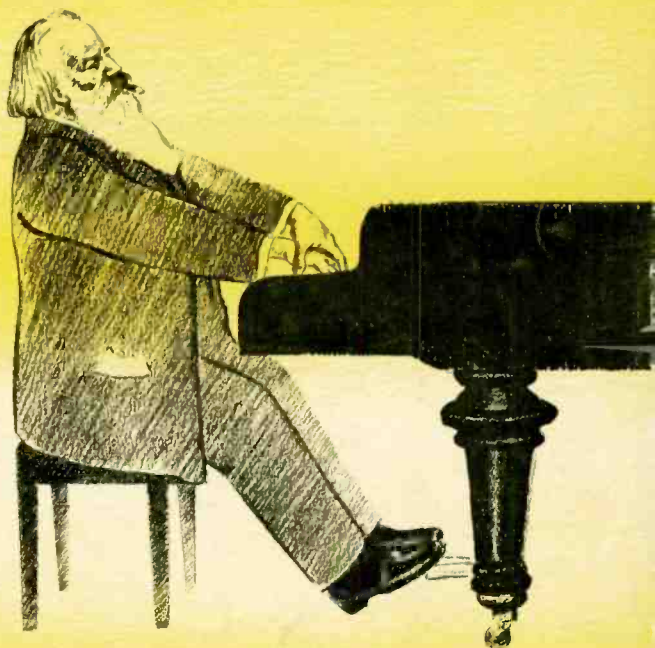


# High Fidelity

SEPTEMBER

THE MAGAZINE FOR MUSIC LISTENERS

50 CENTS



THE  
CHAMBER  
MUSIC  
OF  
BRAHMS  
ON RECORDS  
BY PAUL AFFELDER

Roy Lindstrom

# audiotape TRADE MARK

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PROPERTY	1 Mil "MYLAR"	1.5 Mil "MYLAR"	2 Mil "MYLAR"	1.5 Mil Acetate
Tensile Strength, psi	25,000	25,000	25,000	11,000
Impact Strength, kg-cm	90	170	200	10
Tear Strength, grams	22	35	75	5
Break Elongation, %	80	95	105	20
Softening Point, °F	464-473	464-473	464-473	149-230
Moisture Absorption, % (at 100% RH)	0.3	0.3	0.3	9.0
Bending Modulus, psi	500,000	500,000	500,000	350,000
Flex Life, cycles at 0° F	20,000	—	—	500

## AUDIO DEVICES, Inc.

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Export Dept., 13 East 40th St., New York 16, N. Y., Cables "ARLAB"



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For those who pursue the ultimate—the rediscovery of perspective in music...

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**PR-100**

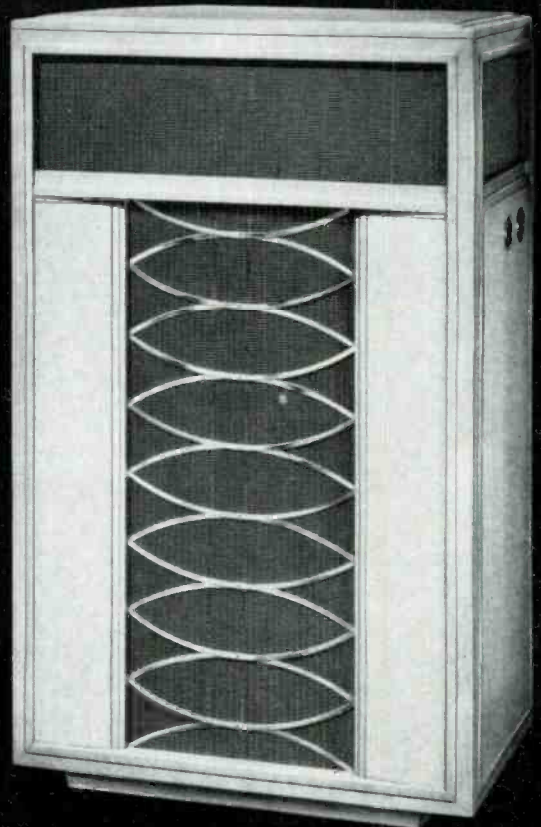
The stimulation and pleasure gained by listening to a live performance is the result of much more than frequency range considerations.

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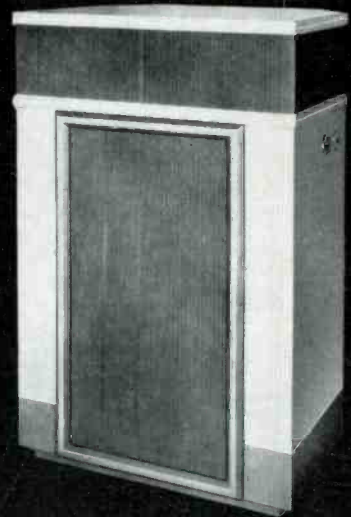
**RS-100**

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The Imperial was designed by the Jensen engineering staff for their own use as a reference standard of the highest quality of high-fidelity reproduction. In this original laboratory version the RS-100 Laboratory Reference Standard Reproducer is a new and important tool for sound, recording and broadcast engineers, workers in psychoacoustics and music critics who require an unusually high quality of reproduction. Some music lovers and audiophiles will undoubtedly want to own an RS-100. Cabinet is plywood attractively two-toned in blue gray.

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