
Polymusic <sup>1</sup>		•			•
RCA Victor		•		•	
Remington		•			•
Tempo		•		•	
Urania, most		•			•
Urania, some	•			•	
Vanguard			•		•
Bach Guild			•		•
Vox			•		•
Westminster		•			•

<sup>1</sup>Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.

<sup>2</sup>Older Capitol releases used the old AES curve.

<sup>3</sup>Some older releases used the Columbia curve, others old AES.

misleading, since some of the conductors, like Mr. Leinsdorf, have omitted the repeat of the exposition in the first movement.

Columbia and Victor, under their various labels, are responsible for no fewer than eight editions, and seven other companies have each produced one. It is pleasant to note how few the really poor ones are. The Schwarz and Böhm disks are less than distinguished, both with plodding, staccato allegros and tedious andantes, the first recorded with whistling violins and the second with background flutter. The orchestral reproduction of Prof. Heger's romantic luxury is unpleasant. The Boston Symphony Orchestra piles up captivating tones in Koussevitzky's uninhibited and uneven interpretation, but there is little bite in this mass of rich sound, and there is more than enough flutter.

The rather echoic registration accorded to Mr. Steinberg is clear nevertheless, and there is nothing reprehensible in his comparatively subdued, sweet interpretation. The Furtwängler lyricism, serene and lovely, admirable in its rounded proportions, is disturbed in its quietude by a continuous flutter. Three slow ones — Brown, Jochum, Lehmann — may be equivalent in the mean of their values; for if Mr. Brown hardly surges out of stolidity, his orchestra has been more cleanly engraved than the slow but sensitive Jochum performance in a huge sound and weighted bass, and is not approached by the dark coloration given to Mr. Lehmann's unified, compassionate treatment.

The remaining six are dramatic performances in satisfactory or better registrations: they are the cream. Mr. Hewitt, with bright, differentiated sound, the second-best sound of all, one of the two with ringing brass timbre, is nervous rather than intense, a little frivolous in his excitement. Solid reproduction matches Sir Thomas Beecham's solid leadership. The Toscanini version is the most cohesive, as direct as a bullet and as dramatic: admirable, and generally well engraved, save for some hardness at *forter*. Eloquent, imaginative and withal tasteful. Bruno Walter, in a challenging but lyrical interpretation in which repetitions are always a little altered and the range of dynamics is vast, offers romanticism at its best; and the recording, nearly six years on LP, is still very true and thorough. Mr. Krips is not so mobile, but he too contrives a seductive canrilena in vivid contrast with formidable dramatics from the full band. Preference is given to this version because of a notably greater pungency in the orchestral sonance as reproduced.

Preference over all goes to Mr. Leinsdorf and the Columbia engineers who permitted such clarity to the taut urgency of his commanding display, which resembles rather Mr. Toscanini's except in a looser formation of its vertical structure. Crisp phrase, short holds, brisk pace and decisive accent are curiously accompanied by a harmonic fleshiness marvelously decorating the spare frame, but usually found in more leisurely promenades. — The best sound is here: big, clean mass, bright detail and certain timbre, particularly of the trumpets and trombones, usually dissembled or obscured.

—Rochester Orchestra, Erich Leinsdorf, cond. COLUMBIA-Entrée RL 3070. 12-in.

(with *Mozart: Sym. 40*). 19 min. \$2.98.  
 —London Symphony Orchestra, Josef Krips, cond. LONDON LS 209. 10-in. 22 min. \$4.95.  
 —Philadelphia Orchestra, Bruno Walter, cond. COLUMBIA ML 2010. 10-in. 22 min. \$4.00.  
 —NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 54. 10-in. 21 min. \$4.67.  
 —Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4474. 12-in. (with *Mozart: Sym. 31*). 23 min. \$5.95.  
 —Hewitt Orchestra, Paris, Maurice Hewitt, cond. HAYDN SOCIETY 89. 12-in. (with *Sym. 4*). 25 min. \$5.95.  
 —Concertgebouw Orchestra, Amsterdam, Eugen Jochum, cond. EPIC LC 3006. 12-in. (with *Mozart: Sym. 35*). 27 min. \$5.95.  
 —Salzburg Festival Orchestra, H. Arthur Brown, cond. REMINGTON 149-15. 10-in. 25 min. \$1.99.  
 —Berlin Philharmonic Orchestra, Fritz Lehmann, cond. DECCA DL 9696. 12-in. (with *Handel: Fireworks Music*). 27 min. \$5.85.  
 —Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1020. 12-in. (with a miscellany). 23 min. \$5.95.  
 —Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL S 8162. 12-in. (with *Sym. 2*). 21 min. \$5.95.  
 —Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LM 9032. 12-in. (with *Sym. 2*). 24 min. \$5.72.  
 —Bamberg Symphony Orchestra, Robert Heger, cond. MERCURY 10034. 12-in. (with *Rosamunde excerpts*). 22 min. \$4.85.  
 —Vienna Philharmonic Orchestra, Karl Böhm, cond. URANIA RS 7-9. 12-in. (with *Schumann: Manfred Ovt.*).  
 —Philharmonia Orchestra, Rudolf Schwarz, cond. RCA VICTOR LBC 1047. 12-in. (with *Rosamunde Ovt. & Bizet: Arlésienne excerpts*). 24 min. \$2.98.

#### NO. 9, IN C (10 Editions)

This the culmination of Schubert's symphonic writing is No. 10 if he wrote a "Gastein" Symphony. It used to be called No. 7, and still often is, in a numeration accounting for the seven complete symphonies only, one that supports the legend that the Unfinished Symphony was the last work of a dying composer, unfinished as the pen slipped from his dying fingers. Even the valuable Schwann catalog repeats this perplexity.

In estimating the recordings a special effort was made, without success, to find a place exactly right for the Mengelberg version. The Nazi Netherlander played the work in his fashion, with modifications of tempo at will and underlining of accent. There is no authorization for this except the Mengelberg conscience, which was not much; but he did love this music, and for most of its duration his realization is more telling than anyone else's. Note in example his superb scherzo, so aggressively metred; and immediately following the trio dragged out in wholehearted barhos. A magnificent warhorse, with this tarnished cavalier mounted, but flecked with drool. —The old sound is better than one would think, and excellent for the prominent brass, not prominent in true timbre in most of the competing versions. There is blasting at a few points, and the transfer from 78's has not been accomplished evenly,

but the close effect is imposing. In the writer's opinion there is a measure of justification for conferring on this disk any of the 10 ranks in the hierarchy of recordings.

Although there are 10 versions, Mengelberg's is the only one difficult to place, and only two others are worth encomiums as performances-on-records: the Furtwängler and the Walter. Both of these employ modifications of tempo and stress, the Walter subtly and repeatedly, the Furtwängler obviously and portentously. These are also the best reproductions of the orchestra, in spite of the good age of the former. For poetic sensibility the Walter is not challenged by any, but the very slow pace of Prof. Furtwängler has an inexorable appeal of its own in this music, while the sound of his edition is more satisfactory than any of the others. True, his trio limps like Mengelberg's, but contextually it is less disconcerting.

The Karajan performance is strong and individual, excellent, and with very responsive playing by the Vienna Philharmonic, but the big sound has a boomy bass which clouds detail. Prof. Heger is convincing until the finale, when his accent is curiously weak for the one-in-a-bar excitement. The registration of this old one is remarkably full, but there is a variety of background noises. The Krips and Wöss interpretations are pretty grey, not bad but undistinguished. Violin-shimmer hurts reproduction in the first, and edged violins in the second. Curt phrasing and accelerating tempos cheapen Mr. Rother's work in a recording superficially adequate but lacking timbre except in the woods. The sound is poor in the late Frederick Stock's sturdy performance. Mr. Toscanini's hurry seems miraculously misplaced.

—Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. DECCA DX 119. Two

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 —N. Y. Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA ML 4093. 12-in. 46 min. \$5.95.  
 —Concertgebouw Orchestra, Amsterdam, Willem Mengelberg, cond. CAPITOL P8040. 12-in. 50 min. \$5.70.  
 —Vienna Philharmonic Orchestra, Herbert von Karajan, cond. COLUMBIA ML 4631. 12-in. 47 min. \$5.95.  
 —Bamberg Symphony Orchestra, Robert Heger, cond. MERCURY 10075. 12-in. 52 min. \$4.85.  
 —Concertgebouw Orchestra, Amsterdam, Josef Krips, cond. LONDON LL 619. 12-in. 47 min. \$5.95.  
 —Austrian Symphony Orchestra, Kurt Wöss, cond. REMINGTON 199-48. 12-in. 49 min. \$2.99.

—Radio Berlin Orchestra, Arthur Rother, cond. URANIA RS 7-1. 12-in. 48 min. \$3.50.  
 —Chicago Symphony Orchestra, Frederick Stock, cond. COLUMBIA-Entrée RL 3008. 12-in. 47 min. \$2.98.  
 —NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1040. 12-in. 43 min. \$5.72.

IN C (Orchestration of the GRAND DUO, OP. 140) (2 Editions)  
 It is implied that the *Grand Duo* is a reduction to piano-four hands of the symphony that Schubert perhaps wrote at Gastein or Gmunden, whose score has never been found. This is a brilliant conjecture, and worth admiration as such. No evidence has been found to support it, and none to disprove it. The principal premise for the positive argument is the cleanliness of the *Grand Duo* autograph, which was certainly

copied from something. Why not from the Gastein Symphony? (Or why not from the working original of the *Grand Duo*?) A subsidiary premise is that the *Grand Duo* is ill-fitted for the keyboard, and therefore essentially orchestral. But much of Schubert's piano music defies conventionalism, and the use of four hands in the *Duo* implies that the composer knew that he had something to say that a mere 10 fingers could not signal. Finally, although inner indications are not proof and neither are the conclusions impelled by analogy, it is remarkable how little like a symphony these two orchestrations sound, and how entirely unlike any of the symphonies undoubtedly written by Schubert. In his symphonies and in his orchestral music generally, the composer made themes of the utmost clarity, and entirely complete. Obliquity and fragmentation of basic ideas are pre-eminently found in the piano music, of which much is improvisatory.

The music on the two disks is not identical. Mr. Prohaska plays an orchestration by Joachim, polite and closer to Mendelssohn than to Schubert, an arrangement according to the Joachim predilections. Mr. Fekete has chosen to record the reconstruction by Dr. Fritz Oeser, a serious and largely successful effort to match instruments to phrase in the manner of the Schubert of the last symphony. It is conscientious work and there is no reason to object to it because the *Grand Duo*, played by four hands on a piano, is more imposing. Between the Oeser and Joachim orchestrations, everything favors the former.

The records are thus not directly in competition. Mr. Fekete leads with steady assurance, effective as far as the music permits, but there is a bad rumble in the disk, and the violins are nasal. Mr. Prohaska's orchestra seems to have needed more time for study of an unfamiliar score, but barring some excess of echo the sound emerges distinct and satisfactory.

—(Orchestration by Oeser) Salzburg Mozarteum Orchestra, Zoltan Fekete, cond. COLOSSEUM 1013. 12-in. 37 min. \$5.95.  
 —(Orchestration by Joachim) Vienna National Opera Orchestra, Felix Prohaska, cond. VANGUARD 417. 12-in. 35 min. \$5.95.

ORCHESTRAL MISCELLANY

FANTASY IN C, "WANDERER," OP. 15 (Orchestrated by Liszt) (1 Edition)  
 Versions of the Fantasy for piano alone, as Schubert composed it, will be found under *Instrumental Music*. This is probably the best music Liszt ever scored, and it is not proper to say that he damaged it, although its mysterious ambulations have been earth-bound by the addition of an orchestra to the piano. Liszt tried not to cheapen it, but it has lost some character.

Mr. Johannesen plays as if solo, with patent sensibility and resistance to display, and Mr. Goehr, in the field where he is most familiar, provides an accompaniment both firm and sympathetic. First-class piano-bass here, and fairly good treble; and the piano is well adjusted to the orchestral weight, but the orchestra sounds as if on two planes, in a curious effect not unpleasant, but not right.

—Grant Johannesen, piano; Netherlands

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Details of the first release are listed below. All items with full analytical material attached are in soft paper jackets enclosed in acetate sheathing.

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 Love Duet (Act 2) (Wagner)  
 Martha Mödl & Wolfgang Windgassen  
 Orchestra of the Stadtische Oper, Berlin  
 Conductor: Arthur Rother LGX-66004 \$5.95

TRISTAN UND ISOLDE—  
 Liebestad (Act 3) (Wagner)  
 FIDELIO—  
 Abscheulicher, wo eilst du hin (Beethoven)  
 Martha Mödl  
 Orchestra of the Stadtische Oper, Berlin  
 Conductor: Arthur Rother TM-68003 \$2.95

MACBETH—  
 Sleep Walking Scene (Verdi)

MACBETH—  
 La luce langue (Verdi)

DON CARLO—  
 O don fatale (Verdi)

ORFEO—  
 Che faro senza Euridice (Gluck)  
 Martha Mödl  
 Orchestra of the Stadtische Oper, Berlin  
 Conductor: Hans Lowlein TM-68009 \$2.95

FLYING DUTCHMAN—  
 Senta's Ballad (Wagner)

TANNHAUSER—  
 Dich, teure Halle (Wagner)  
 Maud Cunitz  
 Orchestra of the Stadtische Oper, Berlin  
 Conductor: Arthur Rother TM-68001 \$2.95

FORZA DEL DESTINO—  
 Madre pietosa vergine (Verdi)

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 Hans Schmidt-Isserstedt conducting  
 The Hamburg State Radio Symphony  
 Orchestra (NWDR) LGX-66007 \$5.95

ORCHESTRAL:

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 Symphonic Suite (Rimsky-Korsakow)  
 Franz André conducting  
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 Nationale Belge LGX-66018 \$5.95

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 13 WIND INSTRUMENTS  
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 Wind Ensemble of the RIAS Orchestra, Berlin  
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CONCERTI:

CONCERTO IN C MAJOR FOR FLUTE,  
 HARP AND ORCHESTRA  
 (Mozart)

CONCERTO No. 1 IN G MAJOR FOR  
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CHAMBER:

SONATA No. 5 IN F MAJOR FOR VIOLIN  
 AND PIANO—  
 "Spring" (Beethoven) (Opus 24)

SONATA No. 3 IN D MINOR FOR VIOLIN  
 AND PIANO  
 (Brahms) (Opus 108)  
 Christian Ferras and Pierre Barbizet  
 LGX-66014 \$5.95

Philharmonic Orchestra, Walter Goehr, cond. CONCERT HALL CHS 1176. 12-in. (with *Ländler, Op. 171, and Rondo in A*). 21 min. \$5.95.

#### GERMAN DANCES

The title covers a number of forms—waltzes, contra-dances, *ländler*, even minuets—and Schubert's production, much of it early, was huge. Small, often improvised, occasionally written for string quartet or small orchestra, they belonged to a genre beloved but not esteemed, and many have been lost. It can be imagined without effort how vital with melodious, rhythmic life those are which are left, and how poetic, romantic and evocative, how young and festively melancholy, the best must always be. The three records under consideration do not contain the same music although there is some overlapping. (These are orchestrations: other dances are noted under *Instrumental Music*.) The Webern arrangement is a superb concert-piece, an integer and a jewel, however sadly sparkling. Unfortunately it is cruelly played by Mr. Leibowitz and harshly recorded. The group presented by Mr. Litschauer has charm and vivacity: it is brightly played and can be heard in a satisfactory if overbright registration. Prof. Moralt has assembled many of the most familiar dances into a procession that cannot fail to soften the marrow of listeners, in the cajoling Viennese style of the playing and neat registration—after the violins have been subdued the orchestra is natural and near—of a Vox whose overside is also worth having.

—(17 assorted dances) Vienna Symphony Orchestra, Rudolf Moralt, cond. VOX PL 7280. 12-in. (with *Sym. 5*). 17 min. \$5.95.

—(5 Dances, 7 Trios and Coda) Vienna National Opera Orchestra, Franz Litschauer, cond. VANGUARD 435. 12-in. (with *Mozart: Eine k. N.*). 15 min. \$5.95.

—(6 Dances arranged by Anton von Webern). Paris Philharmonic Orchestra, René Leibowitz, cond. ESOTERIC 512. 12-in. (with *Beethoven & Mozart: German Dances*). 8 min. \$5.95.

#### RONDO IN A (1 Edition in this form)

Composed for solo violin and string quartet, the cheerful early work has a recording in that form as well as the present, which supplants the string quartet by a string orchestra, more effective. The Concert Hall presentation is amiable and guileless, attuned to the music, spirited but not excited, not lavish with beautiful tone, but few records for strings alone are. Comfortable and pleasant.

—Miriam Solovieff, violin; Vienna National Opera Orchestra, Henry Swoboda, cond. CONCERT HALL CHS 1176. 12-in. (with *Fantasy, Op. 15 & Ländler, Op. 171*). 14 min. \$5.95.

#### ROSAMUNDE (1 Edition and various sets of excerpts)

There are more memorable tunes, tender or enlivening, in the hour of *Rosamunde*, than in any other musical hour to be recalled. It is not possible to arrange the twelve beautiful items associated with the title into an ordination of relative merit. Nor is it possible not to feel contempt for the laziness of music directors and conductors who are able to offer—in concert as well as on

records—only three of the items for audiences to hear. LP has done more to correct such slovenly habits of repertory than anything else, but paradoxically LP is equally proficient at emphasizing them by repetition. Overture ("Magic Harp"), Ballet No. 2 and Entr'acte No. 3 are what we are usually given.

*Rosamunde* was composed as incidental music to an inebriate play, one of those sordid confections of early romanticism which counterfeit imagination by concentrating the idiocies of a full dramatic season into a single production. Since the music includes four vocal numbers, its place in this discography would be under Stage Music except that only one record reproduces any of the vocal pieces. By good fortune, this is from all aspects, and by far, the best presentation of the *Rosamunde* music—any of the *Rosamunde* music—

and it contains it all. All, that is, when it is understood that Schubert did not write an overture for the play. The familiar swinging one we know as the "Rosamunde" Overture was written for something called *The Magic Harp*; and the less-familiar one actually reclaimed by the composer for use with *Rosamunde* was originally the Overture to *Alfonso und Estrella*. The latter is the one played by Mr. Dixon for the complete Westminster recording.

The virtues of the complete edition make possession obligatory. It has a natural, unhampered poetry in performance, permitted by a conductor without slickness, who permits himself scope according to the restraint or exuberance of the score. Instruments and voices are excellent, and the registration, except for the last few minutes of the long second side, is outstanding, in sweep, distinctness and timbre.

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- The Bronze Horseman (Gliere) Ballet Suite, Symphony Orchestra of Radio Berlin, Adolph Fritz Guhl — Urania 7121.
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Music-lovers will want a *Rosamunde* (*Magic Harp*) Overture to supplement the complete edition which does not contain that afterthought. Both Mr. van Beinum and Sir John Barbirolli have sturdy performances not devoid of singing lyricism, but both are hurt by violins not to be tolerated on sensitive apparatus, a wisp of wire on the first record, a continuous buzz on the second. That fault is not evident in the Braithwaite disk, vivid but a little hard in sound; and lacking any apparent participating by Mr. B. himself. It is too bad that Dr. Stokowski's record had not appeared at the time of this writing; that heady conductor has proved sometimes of discriminating worth in Schubert.

For the second Ballet and the third Entr'acte Mr. Dixon is very good although perhaps Mr. van Beinum, without a buzz here, surpasses in the Entr'acte. Mr. Braithwaite and his sound are satisfactory. Prof. Furtwängler, admirable mainly, fusses with a few measures to show who's who. Prof. Heger's charm is modified by the reproduction of it.

—(Complete.) National Opera Orchestra and Akademie Choir, Vienna, with Hilde Roessel-Majdan, contralto; Dean Dixon, cond. WESTMINSTER WL 5182. 12-in. 56 min. \$5.95.

—("Magic Harp" Overture, Entr'acte 3 & Ballet 2.) Concertgebouw Orchestra, Amsterdam, Eduard van Beinum, cond. LONDON LL 622. 12-in. (with Mendelssohn: 3 Excerpts from "A Midsummer Night's Dream"). 22 min. \$5.95.

—("Magic Harp" Overture, Entr'acte 3, Bal-

lets 1 & 2.) Royal Opera Orchestra, Covent Garden, Warwick Braithwaite, cond. MGM E96. 10-in. 24 min. \$3.00.

—("Magic Harp" Overture.) Hallé Orchestra, Sir John Barbirolli, cond. RCA VICTOR LBC 1047. 12-in. (with Sym. 8 & Bizet: *Arlésienne excerpts*). 10 min. \$2.98.

—(Ballet 2 & Entr'acte 3.) Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1020. 12-in. (with Sym. 8 & Overtures by Weber and Nicolai). 10 min. \$5.95.

—("Magic Harp" Overture, Entr'acte 3 & Ballet 2.) Bamberg Symphony Orchestra, Robert Heger, cond. MERCURY 10034. 12-in. (with Sym. 8). 26 min. \$4.85.

—("Magic Harp" Overture, Entr'acte 3, Ballet 2.) Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1730. 12-in. (with Wagner: *Parsifal excerpts*). This record was not heard. \$5.72.

SNOW WHITE (Ballet arranged by Zoltan Fekete) (1 Edition)

Schubert buried a fortune of charm in his many works for the stage, works that cannot be disinterred for integral modern performance without the help of fortuitous and unlikely circumstances. In rescuing some airs from limbo and orchestrating them in a manner not un-Schubertian, Mr. Fekete has made a light, diverting Suite, in which a bit from *Rosamunde* is the only part familiar. Its congruity with the tale of *Snow White* can hardly be estimated without seeing the ballet. The dark coloration of the recorded performance may be a product of acoustical technique or environment, since the high

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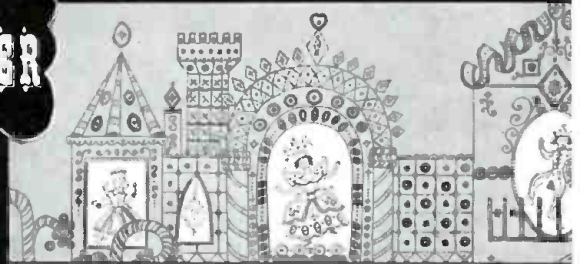
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woods do not crackle and brass timbre is diffident in expression. However, the outline must be assumed to be authoritative. Mildly entertaining, Schubertish if not Schubert.

—Salzburg Mozarteum Orchestra, Zoltan Fekete, cond. COLOSSEUM 1011. 12-in. (with Fekete: *Caucasus Suite*). 21 min. \$5.95.

#### "MUSIC BY SCHUBERT"

Eight salon arrangements of popular things, scored and played in the domineering sweetness prevalent in the more expensive restaurants for the first 20 years of this century, an age no more refined, but more genteel than the present era. Not recommended for Schubertians, but smoothly played, brightly sounded.

—Westminster Light Orchestra, Leslie Bridgewater, cond. WESTMINSTER WL 4006. 12-in. 47 min. \$4.95.

### INSTRUMENTAL MUSIC

(Works for one or two instruments)

ALLEGRETTO IN C MINOR (1 Withdrawn Edition)

A short and uncomplicated piece inventive nevertheless, alternating shadows and sunbeams, competently played and neatly recorded, but unfortunately tied to a sonata in a disappointing edition.

—(\*) Ray Lev, piano. CONCERT HALL CHS 1072. 12-in. (with *Unfinished Sonata in C*). 4 min. Was \$5.95.

DIVERTISSEMENT A LA HONGROISE, OP. 54 (1 Edition)

There is a deceptive gay semblance of holiday in this terribly Schubertian piece which the composer did write on holiday in 1824. But in these late years of his short life, melancholy and despair wound wraithlike through the simplest melodies of the breeziest forms he chose to convey his sickness. It is not hard to accept the *Divertissement* as a memento of an excursion, sprightly and then prim, into romantic Hungary; but one of the first virtues of the only recording (by an expert team) is the stipulation that the illness forcing the excursion had not been abated. An old LP of enduring merit: great Schubert, rare interpretation, seemly reproduction.

—Vitya Vronsky, Victor Babin (piano four-hands). COLUMBIA ML 2125. 10-in. 27 min. \$4.00.

DUO FOR PIANO AND VIOLIN, IN A, OP. 162 (4 Editions)

From time to time one finds a disk by Mr. Szigeti shockingly ahead of the field, and this is one. This is not to slight Dame Myra Hess, his partner in a most eloquent record, but the fruitful phrasing and significant stresses which make this performance superb are familiar attributes of the Szigeti method, based on minute, penetrating study; and it would not be easy for a pianist, Dame Myra or another, to be reluctant in cooperation. Very good registration of both instruments, the best of Mr. Szigeti's that this writer has heard.

The others, good as two of them are, are not in the Hess-Szigeti class, although Messrs. Oborin and Oistrakh transmit a similar emotion in a good reproduction, and the Kreisler tone in the remarkably

vital old Rachmaninoff-Kreisler interpretation is ingratiating and dulcet. In contrast with these, the vigor of the Baller-Menuhin version seems frivolous.

The music, wonderful in the odd-numbered movements, is a sonata, but is best known as a Duo, and is so placed alphabetically here, away from the Sonat(in)as, to give it the isolation its superiority deserves.

—Dame Myra Hess, piano; Joseph Szigeti, violin. COLUMBIA ML 4717. 12-in. (with *Variations on "Trock'ne Blumen"*). 23 min. \$5.95. Also available in Album SL 184.

—Lev Oborin, David Oistrakh. PERIOD SPL 573. 12-in. (with *Beethoven: P-V Sonata 5; and Tartini: "Devil's Trill" Sonata*). 23 min. \$5.95.

—Sergei Rachmaninoff, Fritz Kreisler. RCA VICTOR LCT 1128. 12-in. (with *Grieg: P-V Sonata 3*). 20 min. \$5.72.

—Adolph Baller, Yehudi Menuhin. RCA VICTOR LM 140. 10-in. 19 min. \$4.67.

FANTASY FOR PIANO, IN C, "WANDERER", OP. 15 (1 Edition)

"1 Edition" means just one available of the music as Schubert wrote it. But the Liszt version with an orchestra added has been noticed under *Orchestral Music*. Vox has withdrawn an edition, and WCFM has one in preparation. We have thus only the version of Mr. Clifford Curzon to reconsider, and the reconsideration in this place is drastic. Three years ago, in the harassment of a noisy, eccentric copy, the London disk of that pianist was cavalierly and impatiently dismissed. A truer copy compels the assertion that the performance is one of continuously mutable poetry, its string of moods, contrived by Schubert for once from an economy of material, undertaken without reticence or fear, and its gross difficulties conquered in a heady display of resourceful pianism. Furthermore, the piano resounds with a sonorous bass and an easy treble, as a whole imposing in spite of occasional hardness.

—Clifford Curzon. LONDON LS 83. 10-in. 21 min. \$4.95.

FANTASY FOR PIANO FOUR-HANDS, IN F MINOR, OP. 103 (1 Edition)

A late work whose contradictory sentiments complicate the duty of assessing the value of a performance. That here is polished and unified, and if interest wanes and grows in little spurts, such may be an immanent quality of the music, since interpretive faults are not apparent. Agreeable reproduction.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5047. 12-in. (with 2 *Rondos and a Marche*). 18 min. \$5.95.

FANTASY FOR PIANO AND VIOLIN, IN C, OP. 159 (1 Edition)

Since it is impossible not to admit that Mr. Szigeti, in the usual profundity of his understanding, is the one consummate musician among the celebrated violinists, his work is entitled always to a hearing. After hearing this Fantasy one may conclude that too much of the phrasing is ungainly, and too often the violin is scratchy, to offer pleasure in hearing again. There is nothing Mr. Levine can do to alter this.

—Joseph Levine, Joseph Szigeti. COLUMBIA ML 4338. 12-in. (with a miscellany including Corelli's "*La Folia*"). 25 min. \$5.95.

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#### GRAND DUO, FOR PIANO FOUR-HANDS, OP. 140 (1 Edition)

This rattling entertainment has been inflated in commentary, and shrewd but unproved conjectures that it is a reduction of the score of a symphony written at Gastein have conduced to its appraisal with awe rather than cheerful affection. Unusual in a long work of so late a year as 1824, the Sonata — for the Duo is a four-movement sonata — is barely dappled with melancholy, ephemeral and episodic. The performance on the only record is one of frank, thumping athleticism, purposively bereft of recondite pretensions and emphatically recalling that four-handed piano playing is a branch of sport. Impressive sonic registration.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5093. 12-in. 33 min. \$5.95.

#### IMPROMPTUS (4), OP. 90 (4 Editions)

NO. 1, IN C MINOR; NO. 2, IN E FLAT;  
NO. 3, IN G; NO. 4, IN A FLAT

Nothing quite like these beautiful reflections of fitting sentiments had been heard until the publication of the first two in 1827. Then the romantics born in romanticism, not in classicism as Schubert was, advanced to appropriate the little confessional form as their own. Op. 90 is a sturdier, proleptic Chopin.

Any of the four recorded performances is good enough for anyone willing to admit how closely all cling to a similar honest conception. True, Mr. Firkusny is crisper and brighter than the others, not excessively, not flashily; and Artur Schnabel introduced a greater subtlety of variation, while Mr. B.-S. is preeminently mellow and Mr. G. solid. The preference here is for Schnabel, fairly confidently, and then for Mr. Badura-Skoda, with less confidence; and for reproduction first honors are for Westminster with Concert Hall close behind and then Columbia, all these being above average. But the HMV sound given to Schnabel is not at all bad, although it is less decisive and resonant than the others. — The second Impromptu is perhaps too brilliant as Miss Kraus plays it.

—Artur Schnabel. RCA VICTOR LHMV 1027. 12-in. (with *Impromptus*, Op. 142). 9, 4, 5, 6 min. \$5.95.

—Paul Badura-Skoda. WESTMINSTER WAL 205. Two 12-in. (with *Impromptus*, Op. 142 & *Sonata*, Op. 120). 10, 4, 6, 8, min. \$12.50, including pocket scores.

—Robert Goldsand. CONCERT HALL CHS 1146. 12-in. (with *Impromptus*, Op. 142). 8, 4, 7, 5 min. \$5.95.

—Rudolf Firkusny. COLUMBIA ML 4527. 12-in. (with *Impromptus*, Op. 142). 8, 4, 6, 7 min. \$5.95.

—(No. 2 only) Lili Kraus. DECCA DL 8506. 12-in. (with *Sonata*, Op. 143 & *Impromptu*, Op. 142, No. 3). 4 min. \$4.85.

#### IMPROMPTUS (4), OP. 142 (7 Editions)

NO. 1, IN F MINOR; NO. 2, IN A FLAT;  
NO. 3, IN B FLAT; NO. 4, IN F MINOR

It has been conjectured — and the internal evidence is not contemptible although not conclusive — that the four irresistible Impromptus of Op. 142 form in reality a sonata, and most of the pianists in these recordings have submitted to that hypothesis

in adjusting the four to a more or less balanced whole. Considered as a sonata, the work of Mr. Badura-Skoda, of heated lyrical intensity in a subdued voice, deprecatory of pianism as such, and as if compelled by an inner dictation, prevails in this opinion over all the others. This opinion is fortified by the glowing realism of the piano, in acoustical surroundings that make its mere sonance a conscious pleasure.

Individual Impromptus may be preferred in other playing: the winging exhilaration of the Firkusny No. 4, the simple candor of the Schnabel No. 3, the brilliance of Mr. Curzon in 1 and 4. There are too many complications to permit the imperious prescription of one inevitable recording. Excellent sound has been accorded to Messrs. Badura-Skoda, Curzon, Goldsand and Firkusny, with the first two quite outstanding, and in no case is the piano badly faulted. The performances are all satisfactory when not heard competitively, although several are less than compelling, and two at least sound drab after the best have been heard.

Couplings and the quality of the couplings, and duration, must influence choice. The economics of selection leers with particular absurdity here, with double asked for the Curzon and Pattison versions, nearly double for the Schwalb, and the Badura-Skoda impossible to compute since it is entangled with a sonata. Assessing interpretive and recording values in terms of economic allure, the order is first Firkusny, then Schnabel or Goldsand.

Miss Kraus's performance of No. 3 — the variations on the theme of the third entr'acte from *Rosamunde* — is nicely singing, a little flashy, and the old recording, without much crispness, sounds agreeably mellow.

—Paul Badura-Skoda. WESTMINSTER WAL 205. Two 12-in. (with *Impromptus*, Op. 90 & *Sonata*, Op. 120). 12, 6, 9, 6 min. \$12.50. Pocket scores furnished.

—Clifford Curzon. LONDON LL 720. 12-in. 9, 6, 11, 7 min. \$5.95.

—Rudolf Firkusny. COLUMBIA ML 4527. 12-in. (with *Impromptus*, Op. 90). 9, 5, 10, 5 min. \$5.95.

—Robert Goldsand. CONCERT HALL CHS 1146. 12-in. (with *Impromptus*, Op. 90). 9, 5, 8, 6 min. \$5.95.

—Artur Schnabel. RCA VICTOR LHMV 1027. 12-in. (with *Impromptus*, Op. 90). 9, 7, 10, 7 min. \$5.95.

—Miklos Schwalb. ACADEMY 306. 10-in. 10, 5, 8, 6 min. \$4.75.

—Lee Pattison. CLAREMONT 1201. 12-in. 8, 6, 10, 6 min. \$5.95.

—(No. 3 only) Lili Kraus. DECCA DL 8506. 12-in. (with *Sonata*, Op. 143 & *Impromptu*, Op. 90, No. 2). 11 min. \$4.85.

#### (3) KLAVIERSTUECKE (1 Edition)

Although scarcely known, the three late *Piano Pieces*, especially the third, are part of the greater Schubert. They are imaginative little poems without much resemblance to any other music except in their possession of the composer's characteristic traits of melody and rhythm. Mr. Jolles is not a pianist of the first celebrity: he is plainly one of the best Schubert pianists, which means that pianism is secondary to musical thought, here emerging transparent. Reproduction of the piano through a good apparatus is



of a class equalled only by about a score of records. Unheralded, but it ought not to be unsung.

—Henry Jolles. HAYDN SOCIETY 81. 12-in. (with *Sonata, Op. 78*). 6, 8, 5 min. \$5.95.

#### LAENDLER

Out of the hundreds of little dance pieces composed by Schubert, the recording companies have ignored nearly everything. A few German Dances are noted under Orchestral Music. The piano records are limited to the excerpts below, wherein Miss Kraus plays one beauty from Op. 18 with the special rhythmic style requisite, and Mr. Johannesen, a good pianist, plays the eight of Op. 171 without that sense of style. Good sound for the latter, but Miss Kraus's is an atrocious old recording.

—(*Op. 171*) Grant Johannesen. CONCERT HALL CHS 1176. 12-in. (with *Fantasy, Op. 15, in Liszi's arrangement, and Rondo for Violin & Orch.*). 9 min. \$5.95.

—(*Excerpt from Op. 18*) Lili Kraus. DECCA DL 8505. 12-in. (with *Mozart: Conc. 18, & Unfinished Sonata, KV 404*). 4 min. \$4.85.

#### LEBENSSTUERME, PIANO FOUR-HANDS, OP. 144 (1 Edition)

Schubert's own title for this tempestuous music from the last year of his life was "Characteristic Allegro," pointing its adherence to sonata form. Divorced from a context, its storm is less affecting than we expect from late Schubert, a defect not to be blamed on the resolution of the expert team responsible for the record. Virile and untroublesome registration.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5147. 12-in. (with *Variations, Opp. 35 & 82, No. 2*). 12 min. \$5.95.

#### MARCHE CARACTERISTIQUE, OP. 121, NO. 1 (1 Edition)

The very essence of Schubert is at the heart of the preposterous simplicity of this drumming jubilation. Never was jubilation so meretricious as here where it thunders to exorcise or cover terror. The performance by a superb four-handed team is magnificent, and assisted by the richness of the piano as recorded creates a place for itself as a leading "sleeper" in the Schubert repertory. (The March is intelligently played as part of the Bridgewater miscellany on Westminster 4006, unfortunately in a salon orchestration.)

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5047. 12-in. (with *Fantasy, Op. 103, & 2 Rondos*). 7 min. \$5.95.

#### MOMENS MUSICALS, OP. 94 (3 Editions)

Such was the published title, Schubert's own, of the six idling, miniature delectations of his Op. 94, so easy for the fingers and so challenging to the heart. Everyone knows No. 3 and everyone ought to know the others. — These are not great records. Mr. Demus has the natural poetry here, in this opinion beyond cavil, and although there is felicity in the sound of his piano at low voice, the clatter when the voice is lifted won't do. Mr. Goldsand's lyricism can impress hearers as being a little contrived, but Concert Hall has permitted him the most impressive piano. Mr. Fischer will forgive this magazine for allowing one of its creatures to demur at a beadle-like rectitude in much of his playing. The piano as such is

agreeable here, perhaps not inferior to Mr. Goldsand's but less decisive in impact.

—Robert Goldsand. CONCERT HALL CHS 1148. 12-in. (with *Sonata, Op. 120*). 4, 6, 2, 5, 2, 7 min. \$5.95.

—Edwin Fischer. RCA VICTOR LHMV 1055. 12-in. (with *Beethoven: Sonata 23*). 4, 6, 2, 4, 1, 7 min. \$5.95.

—Joerg Demus. REMINGTON 149-21. 10-in. 6, 5, 2, 5, 2, 7 min. \$1.99.

#### RONDO IN D, OP. 138; RONDO IN A, OP. 107, FOR PIANO FOUR-HANDS (1 Edition)

The higher number is earlier by ten years than the lower. Both are masterly for their respective periods, the first affectionate in a puppyish happiness, the second decorated with regrets and darkened with omens. Favorable references to the players must by now fatigue, but the limpid rippling of their work in Op. 138 should not be missed: it is exceptional. The greater work needs less help in making its points, which are here gravely made. Solid reproduction, easy to adjust.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5047. 12-in. (with *Fantasy, Op. 103, & Marche, Op. 121, No. 1*). 7, 11 min. \$5.95.

#### RONDO BRILLIANT FOR PIANO AND VIOLIN, IN B MINOR, OP. 70 (1 Edition)

Rhapsodic music of remarkable harmonic boldness, in a display of musicianship entirely revelatory of its values apparent and implied. It is obligatory to admire this, and impossible not to be repelled by the querulous scratch with which the Szigeti bow challenges the Szigeti brain. The engineers may be exculpated except perhaps for making the discomfiting tone too clear, and the piano has been very competently served. There is no one like Mr. Szigeti: at his best and worst he is equally unrivalled.

—Carlo Bussotti, Joseph Szigeti. COLUMBIA ML 4642. 12-in. (with *Beethoven: P-V Sonata 10*). 15 min. \$5.95.

#### SONATAS FOR PIANO

(At least three systems of numeration have been used for the Schubert Sonatas, with the result that none has had wide acceptance. They are known not by individual number but by opus-number, and in Schubert the opus-numbers are chronologically deceptive. The Sonatas and parts of Sonatas ought to be numbered in the order of their creation, after examination regarding admissibility, and that would be done here if space sufficed to validate the system and the reasoning behind it. In this discography, which contains only one of the very early works, the Sonatas are presented as they were written, and without individual numbers for the form.)

#### IN B, OP. 147 (1 Edition)

The dogged formalism is that of a man for whom formalism was not right. On the keyboard in 1817 Schubert imitated a Beethoven without much confidence, and subdued a Schubert whose great works did not yet include any for the piano. Episodically interesting, and progressively, the value of the movements being ordered 4, 3, 2, 1. Mr. Wuhrer is a pianist of no mean parts, particularly expressive in Schubert, even this early Schubert; and Vox has reproduced his instrument with exemplary force and

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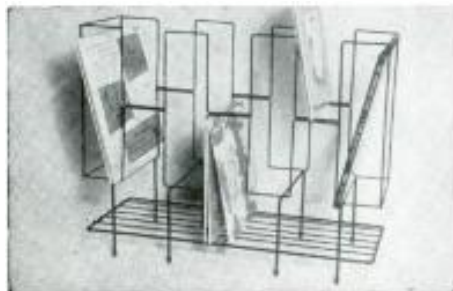
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clarity. Discophiles are invited to listen to the disciplined thunder of the bass of this piano, and then declare where else we find it better.

—Friedrich Wührer. VOX PL 8420. 12-in. (with *Sonata in C Minor, Op. Posth.*). 21 min. \$5.95.

IN A, OP. 120 (2 Editions)

Readers who may buy records on the basis of observations like these in this discography have a right to know that the discographer has always thought this Sonata trivial stuff, showing promise, no more; and that one reasonably competent performance equivales another. Mr. Badura-Skoda is freer in rubato than Mr. Goldsand who wastes no time, but the Sonata remains unimportant either way. Borh pianos have acceptable sound, both clattering at the top a little, but the Concert Hall bass is cleaner than the Westminster, here cushioned too softly.

—Robert Goldsand. CONCERT HALL CHS 1148. 12-in. (with *Momens Musicals*). 20 min. \$5.95.

—Paul Badura-Skoda. WESTMINSTER WAL 205. Two 12-in. (with *Impromptus, Opp. 90 & 142*). 23 min. \$12.50. Miniature scores furnished.

IN A MINOR, OP. 143 (2 Editions)

This transitional Sonata of 1823 is more thoroughly realized by the Vox version than by the Decca, although this must be attributed to sonics rather than to an inherent superiority of Mr. Wührer's forceful attack compared to the distinctive finesse of Miss Kraus. The Wührer piano, bold, resonant and retentive in reproduction, conveys in its wide dynamic expanse an impression of the uncertainties and frustrations of the music that the more docile instrument of Miss Kraus, as recorded, cannot emulate. The Vox sound, in its richness, may be thought inflated, but it does not suffer when its volume is reduced.

—Friedrich Wührer. VOX PL 8210. 12-in. (with *Sonata in B Flat, Op. Posth.*). 21 min. \$5.95.

—Lili Kraus. DECCA DL 8506. 12-in. (with 2 *Impromptus*). 18 min. \$4.85.

IN C, (UNFINISHED) (1 Withdrawn Edition)

Ernst Krenek filled out the concluding two movements of a unique and startling Sonata with a knowing and conscientious adherence to Schubert's style, but the withdrawn recorded performance has little grace and imparts less significance. The old registration had many felicities, particularly in its clean-cut bass and over the entire keyboard at

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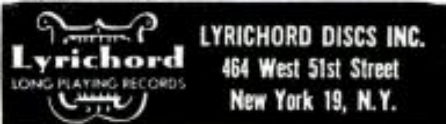
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low voice, with metal in the treble when loud. The disk is mentioned here for those who must have the music, but no doubt a better version will soon appear.

—(\*) Ray Lev. CONCERT HALL CHS 1072. 12-in. (with *Allegretto in C Minor*). 24 min. Was \$5.95.

### IN A MINOR, OP. 42 (2 Editions)

The opus-numbers of the three sonatas composed by Schubert in A Minor are in reverse order of their creation. The great one under consideration now — the first of the great Schubert piano sonatas — received its low number because it was the only one in A Minor to be published in the composer's lifetime. The two recorded performances are salient with musicianly virtues, and it is a little shame that Miss Kraus, in this sensitively successful interpretation, one of her best LP's, cannot win the competition. But Prof. Kempff is in his best form too, and this leading player of the romantic classicists combines delicacy and strength with digital dexterity in a remarkable record wherein his piano has a tingling insistent life considerably more imperious than the agreeable registration accorded to Miss Kraus. The one bites where the other cozens.

—Wilhelm Kempff. LONDON LL 792. 12-in. 35 min. \$5.95.

—Lili Kraus. DECCA DL 8518. 12-in. (with *Valses Nobles*). 30 min. \$4.85.

### IN G, OP. 78 (2 Editions)

Greater pianists than Mr. Jolles have played Schubert, but no pianist, however great, has achieved on records so heartfelt a Schubertian song as Mr. Jolles here, in the most Schubertian of sonatas. We cannot know whether calculation, instinct or repetition had most influence in the always mobile and pliant playing of this music compounded of grandeur and simplicity. The pianist makes both indelible, and by a stress and tempo in continual small mutations maintains suspense in the creation of a worried uncertainty. This is unlabored romantic pianism of the most informative kind. Sustaining the player's laurels, the engineers have incorporated the sound of his piano in a disk of outstanding clarity and realism, especially notable for the rare naturalness of its treble.

The other record, much older, has its points of virtue, but hardly belongs in the same world as the new one.

—Henry Jolles. HAYDN SOCIETY 81. 12-in. (with 3 *Klavierstücke*). 33 min. \$5.95.

—Erno Balogh. LYRICHORD 5. 12-in. 33 min. \$5.95.

### IN C MINOR, OP. POSTH. (2 Editions)

The last but two of Schubert's piano sonatas is the first in which he seems to reach out consciously for vastness. Composed in his last year, it is a preparation for the last sonata, in B Flat, to which it should be compared as an example without precedent of the progress through practice of a great composer from greatness into the empyrean.

—The two pianists who have recorded the C Minor Sonata are Schubert specialists, which means that they call attention to the unusual amount of Schubert listed on their programs. Mr. Aitken's record impressed, nearly four years ago, as a realistic projection of a piano's sonority, but that is not true now: it seems shallow and hard. Mr.

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Wührer has the advantage of good average contemporary registration, and a pianistic advantage, in this Sonata, more obvious.

—Friedrich Wührer. VOX PL 8420. 12-in. (with *Sonata in B, Op. 147*). 28 min. \$5.95.

—Webster Aitken. EMS 110. 12-in. 30 min. \$5.95.

#### IN A, OP. POSTH. (1 Edition)

Freighted with beautiful ideas, the next-to-last Sonata distributes its temperament in curious fashion: two movements of bitter distress, then two affirming joy in life. Mr. Aitken makes the emotional points of the first two movements with an intensity of pains not advantageous to niceties of pianism. This is of course better than the opposite, when pianism submerges meaning, but it is good to have both. Good registration of the bass, fair of the treble, with some obscurity in mid-range.

—Webster Aitken. EMS 111. 12-in. 37 min. \$5.95.

#### IN B FLAT, OP. POSTH. (5 Editions)

There have been more tears for Schubert than for any other artist who died young, and the great last Sonata by itself would justify an extremity of lament. For this culmination was a commencement: not before in his piano works had the composer disposed such a mellowness of invention in so seizing a way within the classic form; and quite aside from its emotional and morphic accomplishment, it is as immediately listenable as any of the lesser sonatas, with exception made perhaps for Op. 78.

The opinion here strongly favors the perfectly proportioned phrasing and huge but symmetrical dynamic sweep of Prof. Kempff. This musician is without peer in providing the romantic music of the early Nineteenth Century with the logical contours of the ordained classical form, this without diluting the significance of the musical narrative. A number of the Beethoven sonatas recorded by Prof. Kempff (for Decca) display this ability equally eminent in the Schubert Sonata. — The registration, of generally high order, has to cope with the continuous disturbance of low-frequency background noise. This is severe enough to frustrate a great performance heard through a sensitive instrument not equipped with a rumble-suppressor.

Both the Wührer and Aitken performances are excellent, the latter particularly in the matter of its shading. The former has a heroic aspect, and a great advantage over all the others, in the strong resonance of its clearly-chiseled sound, outstanding here; while the second suffers from some inadequacy of reproduction at the center of the keyboard. Mr. Demus's introspective, subdued interpretation is unusual and attractive, although his fingering in the last two movements will arouse less acclaim than that of the best of his rivals. Here the first movement, on the first side, reproduces sonorously, but the rest reveals a slowly increasing clang in the treble. The deft restlessness of Mme. Haskil may be misplaced, and her left hand, as the recording sounds it, is soft. The reproduction of this disk is generally less substantial than that of the others.

—Wilhelm Kempff. LONDON LL 307. 12-in. 35 min. \$5.95.

—Friedrich Wührer. VOX PL 8210. 12-in. (with *Sonata in A Minor, Op. 143*). 32 min. \$5.95.

—Websrer Aitken. EMS 112. 12-in. 42 min. \$5.95.

—Joerg Demus. REMINGTON 199-39. 12-in. 36 min. \$5.95.

—Clara Haskil. EPIC LC 3031. 12-in. (with *Schumann: Bunte Blätter*). 32 min. \$5.95.

#### SONATA FOR PIANO AND CELLO (ARPEGGIONE), IN A MINOR (4 Editions)

The arpeggione, a hybrid from guitar and cello, an ephemeral invention from an age when such contraptions flourished, has left its little imprint on history from the Sonata that Schubert composed for it. It is heard now usually played by cello and piano, although it has been arranged for other instruments, and Gaspar Cassado made it into a cello concerto. Light and songlike, it is a pleasant and unmemorable diversion. Three of the recorded editions are of approximately equal value, for the only way to make an interpretive mark with it is in spoiling it. This is the way chosen by Mr. Mainardi, something of a specialist at painting lilies. Here his lugubrious deliberation is simply a bore, and the denaturation of his cello's tone into a violin's is a feat rather of thaumaturgy than of music.

—The others are affable, the most varied tone and sweetest phrasing being Feuermann's, with Francaix-Gendron the most direct and Mittman-Ricci gracious and fluent. Sonic values do not impel decision in this kind of music unless discrepancy is large: still, London and Stradivari have more penetrating reality than the Columbia reincarnation.

—Leopold Mittman, George Ricci. STRADIVARI 612. 12-in. (with *Schumann: Cello Concerto*). 20 min. \$5.95.

—Jean Francaix, Maurice Gendron. LONDON L 654. 12-in. (with *Schumann: Fantasiesstücke, Op. 73, & 3 Romances, Op. 94*). 21 min. \$5.95.

—Gerald Moore, Emanuel Feuermann. COLUMBIA ML 4677. 12-in. (with *Haydn: Cello Concerto*). 18 min. \$5.95.

—Guido Borciani, Enrico Mainardi. DECCA DL 7539. 10-in. 27 min. \$3.85.

#### SONATINAS (3) FOR PIANO AND VIOLIN, OP. 137

Messrs. Balogh and Mischakoff give us all three of these refreshing spring breezes without affectation, but with an edge to the violin probably sharpened by the engineers, and complicated by a recurrent low-frequency pulsation. The Foldes-Szigeti version is lovely in the andante, curt in the first movement; and in any event the Sonatina they play—the most popular of the three—is frail stuff for this violinist's talents. Kraus-Rampal—the only recent edition—is a revelation of flute tone and technique in music not written for the flute. The cantilena in the slow movement must be noted. A *tour de force*, but also the most desirable of the disks, and the one with the clearest reproduction.

—(No. 3 only) Lili Kraus, Jean-Pierre Rampal (flute). EDUCO 4001. 12-in. (with *Mozart: P-V Sonata, KV 454, & Debussy: Syrinx*). 17 min. \$5.95.

—(Nos. 1, 2 & 3) Erno Balogh, Mischa Mischakoff. LYRICHORD 7. 12-in. 11, 15, 13 min. \$5.95.

—(No. 1 only) Andor Foldes, Joseph Szigeti. COLUMBIA ML 4133. 12-in. † (with *Beethoven: P-V Sonata 1*). 13 min. † \$5.95.

#### VALSES NOBLES, OP. 77 (1 Edition)

A publisher gave the deceptive title to these hearty and in general rather rustic bonbons confected from ländler. Delectable, like most of Schubert's work in the genre, but played on the record with exaggerated contrasts almost too roguish to stomach. —Lili Kraus. DECCA DL 8518. 12-in. (with *Sonata in A Minor, Op. 42*). 9 min. \$4.85.

#### VARIATIONS FOR PIANO FOUR-HANDS, IN A FLAT, OP. 35 (1 Edition)

Exceptionally resourceful writing for this intimate field where little of lasting value is anticipated, in a record with a soft glow of inclusive expertise, from the nimble assurance of the players to the compelling reproduction of the instrument at which they are crowded.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5147. 12-in. (with *Variations, Op. 82, No. 2, & Lebenstürme, Op. 144*). 20 min. \$5.95.

#### VARIATIONS FOR PIANO FOUR-HANDS, IN B FLAT, OP. 82, NO. 2 (1 Edition)

Earlier, simpler and gayer than the Variations, Op. 35, more quickly assimilable and probably less resistant to wear. It is hard to find fault with the beguiling performance of the only team to have given us much of this four-hand music, and the sound of the piano is excellent although unsensational.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5147. 12-in. (with *Variations, Op. 35, & Lebenstürme, Op. 144*). 11 min. \$5.95.

#### VARIATIONS FOR PIANO AND FLUTE ON "TROCK'NE BLUMEN," OP. 160 (1 Edition)

The eighteenth song of *Die Schöne Müllerin* provided the theme without hope for these impassioned Variations, and the fact provides a complication not easy for the hearer to resolve, since the flabby hero of the song-cycle persistently intrudes on consciousness weeping copiously over his justified jilt. This is hard to reconcile with the bold assertions of some of the Variations, which are rewarding if one can forget the song that inspired them. Mr. Wummer meets the heavy demands made upon his breath with the skill expected of him, and Mr. Mannes plays ably, but the latter's piano is not well on this record which nevertheless carries the flute in full clarity.

—Leopold Mannes, John Wummer. COLUMBIA ML 4717. 12-in. (with *Duo, Op. 162*). 20 min. \$5.95. (May also be had in *Casals Festival at Prades, Vol. II*.)

The Schubert discography will continue — and probably end — in the July issue. In the second installment, Mr. Burke will cover Schubert's chamber music and vocal music. In addition, he will pick a limited list of Schubert records, representing all kinds of his music, denotable as the best of Schubert on microgroove.

# TESTED IN THE HOME



*These reports may not be quoted or reproduced, in part or in whole, in any form whatsoever, without written permission from the publisher. Because of space limitations we normally attempt to report only on products of wide general interest. Thus, omission does not, per se, signify condemnation, although reports are seldom made on equipment that is obviously not reasonably high in fidelity. — Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end, or to request that the report be deferred (pending changes in his product) or not published at all. He is not permitted, however, to amend or alter the report.*

## Fold-a-Flex Speaker Enclosure

**SPECIFICATIONS** (furnished by manufacturer): An enclosure for 15 or 12-in. loudspeakers which is easily converted to operate as a folded horn, infinite baffle, or bass reflex type of cabinet. Provision for mounting 2-way and 3-way system components. **Overall dimensions:** 42½ in. high and 40½ in. wide across front; if used in corner, cabinet stands approximately 32 in. from corner; used across a wall, cabinet stands 19 in. from wall. **Finishes:** standard are contemporary blonde oak and traditional mahogany; others available at slight additional cost. **Price:** \$225.00. **Address:** Angle-Genesee Corp., 108 Norris Drive, Rochester 10, N. Y.

Some months ago, Oliver Read, editor of *Radio and Television News*, designed what might be called a "convertible" speaker cabinet: by closing doors and sliding panels, the enclosure becomes a bass reflex with adjustable port, a totally-enclosed cabinet of infinite baffle type, or a rear-loaded horn enclosure. The two sketches hereabouts show how these changes are accomplished. Mr. Read has licensed Angle-Genesee, well known for nice styling and sound construction, to make "Fold-a-Flex" enclosures.\*

The various possibilities work out this way: if the two doors, at either side of the front of the cabinet, are closed and the port (center of front, near bottom) is open, you have a bass reflex. If the port is closed and the two doors are open, you have a rear-loaded horn. If everything — doors and port — is closed, you have a totally enclosed infinite baffle. Port size is approximately 14 by 6 in.; a sliding panel inside the cabinet can be raised or lowered (and then clamped) by the two knobs which can be seen at the bottom of the grille cloth area, to provide "tuning."

The question can rightly be raised: why so much flexibility? The obvious answer is: for optimum results regardless of speaker characteristics and, to a certain extent, room acoustics. It is, of course, well known that speakers vary considerably in their frequency response characteristics. Some function best in an infinite baffle; some in rear-loaded horns; others in a bass reflex type of cabinet. This one cabinet enables the user to try out various enclosure designs and wind up with the one best suited to his speaker. For example, if a given unit has a pronounced boom down in the low frequency region, a properly balanced

bass reflex is likely to kill most of the "boom." And those words "properly balanced" are of the utmost importance; we'd almost go out on a limb and say that a bass reflex must have some provision for tuning the port, unless it is specifically designed for one speaker and is used with that speaker — and the smaller the cabinet, the more important it becomes to balance speaker and port opening. (Port size is not so critical in a big bass reflex.)

A certain amount of compensation for room acoustics can be achieved by changing cabinet design. If, for instance, the sum total of speaker characteristics and room acoustics imparts a heaviness to low frequency reproduction, changing from rear horn loading to infinite baffle will probably make things better.

There is certainly no question but that this cabinet design provides a flexibility not found elsewhere. The whole unit is well thought out, carefully and strongly built. We detected no cabinet resonances, in spite of a rather large number of wood panels. Incidentally, the panels directly behind the loudspeaker are padded with acoustic material to deaden mid-frequency "bounce." The front panel is cut for 15-in. speakers; an adapter is provided for 12-in. units. A thoughtful gesture was provision of two sizes of bolts, to match small and large speaker-frame holes. Another bit of thoughtfulness: at the back of the



*Here the Fold-a-Flex is operating as a bass-reflex enclosure.*

\*Stephens Manufacturing Corp. is licensed to make the enclosures with speakers installed.

Lower section of the Fold-a-Flex has movable port and side doors. The upper part (not shown) holds high-range units.



cabinet, on the outside, is a screw-terminal strip for the wires from the amplifier. Wires were attached, inside the cabinet, to this terminal strip for connection to the speaker.

The top 9 in. of the cabinet are separately boxed in, with a panel about 14 in. wide screwed across the front. This space is provided so a tweeter can be enclosed separate from the woofer section. Good idea!

Two words of caution: the space between the front panel and the two padded back panels is adequate for nearly all 15-in. speakers, but if you happen to have a real monster, better check first to be sure it will fit. A Tannoy just made it, but Electro-Voice's new 15TRX was much too big.

The second caution: don't throw the Angle-Genesee "Fold-a-Flex" down the cellar stairs just because you can't figure out how to remove the front frame (which holds the grille cloth). We almost gave up, then found that there are four screw holes along each edge — hidden by the side doors when they're closed. Remove the screws and also the two knobs which hold the reflex port panel. The grille cloth frame then comes right out, revealing the panel on which the speaker should be mounted. This is held in place by a whole series of screws around the edge. — We might also mention that you do not need to drill a hole in the board between the woofer and tweeter compartment for speaker wire; it's already there.

Finally, two words of praise: one to Oliver Read for excellent design and one to Angle-Genesee for exceptionally good cabinetry. This cabinet is one of the best in construction we have had around in quite a while. — C. F.

## Electro-Voice 15TRX Speaker

**SPECIFICATIONS** (furnished by manufacturer): Triaxial 3-way reproducer incorporating Radax principle plus Super-Sonax very high frequency tweeter. The 12TRX is a 12-in. unit of similar design. Utilizes full  $\frac{1}{2}$ -section m-derived crossover network. **Model 15TRX:** Overall diameter, 15  $\frac{1}{8}$  in.; free-space cone resonance, 38 cycles; magnet weight 5  $\frac{3}{4}$  lb.; frequency response,  $\pm 5$  db from 30 to 15,000 cycles in recommended Regency folded horn enclosure; mechanical crossover, 2,000 cycles; electrical crossover, 3,500 cycles; crossover network slope, 12 db per octave; weight 44 lb.; depth behind panel 9  $\frac{3}{8}$  in.; rated impedance, 16 ohms. **Model 12TRX:** Same as 15TRX except: diameter 12  $\frac{1}{2}$  in.; free-space cone resonance, 41 cycles; magnet weight 3  $\frac{1}{2}$  lb.; frequency response range  $\pm 5$  db from 30 to 15,000 cycles in recommended Aristocrat enclosure; mechanical crossover 2,500 cycles; weight 38 lb.; depth behind panel, 8 in. **Prices:** 15TRX, \$135.00; 12TRX, \$114.00; including crossover network and brilliance control. **Address:** Electro-Voice Inc., Buchanan, Mich.



The 15TRX, a 3-way speaker with front-row reproduction.

This — the 15-in. unit — is really a whopper! Yes, the cone is the same diameter as any other 15-in. speaker, but the "pot" which encloses the magnet is monstrous: 8 in. in diameter! And a fraction over 4 in. deep. We had planned on testing the speaker in the Fold-a-Flex enclosure developed by Oliver Read (since we could

then check results in a bass reflex, rear-loaded horn, and infinite baffle) but the pot was too big. So we put it into a 10 cu. ft. totally enclosed box — precisely that which is not recommended by Electro-Voice.

Under these poor conditions, sound was nevertheless good. The bass needed extra help for the full-bodied sound which we like, but the cone held together even though bass was strongly boosted at the amplifier. Middles were clean and brilliant. Highs were very bright; we ran with the brilliance control almost completely off. Projection good; dispersion good; this is what we often call a "front row" speaker. That is, the sound has the brilliance of close-microphone technique, or of listening right up close to the orchestra (as distinguished from some speakers which give you the impression of sitting in Row 15). Balance between highs and lows was very good; there didn't seem to be any holes or bumps in the frequency response.

Reviewing this speaker gives us an opportunity to harp again on two of our favorite themes. First: this is a *fine* speaker. Yet — read those specifications again: the response is given *plus or minus 5 db!* This is good, mind you; there are plenty of speakers which couldn't claim  $\pm 15$  db over the E-V's range. But imagine even considering any other piece of hi-fi equipment which couldn't do better than this. Speakers are improving — but they are still the weakest link in the chain.

The second of our two themes is: always, if in any way possible, listen to a speaker (in a good enclosure) before deciding which is best for you, particularly if you are going up into the upper price brackets. The E-V 15TRX — under our listening conditions — is a front-row speaker, as we have called it. Another speaker which we use a good deal gives us the Row 10 impression. And as we write this report, we are listening to still another speaker which, mounted in the same cabinet in which we listened to the E-V, gives a very heavy bass, thereby moving us over to

one side in the orchestra where the bass viols predominate.

This brings up another matter: the importance of the cabinet. Electro-Voice gives very specific directions in regard to enclosures. The instructions state clearly that optimum bass response from the 15TRX will be obtained in direct radiator folded horns such as the E-V Regency. If an infinite baffle is used, ideal volume is said to be 35 cu. ft. or more; under these circumstances, bass response will be flat within 5 db to 35 or 40 cycles. The instructions go on to say that if only 4 to 8 cu. ft. is available, "bass response will suffer and the low range will be compressed by about one octave." Instructions for offsetting this deficiency somewhat by porting the enclosure are given. Incidentally, the instructions which accompany this speaker are unusually complete.

As we said earlier, we tested this speaker in a totally enclosed cabinet of about 10 cu. ft.; it was not ported. Nevertheless, bass response was clean but not heavy; it could have been improved, and the range extended by correct enclosure.

Construction is that of a wide-range woofer plus separate tweeter. Two cones are attached to a single (main) voice coil. The large cone carries the low frequencies; the smaller cone, attached to the same voice coil, carries frequencies from about 2,000 cycles on up. Attached to the frame of the speaker is the high frequency tweeter; it is mounted in line (coaxially) with the main cone but is not in any way connected to it. — C. F.

**MANUFACTURER'S COMMENT:** We wish to compliment you on a report that is clear, comprehensive and complete. We have one observation to make on this report, however, and that is the implication that the baffle requirements are more stringent on the 15TRX than they are for any other 15-in. unit of high quality and reasonably low cone resonance. 35 cu. ft. of volume behind the cone is about optimum for any good 15-in. loudspeaker; a 10 cu. ft. cabinet ported or otherwise is too small for any 15-in. loudspeaker, if we are to consider the optimum. The cone resonance of the speaker actually determines this optimum back volume because the linear stiffness of this volume becomes the controlling factor if it is large enough, rather than the non-linear stiffness of the cone suspension. This stiffness of the cone suspension, of course, is what determines the free space cone resonance of the speaker.

## Craftsmen C900 Tuner

**SPECIFICATIONS** (furnished by manufacturer): Model C900 is an FM tuner with variable AFC, for use with or without an associated audio control unit. **Controls:** Variable AFC, AC on-off and Volume, Tuning. **Sensitivity:** 1 microvolt for 20 db quieting. **Drift:** Negligible with AFC; without AFC,  $\pm 20$  kc. after 10 seconds. **Bandwidth:** 250 kc. **Response:** 20 to 20,000 cycles,  $\pm 1/2$  db. **Distortion:** Less than .1% IM (60 and 7,000 cycles, 1:1, 30% mod.) **Output:** 2 volts at 30% mod. **Noise:** 60 db or more below  $1 1/2$  volts output. **Dimensions:**  $13 1/2$  in. wide by  $7 1/8$  high by  $8 3/4$  deep, plus  $1 1/4$  in. for knobs. **Tubes:** 3-6BK7A, 4-6CB6, 6AU6, 12AU7, 5Y3GT. Also 2-1N64 germanium diodes. **Price:** \$119.50. **Manufacturer:** The Radio Craftsmen, Inc., 4401 N. Ravenswood Avenue, Chicago 40, Ill.

Many of the good ideas incorporated in the C900 tuner are brand new; others are new with Craftsmen equipment. Probably the most important of the former is putting the variable AFC (automatic frequency control) knob among the front-panel controls. With this control can be obtained precisely the amount of AFC action that is desirable in any given situation, from none at all to a fast-acting, rigid control. With the AFC turned off (maximum counter-clockwise) a weak, distant station can be tuned in exactly even if it is next to a strong local station;

with full clockwise rotation a fairly strong station can be tuned in at night and the set turned off — when the system is turned on in the morning, no retuning will be necessary while the tuner warms up.

This is also the first tuner made by Craftsmen that is FM-only, and the first that does not have tone controls, a selector switch, and a phono preamplifier. These omissions permit a lower price label and, at the same time, represent a recognition of the present trend toward separate, more flexible preamp-control units. Craftsmen hasn't gone as far in this direction as some, however: a volume control is included on the front panel, and we think it a wise retention.

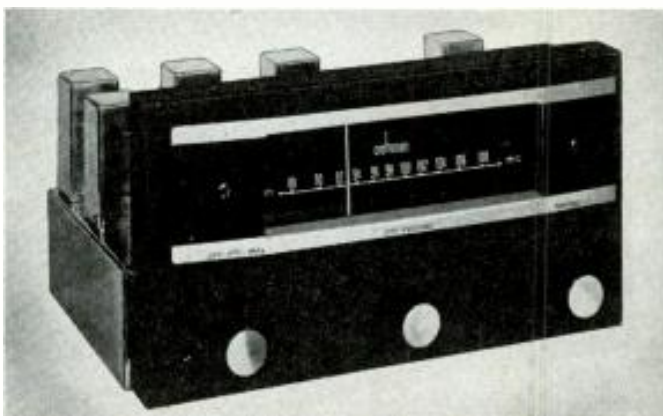
The manufacturer points out that printed-circuit construction for the IF transformers, and the use of large-value IF capacitors, eliminate the need for realignment of the IF section when tubes are replaced. This feature, in addition to a test jack brought up through the chassis, should simplify maintenance and make service calls more economical. The test jack, incidentally, is connected to the grid circuit of the first limiter; a high-impedance voltmeter clipped to the jack would serve as a signal-strength and/or tuning indicator.

Sensitivity of the tuner is very high, although some increase in sensitivity was noted when an excellent booster was attached. Nevertheless the tuner is in the highest rank in that respect. The audio output was quite satisfactory, clean and high in level, low in noise. Limiting was good.

One bug was found in the tuner we had for testing — the tuning control slipped to an annoying degree, particularly when we tried to make slow, precise adjustments. This may be simply an unfortunate rare occurrence, but those who can do so are advised to check this before purchase.

Installation and operating instructions are complete and clear. Furnished also are an audio output cable with plugs attached, an indoor twin-lead antenna, and mounting hardware. — R. A.

**MANUFACTURER'S COMMENT:** Although your findings on the C900 are rather complete, we are sorry no mention was made of the additional advantages offered by the 20.6-mc. IF. In urban installations where high signal levels are encountered, sensitive receivers utilizing the conventional 10.7-mc. IF usually exhibit repeat tuning points or spurious images. The 20.6-mc. IF almost completely rids the C900 of this problem. Oscillator radiation, in addition to being below the FCC recommendation, is entirely outside the FM band and thus cannot cause interference with other FM receivers. It was unfortunate that some of our earlier units were shipped with dial-cord linkages using inadequately-tempered dial springs which relaxed after continued usage. Properly tempered springs have been used on all subsequent C900's and of course we will be glad to replace any defective springs.



C900 tuner has variable AFC and volume controls on front panel.

## Stark Solder-Quik Iron

**SPECIFICATIONS** (furnished by manufacturer): The Solder-Quik is a soldering tool consisting of a pair of carbon electrodes at the end of two conducting arms that are set in a wooden handle, and a step-down transformer (supplied.) Electrodes are placed on work to be soldered, and intense heat is generated instantly at conduction path. **Operating voltage:** 3½ to 12½ volts at electrodes, depending on heat selected. **Power consumption:** 5 to 250 watts. **Price:** \$19.95. **Manufacturer:** Stark Manufacturing Company, P.O. Box 489, Tuscaloosa, Alabama.



*Solder-Quik tool furnishes a wide range of soldering heats.*

The manufacturer's literature on the Solder-Quik is addressed primarily to servicemen and electronic manufacturers, rather than consumers, and it is obvious that the unit was designed for the first two groups. But it does have many features that will appeal to the hobbyist.

## Electro-Voice FM Booster

**SPECIFICATIONS** (furnished by manufacturer): Model 3005FM (Tune-O-Matic) booster is a wide-band low-noise FM signal pre-amplifier designed to improve reception in low-signal areas and in strong-signal areas where indoor antennas are used. No tuning is required; signal level is increased 10 times, or 20 db, throughout the FM band from 88 to 108 mc. Hi-lo gain switch provided to limit gain on extra-strong signals. **Impedance:** 300 ohms input and output. **Power consumption:** 12 watts; automatic power switch suitable for loads from 40 to 250 watts. **Case:** gray screened metal case with rubber feet, 5½ by 4 by 5 3/8 in. **Weight:** 2½ lb. **Tubes:** 2-6J6 dual triodes. **Price:** \$27.00. **Manufacturer:** Electro-Voice, Inc., Buchanan, Mich.

One primary requirement in a booster is low input circuit noise, because extremely weak signals from the antenna must be greater in amplitude than this noise to permit proper limiting. Another requirement is high gain, so that the tuner will be fed a signal large enough to override its own input circuit noise and which, when amplified by the tuner, will operate the limiter in a satisfactory manner. The E-V 3005FM booster passes both these important tests with excellent grades. It gave a significant improvement in weak-signal performance even when used with a late model high-sensitivity tuner. That is no reflection on the tuner; on the contrary, it simply illustrates the fine performance of the E-V unit.

There are other aspects of the booster design that deserve commendation because they contribute to operating convenience. First, no tuning is required; gain is uniformly high over the FM band. Second, the booster is turned

In effect, it is a miniature arc welder with two slightly separated carbon electrodes at its working end. To use the iron it is necessary only to complete, *with the joint to be soldered*, the circuit between the two electrodes. There are six choices of heat; I found number two (next to the coolest) to be about right for the work I was doing (wiring a Heathkit preamp.) Caution should be observed in the choice of soldering heat, because the "upper" positions seem to be extremely hot.

Three major advantages of the tool are its lightness, the fact that it is always ready for work, and — you can't burn yourself if you grab the hot end. There appears to be some danger of a short: when the uninsulated metal arms below the handle both touched the chassis at the same time, sparks flew. But the voltage is far too low to present any danger of electrical shock to the operator, and the metal arms can be effectively insulated by wrapping them with Scotch tape.

Tinning a wire presented something of a problem — as did overheating, at first. As with any new product, however, its maximum utility can be realized only as the user becomes experienced in its operation. — W. S.

**MANUFACTURER'S COMMENT:** There are two points that we would like to mention. First, the Solder-Quik is referred to as an "iron," which is a little misleading. We thought possibly tool, machine, device or some other word might be more descriptive.

Second, you have offered the suggestion that the metal arms might be insulated by wrapping with Scotch tape, which on light work would be all right. On heavier soldering jobs these arms become quite hot and we do not know a tape that will withstand the temperature they may reach. A number of insulating coatings have been tried on these arms but so far none has been found that is satisfactory. As you stated, no damage is done by intermittent contact while in use and if they should be permanently shorted the fuse in the transformer will blow, thus minimizing any damage that might be done.

on and off with the tuner in a unique and clever way — plug the booster's AC cord into a wall receptacle, and the tuner's power cord into the AC outlet on the booster; when the tuner is turned on a thermal relay in the booster turns it on too. It works for tuners drawing more than 40 watts but no more than 250 watts. Third, brackets are furnished for mounting the booster vertically, so you can install it anywhere out of sight and forget it.

We think that the extra performance capability and the conveniences of the 3005FM make it well worth its price, which is somewhat higher than that of others. — R. A.

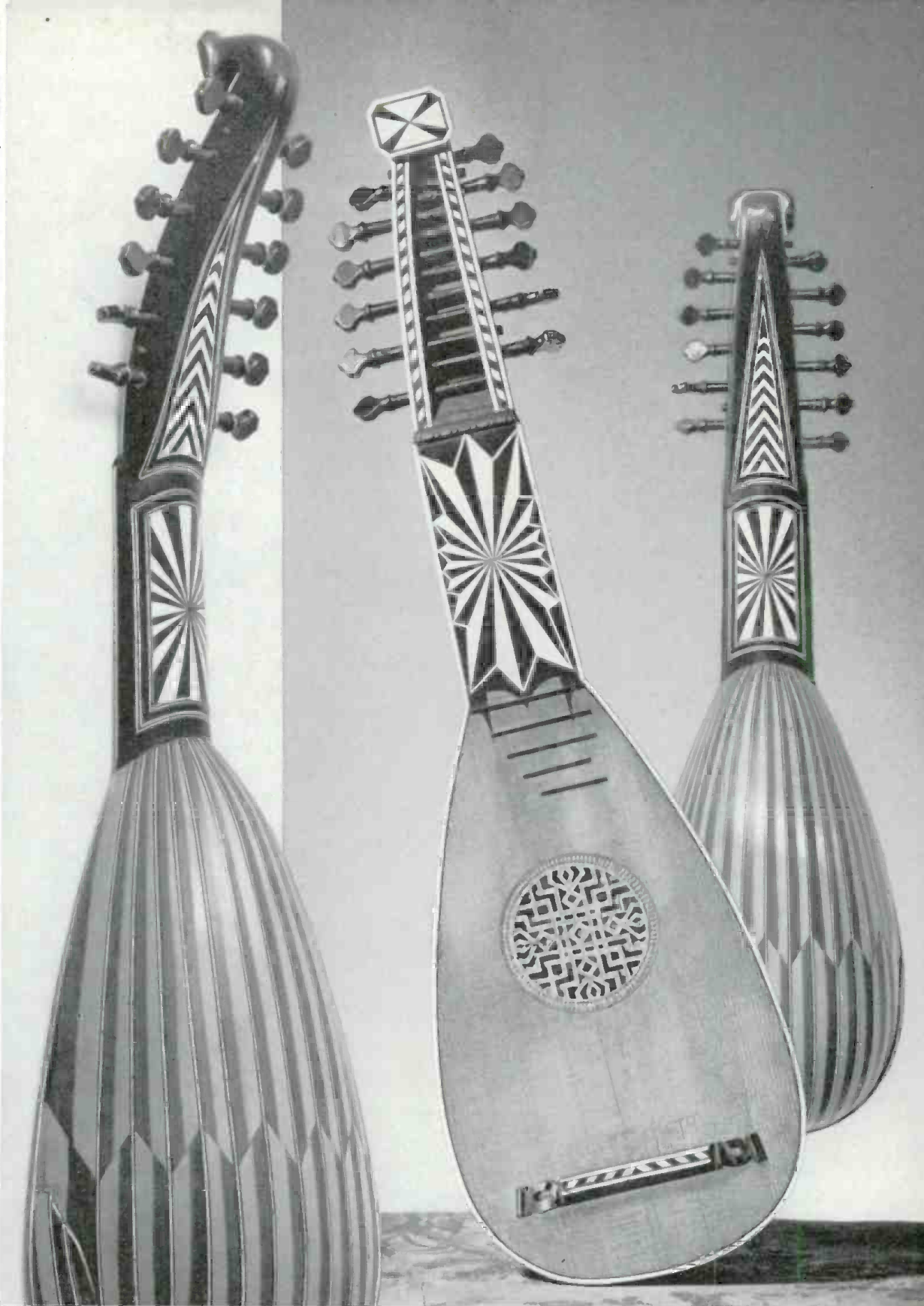


*E-V booster is controlled by tuner, can be mounted out of view.*

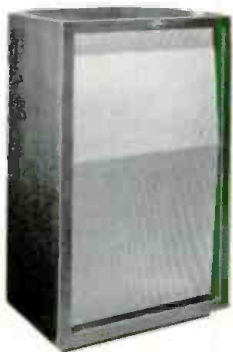


*devotion of  
the craftsman  
for the  
object  
he creates*

photograph by Irvin Kershner in the Erich Iachmann collection of historical stringed instruments reproduced with permission of the Allan Hancock Foundation and the University of Southern California



*is shown by the infinite care taken with minute details. Fedele Barnia fashioned this pandurina in Venice in 1765. The pains he took to cut and fit his bits of cedarwood, ivory and ebony are immediately apparent to the eye. Immediately apparent to the ear is the care taken by Jim Lansing craftsmen in forming and assembling Signature Speakers and enclosures. The objective of all concerned in the fabrication of this outstanding sound reproduction equipment is to make every note a perfect quote.*



*A modern work of devoted craftsmanship. This is the Jim Lansing Rear-loaded Corner Horn, model number 34, with the DOO1 2-unit, 2-way system including fifteen inch low frequency unit, cross-over network, and high frequency unit with the one and only Koustical Lens. Widely used also with 15" or 12" General Purpose Signature Speakers.*

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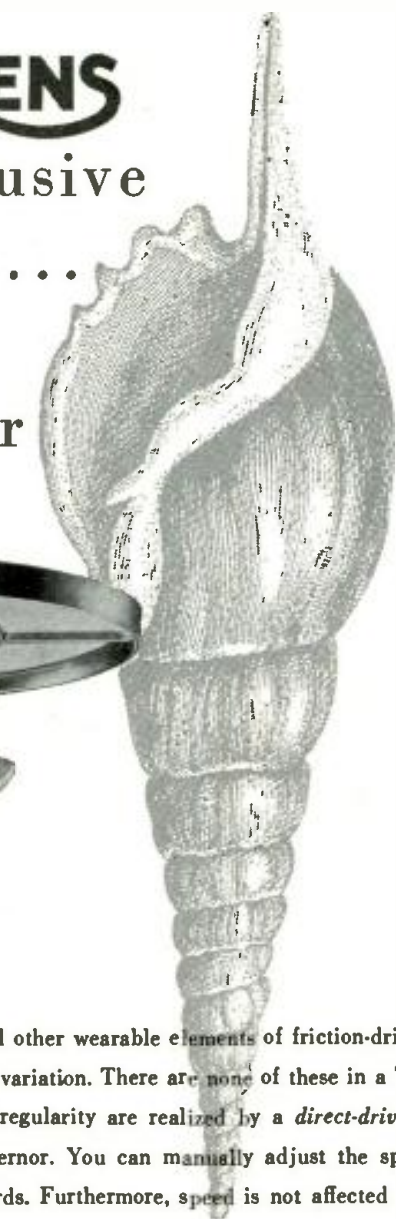
Rubber belts, pulleys, idler wheels and other wearable elements of friction-drive turntables contribute to unwanted noise and pitch variation. There are none of these in a Thorens... instead the ideals of silence and speed regularity are realized by a *direct-drive motor* whose speed is perfectly controlled by a governor. You can manually adjust the speed for "exact pitch" on 78, 45 and 33-1/3 rpm records. Furthermore, speed is not affected by heat or load conditions!

Acting through an electronically balanced rotor shaft further silenced by a mechanical filter, the turntable is kept free of wow or waver. Only direct-drive permits better positioning and machining of fast-rotating parts, as well as better vibration dampening — thus primary sources of rumble are eliminated. In test, a Thorens turntable maintains a noise level of -48db... truly unparalleled performance indeed.

For first installation or replacement, it is certainly worth your while to hear the quality of Thorens turntables, players and changers before you make your choice. You will agree, we know, that at last... the difference to the ear is here!

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## SUMMER MUSIC

*Continued from page 31*

### Grant Park Concerts

(Grant Park, Chicago, Ill.) June 23-August 15.

Free concerts, sponsored by Chicago Park District, by symphony orchestra conducted by Nicolai Malko, with special programs conducted by Harry Carlson, Franz Allers, Silvio Insana, André Kostelanetz, Leo Kopp, Franco Autori, Milton Katims, Alfredo Antonini, Julius Rudel and Joseph Rosenstock. Soloists include: Gary Graffman, Mischa Elman, Leonard Pennario, Genevieve Warner, Frank Rogier, Fritz Siegal, Vivian della Chiesa, Camilla Wicks, Eva Likova, Thomas Hayward, Jan Peerce, Eudice Shapiro, Jorge Bolet, Elaine Skorodin, and Ellen Faull. Special events include an all-American program, a Gershwin program, a Rodgers and Hammerstein program, a Viennese program, a Tchaikovsky program, and concert performances of *La Bohème* and *Madama Butterfly*, not to mention an appearance by the Swedish Choral Club!

### Pacific Coast Festival

(Santa Barbara, Calif.) June 24-July 4.

Concerts by the Chamber Orchestra of the San Francisco Symphony, conducted by Antal Dorati and Walter Hendl. Lectures, in cooperation with the Columbia University Bicentennial Committee, on "Man's Right to Knowledge and the Free Use Thereof."

### Cincinnati Summer Opera

(Cincinnati, Ohio). June 28-Aug. 1. Opera performances in Zoological Gardens Pavilion, under musical directorship of Fausto Cleva.

### Central City Festival

(Central City, Colo.) June 26-July 24. Performances on the stage of the small opera house in this restored mining-town of Gounod's *Faust* (21 performances, designed and directed by Lemuel Nagy) and Strauss's *Ariadne auf Naxos* (13 performances, designed by Lemuel Nagy) and Strauss's *Ariadne auf Naxos* (13 performances, designed by Lemuel Nagy).

*Continued on page 88*

# McIntosh

LABORATORY, INC.

brings you 99<sup>60</sup>/<sub>100</sub>%\*

perfect amplification

Featuring the Patented McIntosh Circuit

## 30<sub>WATT</sub> AMPLIFIER

The power you need with the distortion free performance you can always expect with a McIntosh. Companion model to the McIntosh 50, this new Model A-116 was designed expressly for those who demand professional performance in home sound reproduction systems. It features the same patented McIntosh output transformer circuit as in the widely acclaimed 50 watt model. Step up your listening pleasure . . . step up to a 30 watt McIntosh high fidelity amplifier.



### LOST INSTRUMENTS

Do you have your copy of the booklet "Lost Instruments"? It's a free 32 page explanation of the why's and wherefore's of high fidelity sound. Write for yours today!

\* All but 0.0016 of power output is a perfect reproduction of input signals at 30 watts.



# McIntosh

LABORATORY, INC.

320 Water Street • Binghamton, New York  
Expert Division, 25 Warren St., New York 7, N. Y.

## TALKING MACHINE

*Continued from page 28*

The advertisement also established Consolidated's credentials: "Our factory has made all the genuine Gramophones sold in the world." In other advertisements Douglass touted the Johnson line of gramophones, which ranged from a toy, hand-driven model at three dollars to the well-tryed Improved Gramophone at \$25. Slowly, the large inventory in Camden began to be translated into cash. At the end of 1900 Consolidated's business was still just gaining momentum, but it was sufficient to have kept Johnson from the hands of his creditors.

With the arrival of the new year came a fresh blow from Seaman. In the courts he charged that Eldridge Johnson's business was a thinly disguised subsidiary of the Berliner Gramophone Company, and he asked for an injunction halting Consolidated's manufacture of gramophones and preventing its further use of the word "gramophone." Johnson himself went before the judge to plead against the granting of the injunction. His entire enterprise was at stake and he presented his case in his deliberate Yankee drawl with profound conviction. This time, in a Philadelphia court, the decision went against Seaman. The injunction halting manufacture was refused. Only in one particular did Seaman get his way: the court did agree to enjoin Johnson from use of the word "gramophone." Even that decision was reversed in the Court of Appeals two months later. But Johnson did not take advantage of it. The word "gramophone" really belonged to Berliner, and at the moment Johnson's relations with Berliner were uncertain. He decided to use a name all his own, and he chose Victor—Victor Talking Machines and Victor Records. It was euphonious and evocative of success.

By sustaining Johnson's right to manufacture and sell gramophones, Philadelphia's Judge Gray had delivered a telling blow to Frank Seaman's ambitious plans for the piratical Zonophone. Soon after, the Zonophone fortunes declined still further when Emile Berliner's lawyers suc-

*Continued on page 84*

Altec Lansing speakers are the ONLY speakers that carry this unconditional guarantee — because Altec Lansing is the ONLY manufacturer that tests every loudspeaker in an acoustical laboratory to insure that the frequency response of each DUPLEX\* is held within 2½ db of the production standard throughout its entire range from 30 to 22,000 cycles.

The quality guarantee tag on each Altec Lansing DUPLEX\* speaker is your assurance of exacting quality control through each step of manufacture.



**601A-12"**  
20 watts  
\$99.00  
with network



**602A-15"**  
20 watts  
\$114.00  
with network



**604C-15"**  
35 watts  
\$156.00  
with network

\*DUPLEX: Mechanically and electrically independent high and low frequency loudspeakers mounted within the physical size of a single frame.



These DUPLEX\* speakers are the finest in the world. Hear them at your Altec Lansing dealer's today. Write for illustrated brochure.

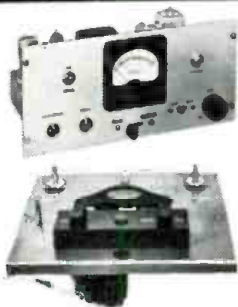


9356 Santa Monica Blvd., Beverly Hills, Calif.  
161 Sixth Avenue, New 13, New York 13, N. Y.



# HARVEY

## the House of Audio



### PENTRON TAPE RECORDER UNIT

**For Custom Installation in High Fidelity Sound Systems**

Consists of the new Pentron 2-speed Tape Mechanism, Model 9T-3M, and De Luxe Pre-amplifier, Model HFP-1. This combination converts any high fidelity sound system into a high quality tape recorder and playback system. Can be had with either single or dual-track heads.

The preamplifier provides a wide frequency response, and feeds a signal of extremely low distortion to your main amplifier. It is provided with an illuminated VU meter, volume control, monitor jack, monitor switch, motor switch, play/record selector switch, and input-output jacks.

Complete (Models 9T-3M and HFP-1) ..... **\$119.50**

CARRYING CASE Model X304 for above units in portable applications ..... **15.00**



### BOZAK B-207 SPEAKER and R-J ENCLOSURE



A high quality speaker system, ideally suited for the home. The **BOZAK B-207** is a coaxial speaker assembly consisting of a dual tweeter and 12-inch woofer. Frequency response is substantially flat from 40 to 16,000 cycles with effective useful response extending to beyond 20,000 cycles. The power rating is 15 watts (peaks to 30 watts) and the nominal impedance is 8 ohms.

The **R-J Speaker Enclosure** effectively compliments the performance of the B-207, and reproduces the low frequencies cleanly and without honking. Styled as a floor model, the R-J measures only 20 x 20 x 16".

Bozak B-207 ..... **\$76.50**  
R-J Speaker Enclosure FM-12 (Mahogany) ..... **49.95**  
FB-12 (Blond) ..... **54.50**

### PILOTUNER

Model AF-824  
FM-AM TUNER



A sensitive, selective, and stable tuner designed for high fidelity applications. FM section is provided with temperature compensation against drift, as well as AFC which can be cut out by means of front panel disabling switch. Effects 20db quieting with only 10 microvolt signal. AM section employs separate tuning condenser. Output is .2 volts with 10 microvolt signal. Has built-in preamp-equalizer for LP, NAB, AES, and Foreign recordings. Frequency response is  $\pm 1/2$ db from 20 to 20,000 cycles. Separate bass and treble control circuits permit up to 19db boost or attenuation at 20 and 20,000 cps. Cathode follower provides low impedance, permitting long line to main amplifier without high frequency loss, and without hum pickup. Power supply is self-contained.

Complete with Tubes and Front Escutcheon ..... **\$119.50**

**Visit the HARVEY AUDIOTorium**  
If you want to See and Hear the finest... the widest selection of high fidelity equipment... be sure to visit the HARVEY AUDIOTorium. It will thrill you.

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice.

### CRAFTSMEN 400

High Fidelity  
AUDIO AMPLIFIER



A 10 watt amplifier with performance quality and specifications not normally associated with units of such low cost. Frequency response at room level (1/2 watt) is  $\pm 1$ db from 10 to 30,000 cycles. Power response at 10 watts extends from 15 to 20,000 cycles  $\pm 1$ db. Total harmonic distortion is less than 1% at 10 watts, and intermodulation distortion less than 5%. Employs a direct-coupled cathodyne phase inverter operating two 6V6 push-pull output tubes. Negative feedback (13.5db) includes the output transformer, output tubes and phase inverter within its loop. The 400 is designed to operate from any tuner, preamp, crystal cartridge, or other .7-volt signal source. Output impedance taps of 4, 8, and 16 ohms permit operation with any speaker system.

Complete with tubes ..... **\$42.90**

### THE COLLARO

Model 3/531

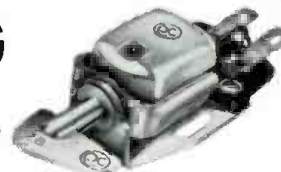
Fully Automatic 3-Speed  
RECORD CHANGER



A truly fine unit designed for use with 7, 10, and 12-inch records. Four-pole motor with self-aligning oilite bearings, weighted turntable, ball-bearing mounted and rim-driven, provide steady, constant speeds. Molded rubber drives automatically disengage in "off" position... no belts are used. Turntable is rubber-matted and easily kept clean. Tone arm is ball-bearing suspended for maximum compliance, and adjusts to as little as 3 grams pressure with good tracking. Has automatic muting switch, and automatic shut-off after last record... absolutely jam-proof, and hum-free. Accommodates all standard cartridges. .... **\$40.87**

### PICKERING TURN-OVER CARTRIDGE

Model DD-260 with **\$60.00**  
diamond stylii



Engineered and constructed with the care and craftsmanship which have gained Pickering Cartridges a position in the top ranks, the new model DD-260 has been designed to play standard as well as micro-groove records at 33 1/2, 45, and 78 rpm. It consists of a cartridge, swivel-mounted, and provided with a lever-knob for convenient turn-over. The model DD-260 is provided with 2 diamond stylii. The entire unit fits easily into standard tone arms.

### HI-FI SPECIAL!

Famous Imported Output Tubes  
**MATCHED KT-66**

for Balanced Push-Pull Operation  
Replace: 6L6, 1614, and 5881 tubes

per pair ..... **\$6.95**

### K-33 The New RECORD CLEANING COMPOUND

Effectively removes all foreign matter from the record grooves: grease, dust and grit particles, thereby increasing the useful life of your pickup stylus and records.

Per bottle ..... **\$2.50**

# HARVEY RADIO COMPANY, INC.

103 W. 43rd Street, New York 36, N. Y. JUdson 2-1500



# Pentron HIGH FIDELITY



*New* Hi-Fi  
AM-FM Tuner  
Model AFM

**Terrific in Performance  
Modest in Price**

A new outstanding AM-FM tuner which meets the demands of the most critical listener. Featuring: Separate low-noise front end with grounded grid triode RF amplifiers. Sensitivity FM; 5 microvolts for 30 db quieting. Armstrong Discriminator with push-button AFC simplifies tuning and eliminates drift. Flat frequency response; 20 to 20,000 cps,  $\pm 1$  db. Separate bass and treble controls, continuously variable. Illuminated slide rule dial. Flywheel tuning control. Magnetic cartridge preamplifier with 3 position equalization switch; LP, European and AES. Cathode follower output. Unique "Tape-Mate" features tape recorder output for recording on tape while listening to broadcast. Operates on 105-125 volts, 60 cps AC. 30 watts. Has 9 tubes plus selenium rectifier. Front panel, brushed copper with wrought iron black controls. Size: 10-5/16x4 7/8x8". Shpg. wt., 9 1/2 lbs.

**96F350. NET..... 89.95**

The AFM is inter-matched with Pentron's Tape Transport Mechanism and Pre-amplifiers. Thus, with power amplifier and speaker, a complete high fidelity system is created.



### PENTRON 9T3M MECHANISM

Here is low cost high fidelity tape recording. Basic mechanism for use with high fidelity audio system, PA system, amplifier radio or TV set, for recording broadcast programs, copying favorite records, etc. Provides professional performance and versatility of operation at low cost. This dual-track mechanism has two magnetic heads—one for record and playback, the other for erase. Have removable pole pieces. Two recording and playing speeds, 3 3/4" and 7 1/2" per second. Push button for speed change. Super-speed forward or rewind. Shaded 4 pole balanced motor. Complete with template and schematic. For 110-120 volts, 60 cycles AC. Size: 10 1/2 x 9 1/8 x 7". Shpg. wt., 10 1/2 lbs.

**74F909. NET..... 59.75**



### PENTRON HFP-1 PRE-AMPLIFIER

Pentron offers wide frequency response with minimum of distortion for hours of listening enjoyment. Fully wired, ready to plug into any Hi-Fi system. Complete with illuminated VU Recording Meter, Monitor Jack, Motor Switch, Volume Control, Play-Record Switch, Output and Input jacks. Brushed copper front panel. Response: 50-12,000 cps,  $\pm 3$  db. Operates on 117 volts, 60 cps AC. 25 watts, playback; 30 watts, record. 5 tubes. Size: 9 1/2 x 4 1/4 x 5 5/8". Shpg. wt., 7 1/2 lbs.

**74F921. NET..... 59.75**

Model PMD-1—Consists of Pre-Amp HFP-1, and Recorder 9T3M pre-mounted in carrying case. Shpg. wt., 30 lbs.

**74F922. NET..... 134.50**



### *New!* PENTRON Model HT-225

#### 3 SPEAKER HIGH FIDELITY TAPE RECORDER

New and unique three speaker placement assures full reproduction of original music. 3rd speaker in case, (roving speaker), can be placed anywhere for binaural effect. Two recording and playing speeds at the push of a button: 3 3/4 ips, for two hours of recording on a 7" reel; or 7 1/2 ips, for one hour. Amplifier equalizes automatically at either speed. Has fast forward and rewind speeds (20-1) 70 seconds for 1,200 feet. Editing key permits deleting or adding to record tape. Positive interlock switch prevents accidental erasure and tape spillage. Freq. range: 7 1/2 ips, 50-10,000 cycles; 3 3/4 ips, 50-5,000 cycles. Speakers: 3-Alnico V; 2-6" woofers in recorder case; 1-4" tweeter in lid, removable to any part of the room for dimensional sound presence effect. Complete LC crossover network at 1,000 cycles. Power output: 5 watts. Signal to noise ratio: 50 db. Flutter less than 0.5%. Magic eye recording level indicator. Input jacks for microphone, radio, TV sound or phonograph. Auxiliary amplifier jack for direct connection to external amplifier. In portable case, 15 3/4 x 15 x 11". 105-125 volts, 60 cycles AC. Shpg. wt., 35 lbs.

**74F920. List price \$225.00. NET..... 168.75**

Visit Newark's New Modern High Fidelity Demonstration Rooms. Hear and see everything in High Fidelity . . . featuring the latest releases in every price class.

Order from Dept. H-6  
F.O.B. Chicago, include shipping  
and insurance charges.



223 West Madison Street Chicago 6, Illinois

## TALKING MACHINE

Continued from page 82

ceeded in raising the infamous Seaman injunction of June 25, 1900, that shrewd piece of legal chicanery masterminded by the Graphophone attorney, Philip Mauro, which had wrested control of the gramophone from the very man who invented it. Thanks to the redress of legal justice, Emile Berliner could once again call his patent his own.

But was he really in a position to exercise sovereignty over the embattled gramophone? A new power in the person of Eldridge Johnson had emerged during Berliner's year of enforced idleness and was now to be reckoned with. Johnson's relations with Berliner had always been cordial; never was there any question but that Johnson recognized Berliner's patent and his rights to royalties. Still, the situation in mid-1901 was skitteringly delicate. Though Berliner owned the basic patent, Johnson had contributed substantially to the invention. He had furnished it with a motor and an improved soundbox and had developed a successful process for recording disks in wax. Overriding all other considerations were the physical facts of Johnson's factory and sales organization: he controlled a going business, Berliner merely controlled a patent.

While the two men negotiated, Johnson's sales surged steadily upward. He was at last beginning to reap the benefits from his unquestioned genius for manufacture. By September 1901, a year after Johnson had started selling gramophones on his own, his 12-month net profit had reached the staggering total of \$180,000.

In six years the Camden modelmaker had come a long way. And he was content to call a halt. Johnson had never wanted to become an industrial tycoon; the pressures of big business were not to his liking, and he welcomed the chance to sell out and retire on the proceeds. But it was not to be. Although he offered his business in its entirety to the Berliner group, they could not (or would not) raise sufficient funds to purchase his interests. A multitude of counter-proposals were entertained and re-

Continued on page 85

## TALKING MACHINE

Continued from page 84

jected. At last Berliner and Johnson agreed on a plan calling for the formation of a new corporation under Johnson's management in which the Berliner people were to receive 40% of the common stock and Johnson most of the remainder. For their share in the company Berliner and his associates contributed the gramophone patents; for his share Johnson contributed the plant, a flourishing business, and his own services. The new enterprise was incorporated on October 3, 1901, and named the Victor Talking Machine Company.

No one could have guessed it then, but on that day the talking machine in America had come of age.

## AUDIOPHILES

Continued from page 32

the typewriter away and picked up my tools again. Mozart has done his part; now I must do mine.

In conclusion, I recommend that all lonely music-listeners consider the advantages of raising their own audiophiles. The pleasures and satisfactions of having a miniature audiophile in your home surpass even the claims of audio manufacturers for their equipment. And, unlike their elders, the young audiophiles are not likely to make detrimental comparisons between their equipment or records and yours. You know what I mean. You play your most superb recording to what you hope will be an appreciative audience. After critically listening to the music, the audience comes up with this lone comment: "You know, I could have gotten that speaker for you wholesale." This will never happen with your own miniature audiophile—whatever you have is the best there is.

In the July Issue:

"The Emergence of Berlioz"  
by  
John N. Burk

# NEWCOMB

Brings High Fidelity to Everyone...

with the New  
Compact 10  
Amplifier!



Simple to Connect! Only **\$79.50**

USE AS IS—  
NEEDS NO CABINET!

Never before has true high fidelity been so easy to achieve! Newcomb's new Compact 10 Amplifier offers simplicity of installation, ease of operation, and the lasting pleasure which comes only from carefully engineered high fidelity components... all at low cost!

### SIMPLE TO INSTALL

No engineering genius needed to connect this fine amplifier! The user simply plugs a record changer into the Compact 10, connects two wires from a loudspeaker to the screw terminals, and his music system is ready! The Compact 10 is a complete 10 watt amplifier, pre-amplifier and control unit.

### BEAUTIFULLY DESIGNED

Weighing only 9 pounds, the Compact 10 is just  $3\frac{7}{8} \times 7\frac{3}{4} \times 9\frac{3}{8}$  inches. Ideal for music systems in apartments—when you move, it goes right with you with a minimum of trouble. Removable dial panel in new anodized finish looks like brushed brass but will not tarnish—truly a decorator's delight!

### MINIMUM COST

Here is a true high fidelity amplifier within the range of every music lover. Priced at only \$79.50, the Compact 10 also eliminates the need for cabinetry (other than the speaker enclosure).

### SUPERIOR ENGINEERING

• Six inputs include radio, microphone, high output magnetic pickup, low output magnetic pickup, crystal pickup, and tape input. All easily accessible!

• New tape output jack lets you record while listening.

• Distortion-free response. Distortion below 1% at 10 watts and response is 20 to 20,000 cycles  $\pm$  1 db.

• Rumble Filter built in.

• Six position recording curve selector, including foreign 78, domestic 78, London, Columbia, RCA/NAB and A.E.S.

• Separate bass and treble tone controls equalize for local conditions. New "Interlocked" tone circuitry reduces need for frequent changes of tone control settings.

• Controls include bass tone, treble tone, record crossover, input selector and loudness control. New no-glare "petite" pilot light.

• Fully U/L approved for complete safety.

• Hum balance control assures lowest hum. Output impedances are 8 and 16 ohms. Five tubes used: two 12AX7; two 6V6GT; one 6AX5.

Visit your Newcomb dealer. Inspect the Compact 10 carefully... listen to its superb reproduction... compare it with more expensive amplifiers. See for yourself how wonderfully simple and convenient it is to use... how glorious high fidelity can be with Newcomb's Compact 10 Amplifier!

Listen...  
and you'll  
hear something  
wonderful!



True High Fidelity Since 1937

# NEWCOMB

HIGH FIDELITY AMPLIFIERS

The Heart of Your Home Music System



NEWCOMB AUDIO PRODUCTS CO., Dept. W6  
6824 Lexington Ave., Hollywood 38, Calif.

Please send me free booklet, "Modern Classics in Sound," and name of my nearest Newcomb distributor. Also, send me information on:

- |   |  |
|---|--|
| <input type="checkbox"/> Newcomb School Phonographs       | <input type="checkbox"/> Newcomb Public Address Systems        |
| <input type="checkbox"/> Newcomb Commercial Sound Systems | <input type="checkbox"/> Further information on the Compact 10 |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# NEVER BEFORE SUCH A TUNER

... for budget-conscious  
sound perfectionists!



Model AFM

## PENTRON

INTERMATCHED AM-FM TUNER  
WITH "TAPE-MATE" FEATURES

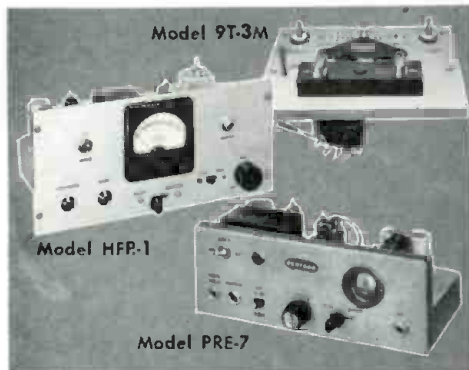
Professional in quality... magnificent in performance! This superb new tuner offers high fidelity features never before available in a unit so moderately priced. **\$89.95**

Separate AM-FM front ends. Low noise FM front end uses grounded grid triode RF amplifier... Armstrong Discriminator... Automatic Frequency Control with push-button AFC defeat switch... separate bass and treble controls... cathode follower output. Many other professional features.

### UNIQUE "TAPE-MATE" FEATURES

1. Permits program recording at the same time it is enjoyed as a high fidelity broadcast.
2. Tape recordings can be fed through the tuner and modified by its fine tone control system—another Pentron first!

Intermatched electrically, functionally and in appearance with Pentron's 9T-3M Tape Mechanism and HFP-1 or PRE-7 Preamplifiers (Illustrated below).



### mail coupon NOW!

The PENTRON Corp., Dept. HF6  
221 E. Cullerton St., Chicago 16, Ill.  
Rush FREE detailed literature on Pentron High Fidelity Equipment.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
Canada: Atlas Radio Corp., Ltd., Toronto

here at last...

from DON McGOHAN

## THE WA-310 HI-FI AMPLIFIER



### COMPARE THESE FEATURES!

Power Output—12 watts.  
Five Position Selector Switch for radio or auxiliary inputs and for LP, AES and Foreign record compensation.  
Seven Inputs—high and low impedance radio, high and low impedance auxiliary and three phono inputs for GE, Pickering and Audax pickups.  
Calibrated Tone Controls—Bass, +17 to -15 db; Treble, +15 to -18 db.  
Harmonic Distortion—less than .5% at 10 watts; less than 1.0% at 12 watts.  
Intermodulation Distortion—Less than 2% at 10 watts.  
Frequency Response—20-20,000 cps, ±1 db.  
Hum—Minus 70 db.  
Output impedance—8 and 16 ohms.  
Feedback—15 db.  
Tubes—1-12AX7, 3-12AU7, 2-6V6GT, 1-5Y3GT.  
Dimensions—12" long, 7½" deep, 6" high.  
Easy Mounting—Removable control panel spacer for custom installation.  
PRICE \$115.75 list, \$69.50 audiophile net.

Write for free literature

DON MCGOHAN, INC. 3700 West Roosevelt Road, Chicago 24, Ill.



A sensibly priced, high fidelity amplifier-preamplifier-equalizer combination—on one chassis—that will satisfy the most critical listener with its life-like sound reproduction.

This custom quality unit uses a modified Williamson circuit with the "Tri-coupled" output transformer. An exclusive MG design, the "Tri-coupled" transformer utilizes an original type of output coil construction, resulting in extremely low distortion at high frequencies... even at maximum output. The transformer has seven coils and is built with grain oriented iron.

The WA-310 has an attractive gold-enamelled control panel with gold and black knobs; two AC outlets for tuner and record player; power indicator light and has provisions for easy panel mounting.

**IN STOCK NOW  
AT LEADING  
HIGH FIDELITY  
DEALERS  
FROM  
COAST TO COAST**

the AUDIO CONSOLETTA ... a quality preamplifier



now more widely available

The immediate response to our announcement of a high quality preamplifier resulted in demand which exceeded our expectations. NOW our scheduled output has been increased many fold, ensuring prompt deliveries. See your audio dealer.

Startlingly clean sound • Exceptionally low Hum and Distortion • Variable Bass and Treble Controls • Separate Bass and Treble Phono Equalizers • Independent Loudness Compensator • High Cutoff Filter • Remote Power Section • Many other desirable features

Cabinet Model \$155 f.o.b. N.Y.C.  
Chassis available at lower cost

**s. b. marantz** 25 West 43rd Street, New York 36, N. Y.



## AUDIO CLUB

Continued from page 40

"I don't know what we're going to do with this club," Mankovitz said afterward. "It keeps growing. Even people from outside New York want to join. The dues\* don't pay the expenses; the founding members all have to chip in. Maybe we should publish a bulletin, charge for that.

"Then, too, we have to do a lot of trouble shooting. A musician's ears are handy in diagnosing things like, for instance, coaxial speakers out of phase, which meters won't show up. By now, though, we've had most of the problems; usually we can solve them by mail. Maybe we should charge for that. What do you think? Sometimes I think we ought to be more businesslike. At least, we do get discounts for members, and things like that. I guess we do a job. Anyway, we enjoy it."

\*Three dollars a year.

## SAUTER-FINEGAN

Continued from page 35

third take on a complicated number, Nick Travis, a trumpet player, urged Sauter to let him try to improve on a brief solo he had toward the end. After some general discussion about the possibility of really improving the solo, Sauter acquiesced.

After the first take on a different number, another trumpet man warned Elsasser that he intended to stand up to play a particular passage on the next take.

"You brought the mike up when I did that passage before," he told the engineer, "but that loses the other two guys in the section. This time, leave the mike alone and I'll stand up."

Although the band now spends the bulk of its time playing in ballrooms, it is heard to least advantage in these

Continued on page 88

For more information about advertisements in HIGH FIDELITY use the Readers' Service Cards facing page 80.

# "Diamond needles prove best by actual scientific test and measurement"

— Harold D. Weiler

## DIAMOND NEEDLES



new

after 38 hours of playing

after 87 hours of playing

after 1538 hours of playing

Note: This needle shows less wear than the sapphire after 38 hours of playing shown below.

## SAPPHIRE NEEDLES



new

after 3 1/2 hours of playing

after 17 hours of playing

after 38 hours of playing

Tests, statements, and photographs reprinted from "The Wear and Care of Records and Styli" by Harold D. Weiler. Published by Climax Publishing Co., 17 East 48th Street, New York 17, N. Y. We recommend this authoritative book on proper record care written in understandable, non-technical language. It contains information vital for the protection of your valuable records. Available at your local dealer.

"The preceding tests have proved conclusively the superiority of the diamond tipped stylus from the standpoint of economy, preservation of records, and the quality of reproduction over a given period of time."

Published as a public service by

# TETRAD

World's Largest Producer of Diamond Styli  
Supplier to Manufacturers of Pick-Up Cartridges  
and Phonographs

62 St. Mary Street, Yonkers 2, New York

NEW!

Unique!

The only FM Tuner with Photo-Etched Circuit.

THE

# craftsmen

## C900 FM TUNER

**Finest FM Tuner regardless of cost.  
Highest in Sensitivity . . .  
Lowest in Distortion.**

Another craftsmen first . . .  
Photo-etched 20.6 mc. transitionally-coupled  
IF coils insure life-long uniformity and  
stability of performance under all conditions.

In every performance test by  
high fidelity experts the C900 has established  
its outstanding superiority.

### FEATURING

Extreme Sensitivity: 1.0  $\mu$ v for 20db quieting  
provided by advanced circuitry of *cascode*  
rf amplifier. Minimum Distortion: 0.1% IM  
throughout entire receiver. *Amplified AFC* with  
front-panel control, assures accurate  
tuning for minimum distortion.  
Entirely new 20.6 mc. IF system rejects spurious  
images, reduces oscillator radiation.

See your Hi-Fi Dealer or write to

The Radio Craftsmen, Incorporated, Dept. F6  
4403 North Ravenswood Avenue, Chicago 40, Illinois



\$11950 NET

## SAUTER-FINEGAN

*Continued from page 87*

surroundings. Partially, this is an acoustical problem since the noise in a ballroom usually is rather high-pitched and tends to mask out the treble in the band's sound. And partially it is a problem of the mechanics of the human foot. As Sauter puts it, "In a ballroom we have to play music with less thought in it than we like to play, because the people there are primarily interested in moving their feet and don't want to be disconcerted by music that intrudes on them."

In hopes that their intrusion will be as aurally pleasing as possible under the circumstances, the band carries a portable amplifying system designed by Sauter's brother, a sound researcher for Bell Laboratories. The system uses two speakers, one on each side of the band. Each speaker carries only the sound projected by its side of the band.

In addition to this binaural effect, the nine mikes used in the studio are also used on the bandstand. It falls to whichever of the headmen happens to be leading the band to run — with the hand with which he isn't conducting — the switches and pots on a control panel covering these mikes. This might seem an undue multiplicity of chores but, with characteristic diffidence, Sauter and Finegan welcome the situation.

"If we weren't kept busy turning those pots," says Finegan, "we'd have to smile at the people."

## SUMMER MUSIC

*Continued from page 80*

Ayars and directed by Dino Yannopoulos) with Kurt Adler as musical director and Mimi Benzell and Brian Sullivan in both casts. Schedule customarily includes a legitimate play, and negotiations are under way for the Broadway company of *The Caine Mutiny Court Martial*.

**Singing on The Mountain**  
(Linville, N. C.) June 27.  
Folk-singing.

*Continued on page 91*

**NEW WORLD**  
of superior high fidelity  
components by **BRAINARD**

Full Power from 20 to 50,000 c.p.s.

**MASTER MARK IV AMPLIFIER**

Perfectly balanced and engineered, the Mark IV combines all components illustrated below in one chassis — pre-amp, compensator, tone controls, power amplifier. Every unit passes exhaustive electronic and aural tests before shipment. All Master equipment is richly finished in gold hammer-tone baked enamel and supplied with removable etched bronze face plate for easy mounting.

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a 12-watt unit with a frequency response of 20 to 50,000 cps plus or minus 1 db at full power — less than 1% distortion.

Features: input level control, choke filter, hermetically sealed Triad output transformer.

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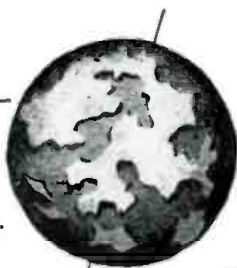
Send card or letter for test data and specifications on these and other components including the BRAINARD BINAURAL

tuner and amplifier first presented at the Los Angeles Audio Fiesta. Dealers Inquire.



**MASTER Electronics CO.**

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precision-engineered for use with any magnetic cartridge. Positions: 250 flat, 500 flat, AES, COL 78, COL LP, FFR, NAB, VIC ORTH, VIC 78, NOISY.

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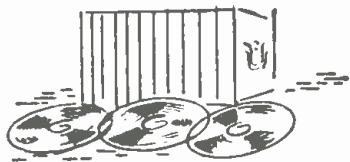
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Write Centralab, Dept. 939 F, Milwaukee 1, Wisconsin,  
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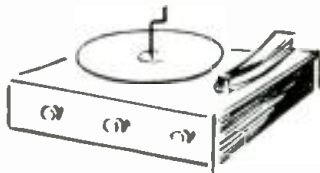
\*Trade Mark for Centralab's Compensated Volume Control.

B-2554

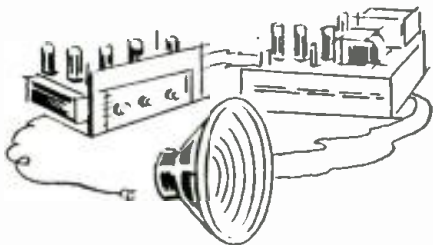
The Finest Recording...



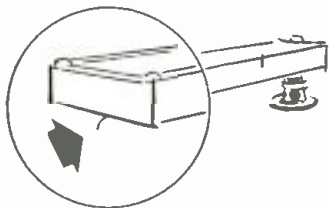
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Write for complete details to **FF-2**  
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## SUMMER MUSIC

Continued from page 88

### Aspen Festival

(Aspen, Colo.) June 30-September 5. Eleven orchestral programs and 19 other programs under musical directorship of William Steinberg. Performing forces are drawn from faculty and students of the Aspen Institute; on the faculty this year are Darius Milhaud (composer in residence), Martial Singher, Mack Harrell, Rudolf Firkusny, Vitya Vronsky, Victor Babin, Szymon Goldberg, William Primrose, Reginald Kell and the members of the New Music String Quartet. On August 14 there will be performances of Pergolesi's *La Serva Padrona* and Stravinsky's *L'Historie du Soldat*.

### Music Under The Stars

(New Haven, Conn.) July and August.

Six concerts in the Yale Bowl by the New Haven Symphony conducted by Harry Berman.

### Les Concerts Symphoniques

(Montreal, P. Q., Canada). July and August.

Weekly orchestral concerts, with guest conductors and soloists.

### St. Paul Pop Concerts

(St. Paul, Minn.) July to end of August.

Three orchestral concerts weekly.

### Red Rocks Festival

(Denver, Colo.) July and August.

Concerts by the Denver Symphony, conducted by Saul Caston, in the Red Rocks natural amphitheatre.

### Music Under The Stars

(Seattle, Wash.) July and August.

Light-opera season in the Green Lake Aquatheatre, directed by Gustave Stern.

### Music Mountain

(Falls Village, Conn.) July and August.

Sunday concerts by the Berkshire String Quartet.

Continued on page 92



PHOTOGRAPH BY RICHARD BEATTIE

## What are the facts about cancer of the lung—?

JUST 20 YEARS AGO, in 1933, cancer of the lung killed 2,252 American men. Last year, it killed some 18,500.

WHY THIS STARTLING INCREASE? Our researchers are finding the answers as rapidly as funds and facilities permit—but there isn't enough money.

DOCTORS ESTIMATE that 50% of all men who develop lung cancer could be cured if treated in time. But we are actually saving only 5% . . . just one-tenth as many as we should.

WHY—? Many reasons. But one of the most important is not enough money . . . for mobile X-ray units, for diagnosis and treatment facilities, for training technicians and physicians.

THESE ARE JUST A FEW of the reasons why you should contribute generously to the American Cancer Society. Won't you please do it now? Your donation is needed—and urgently needed—for the fight against cancer is *everybody's* fight.

## Cancer MAN'S CRUELEST ENEMY Strike back—Give

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**Type of Design:** Electrodynamic (D'Arsonval movement).

**Frequency Response:** Flat from 20 cycles to 10,000 cycles, rising to 20,000 cycles depending on record material.

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**Stylus Force:** 5 grams. As low as 3 grams when professional type arms are employed. Additional vertical stylus force may be required by some changers for tripping purposes.

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**Output Impedance:** 1.5 ohms. **Output Voltage:** 1 millivolt at 1000 cycles (RCA Test Record 12-5-31v).

Types		Net
ESL #101	Sapphire .003" (78 rpm)	\$14.95
ESL #111	Sapphire .001" (Microgroove)	14.95
ESL #121	Diamond .001" (Microgroove)	29.95

High quality, shielded matching transformer.

ESL-201 20 to 20,000 cycles ± 2 db.

15.0 millivolts output. \$7.50 Net.

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The Arrow Audio Center has set up a laboratory to check each unit through rigid acoustical and electrical tests. Those units which meet Arrow's standards will bear the Arrow Audio Center "Tag of Approval."

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*all music sounds better on a*

**WEBCOR**



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## SUMMER MUSIC

*Continued from page 91*

**Seven Arts Festival**  
(Pike, N. H.) July 4-19.

**Berkshire Festival**  
(Tanglewood, Mass.) July 5-August 15.

Twelve concerts, on Saturday evenings and Sunday afternoons, by the Boston Symphony, conducted by Charles Munch; programs center around Berlioz sesquicentennial, with performances of *La Damnation de Faust*, *Romeo et Juliet*, the *Requiem*, and the song cycle *Nuits d'Été*. Chamber-orchestra concerts on Friday evenings, devoted to music by Mozart and Bach; chamber-music programs on Wednesday evenings; performances by students at the Berkshire Music Center of opera scenes and chamber music, with student opera productions on the stage of the theatre.

**Esplanade Concerts**  
(Boston, Mass.) July 5-August 15.  
Free concerts by the Boston Pops Or-

chestra, conducted by Arthur Fiedler, in the Hatch Memorial Shell on the Charles River Esplanade.

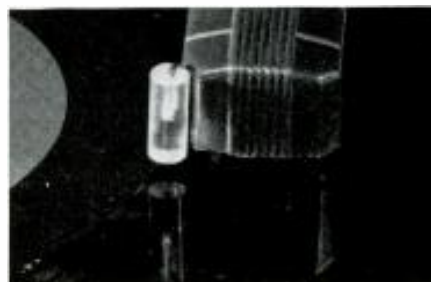
**Carmel Bach Festival**  
(Carmel, Calif.) July 12 —  
Choral and instrumental music, mostly by Bach, conducted by Gastone Usigli.

**Hollywood Bowl Concert**  
(Hollywood, Calif.) Eight-week season beginning the middle of July. Concerts by an orchestra composed largely of Los Angeles Symphony players; guest conductors and soloists. Pattern followed is usually similar to that of Lewisohn Stadium Concerts and Robin Hood Dell Concerts.

**Ravinia Festival**  
(Ravinia Park, Ill.) June 28-August 2.  
Concerts by the Chicago Symphony, under guest conductors. Also chamber music series.

**Chautauqua Festival**  
*Continued on page 93*

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This tiny plastic capsule clips to your cartridge . . . constantly scans your records with an invisible ray of ionized air . . . discharging and preventing static.

How the Mercury Disc-Charger\* works: the plastic capsule contains a square of radioactive material which draws static electricity off the record and helps prevent further accumulation of static. Since it is static electricity which attracts dust to records and which is a major factor in holding dust on records, the Disc-Charger releases, in effect, the dust and reduces the familiar popping and crackling. Dust already on the record collects harmlessly on the stylus tip, is not scraped into the record.

The Mercury Disc-Charger is featherweight — one-half gram — clips to any pickup arm.

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1725 West 7th Street

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\*Pat. Applied For.

## SUMMER MUSIC

*Continued from page 92*

(Chautauqua, N. Y.) July 16-August 25.

Concerts by symphony orchestra conducted by Walter Hendl; six opera productions under supervision of Alfredo Valenti and conducted by Alberto Bimboni and Edward Murphy, with singers from the Metropolitan and New York City rosters.

### Jacob's Pillow Dance Festival

(Lee, Mass.) July 25 through August. Modern-dance, ballet and ethnic dance programs by faculty, students, guest artists and companies, under the overall direction of Ted Shawn. Guest companies announced so far include the Celtic Ballet of Scotland, which will present a repertoire ranging from ballet through classical Scottish dance forms to simple folk dances. For the information of travelers in New England, Lee is only a short drive from Tanglewood.

### Brevard Festival

(Brevard, N. C.) August 13-29. Concerts by the Brevard Festival Orchestra, conducted by James Christian Pfohl, on the grounds of the Transylvania Music Camp.

### Musica Antiqua at Avaloch

(Lenox, Mass.) Six concerts beginning August 18, spaced through two weeks.

Noah Greenberg conducting New York Pro Musica Antiqua in Medieval, Renaissance and Baroque vocal and instrumental programs, on grounds of Avaloch Inn, near Tanglewood.

### Buffalo Civic Concerts

(Buffalo, N. Y.) June —. Eighteen free orchestral concerts in city parks, conducted by Jan Wolanek.

### Cleveland Summer Pops Concerts

(Cleveland, Ohio.) Twelve summer concerts in Cleveland Stadium, conducted by Louis Lane.

### Promenade Symphony Concerts

(Toronto, Ontario.)

*Continued on page 104*

# Control

## ...for thoroughly professional home music reproduction



RCA's new DeLuxe pre-amplifier—Type SV-1 combining preamplifier, input selector, record compensations, volume, bass, and treble controls.

For complete fingertip control—the RCA DeLuxe preamplifier enables you to select instantly tape recorder, radio, TV or records. It lets you restore the proper balance to your recordings so that you can reproduce the faithful image of the original live performance. Its noise-free adjustments permit you to summon up the precise tonal effects that suit you personally.

Here is truly professional equipment, offering all the features you want in a fine preamplifier unit . . . all the engineering advantages you expect from RCA.

Hear the RCA DeLuxe preamplifier, SV-1, and the other components of the RCA Intermatched High-Fidelity line at your local RCA ELECTRONICS DISTRIBUTOR'S.



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**210PA Custom Pre-Amplifier**—New equalizer pre-amplifier control in period styled cabinet. Full frequency range. Lowest distortion. Negative feedback around each stage. Exact equalization for any record by individual turnover and roll-off controls. Step-type bass, treble controls. Ideal remote control for finest amplifiers. **\$99.50**, cabinet extra

**206PA DeLuxe Pre-Amplifier**—New complete equalizer pre-amplifier 4-knob control. Record compensator switch with 3-channel input selector for correct playback curves. Feedback magnetic pick-up equalization, cathode follower output. **\$55.00**

**50PG3 DeLuxe Amplifier**—New advanced version of famous 50PG2. Peak power: 20 watts. Wider range, lower distortion. New pick-up pre-amp. Cathode coupled tone controls. Removable panel. **\$55.00**

**100BA DeLuxe Amplifier**—A basic unit for the average hi-fi home system. Full range reproduction with low distortion and reserve power with tonal quality to rival costlier amplifiers. **\$41.25**

**LJ2 Economy Amplifier**—Popular, low cost, good fidelity unit. Peak power: 18 watts. Built-in pre-amp. **\$41.75**

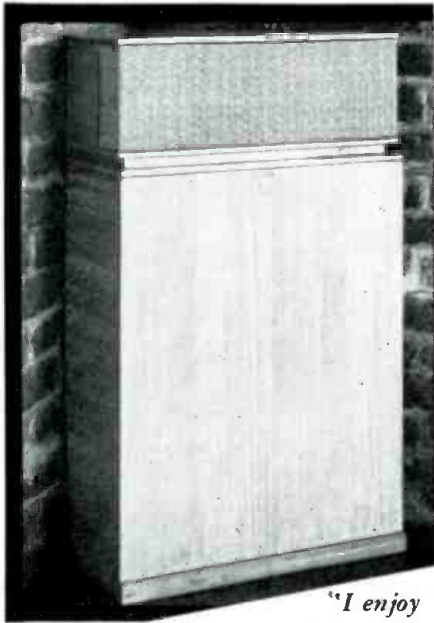
**5PA Pre-Amplifier**—Economical, self-powered unit. Adapts any amplifier or radio for use with magnetic pick-up. Input for G. E., Audak and Pickering. **\$11.50**

**RC1 Record Compensator**—Provides correct playback curve for all records. Designed for amplifiers without compensator controls. **\$10.00**



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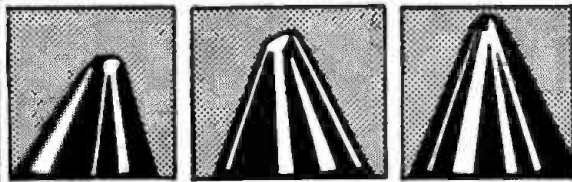
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 after 300  
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 — DIAMOND needles retain tip form 100 times longer than a sapphire!  
 Each diamond tip is custom-formed, micro-calibrated, meticulously examined  
 for flaws — highly polished by skilled craftsmen to ride your fine record  
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Order today! Send check or money order for \$10, with any type needle or  
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 Specify birch or  
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 impedance.

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# AUDIO FORUM



SIR:

Why is it that my Garrard changer simply stops in the middle of a change cycle? No one seems to be able to cure this or suggest a cure. I've talked with several Garrard owners and some never have this trouble although many others do, and they are just as baffled as I.

The changer works perfectly well except for this, and it is evident only on LP and 45 speeds; 78s are changed without mishap. Rubber drive belts have been replaced to no avail. If I push the turntable by the jammed position the changer works normally until another record drops, and then I have to get up to give it another shove. Since this seems to be a common Garrard affliction, perhaps you have the answer.

James Hall  
Chicago, Ill.

*We have an RC-80 that exhibited the same annoying habit — we, too, found that changing the drive belts didn't help. Yet careful examination showed that, while the mechanism was stopped, the motor was still running and the LP belt was slipping on the motor shaft.*

*Service texts usually recommend that*

This department is devoted to those who have minor or major technical problems with their hi-fi systems, to those who are just beginning to consider hi-fi installations, and to others simply on the lookout for new ideas. Material consists primarily of suggestions and questions from readers, which are welcomed, and of suggestions, comments and answers from the editors. Letters should be addressed to The Audio Forum, High Fidelity Magazine, Publishing House, Great Barrington, Mass.

*pulleys and belts be cleaned with carbon tetrachloride when there is evidence of slippage. But we don't believe that many have a bottle of carbon tet around the house: we didn't, and tried wiping things off with a clean cloth. Needless to say, that didn't work either; apparently the Garrard is very sensitive to oil or dirt on its pulleys, and the slightest film makes it balk. It was finally cured by wiping the belts, idler wheel, pulleys, turntable rim and motor shaft with a cloth soaked in rubbing alcohol, and wiping off the alcohol with another cloth before it dried. Been working fine ever since.*

SIR:

Here is an individually tailored system that may interest you, since it is the result of many hours of experimentation. Beginning with a console-type radio-phonograph, I have progressed by degrees to the component assembly shown in part by the photographs.

Immediately obvious in the upper left section of the console cabinet is a MagneCordette tape recorder and a Hallicrafters SX-62 tuner. Response of the tuner is 50 to 15,000 cycles and its performance is superb on both FM and AM.

To the right is the control section of a Stromberg-Carlson 25-watt amplifier. Below this I mounted a panel from a Stromberg 10-watt amplifier. This panel I use for my speaker selection switch (a Fisher 16-gang control for selection of any speaker or combination of speakers), an auxiliary on-off switch for television or recorder, and level controls for the air-coupler crossover network.

The air-coupler is the "telephone booth" you described in Vol. 1, No. 1, and is driven by an Electro-Voice SP12-W1 woofer. In the vacant space at the top is an E-V SP8-BT speaker; the crossover network from General Apparatus operates at 350 cycles. These items are all removable as you can see from the plugged screw holes.

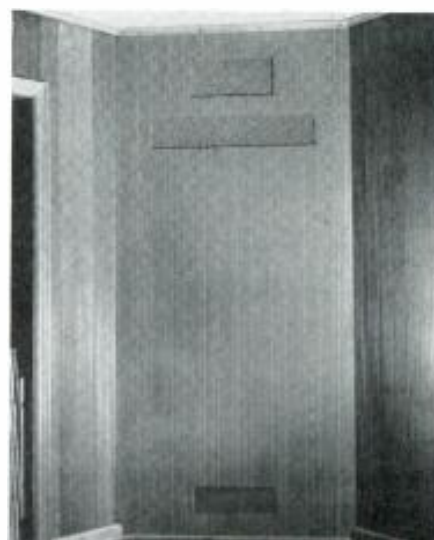
Back to the equipment cabinet — in the wall section of the top is a record changer; beside it is a Rek-O-Kut turntable with a Pickering arm, cartridge and compensator.

I left an E-V SP12 in the cabinet at the bottom. In the corner opposite the air-coupler I have a Baronet enclosure mounted at the ceiling, with an SP8-BT speaker. I have SP8-BT's mounted in ceiling baffles in the other

*Continued on page 96*



Doors cover front of this equipment cabinet.



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AUDIO FORUM

*Continued from page 95*

rooms of the house.

This is the final effort. Now I will sit back and listen until the major record companies go to binaural — then . . . well, we'll see!

*Britt Brown  
Wichita, Kan.*

*Mr. Brown is Music Editor of the  
Wichita Eagle. Certainly has the equip-  
ment for it.*

SIR:

We take this moment to offer a few considered remarks on the Ferranti pickup.

First, let us say that our demonstrator has been in almost constant daily use for well over a month, to the thorough satisfaction of all who hear it. There are two criticisms which we have heard voiced hereabout, and which should be widely debunked: first, that the arm, being straight, cannot track properly; second, that it just looks too small and insecure. In answer to the first it should suffice simply to point out that the stylus or ribbon movement within the head is offset, providing exactly the same tracking tangency as a bent arm of the same length. One cannot answer the second, except to appeal once again for the recognition of clean, compact design, wherever it may be found.

On the other score, there are valid criticisms worth pointing out. We take exception, for instance, to the statement in Tested-in-the-Home that "mounting is very simple." It was not simple for the local audiophile who was faced with the problem of cutting a 1 13/32-in. hole in his 1/4-in. steel plate mounting board, nor for anyone whose mounting board exceeds 1/2-in. in thickness. It also becomes a two-man job if one cannot conveniently reach from the top to the bottom of the board. A minor annoyance: the finger lift is as problematic as the handle of a demi-tasse cup when trying to cue the pickup on an inner band. Finally, a warning: the ball bearings of the pivot assembly are not in races, but loose. Do not remove the bottom retaining ring unless prepared to catch the tiny balls and

*Continued on page 98*

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## AUDIO FORUM

Continued from page 96

spend upward of thirty minutes, with specially improvised tools, getting them back in again.

Jerry Landis  
Philadelphia, Pa.

*Mr. Landis is with Omega Custom Music, and his warnings should be heeded. We installed a Ferranti pickup on a 3/4-in. turntable board and found it necessary to countersink a 2 1/4-in. hole, centered on the 1 13/16-in. hole, to a depth of 3/8-in. in order to get the bottom ring in place. Not a simple job without a drill press—particularly in plywood! An easier way, but not as satisfactory in appearance, might be to cut a fairly large hole in the thick board, capping it with a thinner piece in which the hole for the pickup would be cut.*

SIR:

My friend Bill Stephenson and I have been battling the audio bug around for several years. We don't believe everything we hear about

equipment, circuits, etc., so we just try our own ideas if we think they have merit. Perhaps some of your readers would like to try some of the material we have discovered.

We literally stumbled over a material that paved the way for easily-made yet effective partitions for speaker enclosures. In our dreams we could visualize a material that could be easily bent and yet would remain stable, a material that would be readily available, a material that would not be obviously resonant. The answer was at our feet. We are happily impressed with its usefulness in building tapered channels for a compact air-coupler with a back-loading horn.

Our bass speaker enclosures are made in three-deck sandwich form. For separating the plywood sandwich and providing sidewalls for the partitions we use an asphalt material available at most lumber yards or suppliers of building materials. Asphalt expansion strips were developed for cushioning the expansion and contraction of concrete sidewalk and

Continued on page 100



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## AUDIO FORUM

*Continued from page 99*

paved highway sections. The expansion strips we have found most useful are one-half inch thick, six inches high and five feet long; they are made of asphalt with a trace of rope fiber for strength, and finished on each side with asphalt-impregnated heavy paper. It is an easy matter to mold curved yet smooth sidewalls for horns or air columns because the material can be readily bent after softening at low heat. We found a heat lamp to be the most practical source of heat for this purpose. The material remains stable when returned to normal temperature.

After strips are formed, they can be fastened to the plywood with waterproof linoleum cement. Care should be taken to see that all joints and contacts with the plywood are sealed air-tight.

*Howard M. Van Sickle*  
Mankato, Minn.

SIR:

In the March 1954 issue of HIGH FIDELITY, your item on Uniform Equalization (page 50) states that I "... did not amplify nor explain."

The Columbia LP microgroove recording characteristic curve was published at the time Columbia introduced the long playing record in 1948. The curve was made known to eliminate guesswork in the design of reproducing equipment. All Columbia microgroove records produced from that time to the present have been made to this characteristic curve.

In the past, some manufacturers have used recording characteristic curves which differed significantly from the original Columbia curve. More recently, these curves have been altered to approach more closely an industry standard recording and reproducing characteristic as exemplified by the RIAA curve, which is identical to the NARTB recently revised standard.

On the attached graph, the RIAA recording characteristic curve is plotted along with the original Columbia LP microgroove curve. It is seen that there is very little difference between the two curves, less than 1½ db in the

*Continued on page 102*

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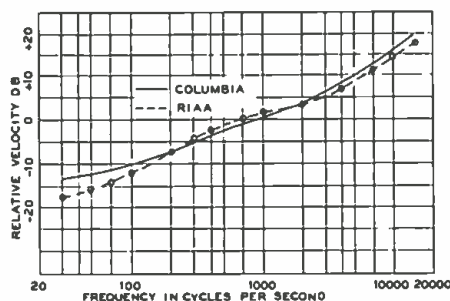
See your Hi-Fi Dealer or write us today for full details

**RAULAND-BORG CORPORATION**  
3515 W. Addison, Dept F, Chicago 18

**AUDIO FORUM**

*Continued from page 100*

range from 100 to 15,000 cycles. Below 100 cycles there is somewhat more departure due to the greater bass level on the Columbia record. The vast majority of reproducing equipment falls off rapidly below 100 cycles, particularly if the acoustic response is taken into account. Because of this, the departure of the curves is not significant in most cases. Where the playback system does have real response below 100 cycles, the greater low bass level in the Columbia record



*Columbia LP and RIAA recording curves.*

gives an improvement in signal-to-rumble ratio.

Account must also be taken of the fact that studio acoustics, type and placement of microphones, control room acoustics, monitor speaker characteristics, and the musical judgment of the recording director can have far greater effect upon the resulting sound balance than the differences represented by these curves.

Considering the foregoing, it is clear that the RIAA reproducing curve is practically ideal for playback of all Columbia microgroove records. In the interest of exact standardization, a gradual change over to the RIAA characteristic is being carried out. However,

*Continued on page 104*

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Here's the place to buy, swap, or sell audio equipment. Rates are only 20c a word (including address), and your advertisement will reach 35,000 to 70,000 music listeners. Remittance must accompany copy and insertion instructions.

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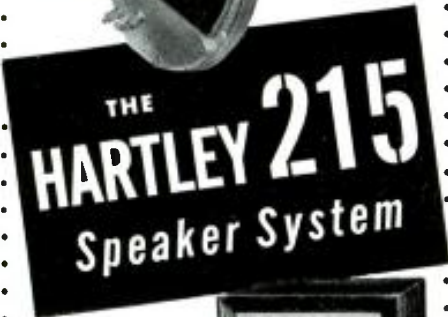
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**AUDIO FORUM**

*Continued from page 102*

no identification to distinguish such records from existing ones is contemplated.

*William S. Bachman*  
New York, N. Y.

*Mr. Bachman is Director of Engineering and Development for Columbia Records, Inc., and his point is well taken (see chart above). To equalize Columbia records properly (as well as other records following that curve), RIAA compensation could be used with a slight cut from the bass tone control.*

**SUMMER MUSIC**

*Continued from page 93*

Summer concerts by Toronto Philharmonic under guest conductors.

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20 WATTS  
KIT FORM**

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In addition to providing an ideal amplifier electrically, considerable thought was given to its physical form. A number of points were considered extremely important: (1) Size should be minimum (power and audio on one chassis). (2) Each kit must have identical characteristics to lab model. (3) Rugged, reliable, structure is essential.

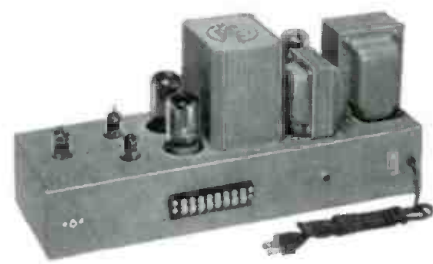
This resulted in a rather unique construction employing a printed circuit panel as large as the chassis with virtually all components pre-assembled and wired. The result is that each kit, which comes complete, including tubes and cover, can be fully pretested before shipment. Additional wiring involves only the connection of 17 leads to screw terminals for completion.

## LINEAR STANDARD TYPE MLF AMPLIFIER SPECIFICATIONS . . .

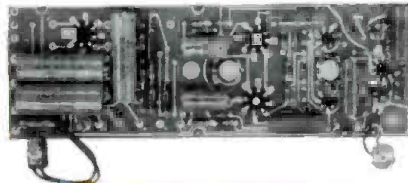
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Frequency Response (controlled):	.1 db 20 to 20,000 cycles
Hum & Noise Level:	.80 db below rated output
Feedback:	36 db
Output impedances (not critical):	4, 8, 16 also 2, 5, 10, 20, 30 ohms
Tubes:	1-12AX7, 2-6AU6, 2-5881, 1-5V4G
Dimensions & Weight:	5 1/4" x 8" x 1 7/8", 24 lbs.
Net Price:	\$108.00



LINEAR STANDARD MLF AMPLIFIER



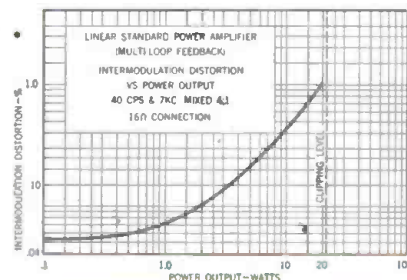
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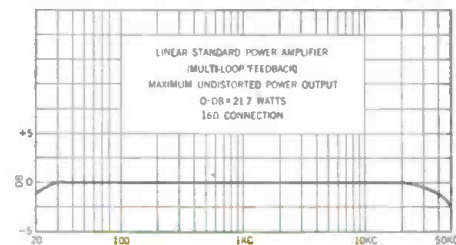
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SUITED TO 7" RACK PANEL MOUNTING



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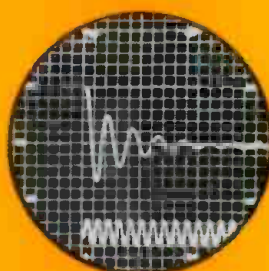
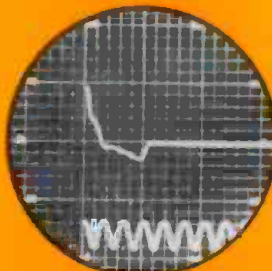
FREQUENCY RESPONSE CURVE

## COMPARATIVE PERFORMANCE

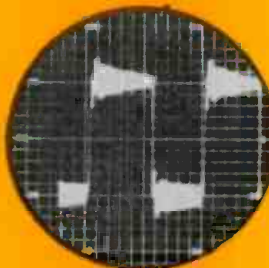
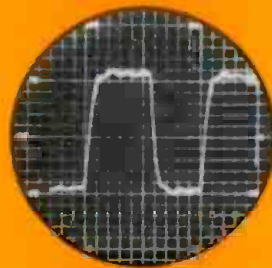
### LINEAR STANDARD

### WILLIAMSON TYPE

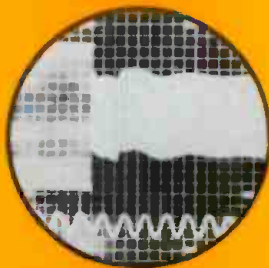
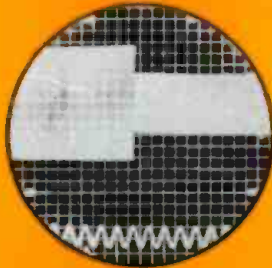
Step function  
(low frequency)  
transient stability.



High frequency  
oscillation stability.  
Average speaker wiring  
capacity.



Overload recovery  
transients.



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P 8265

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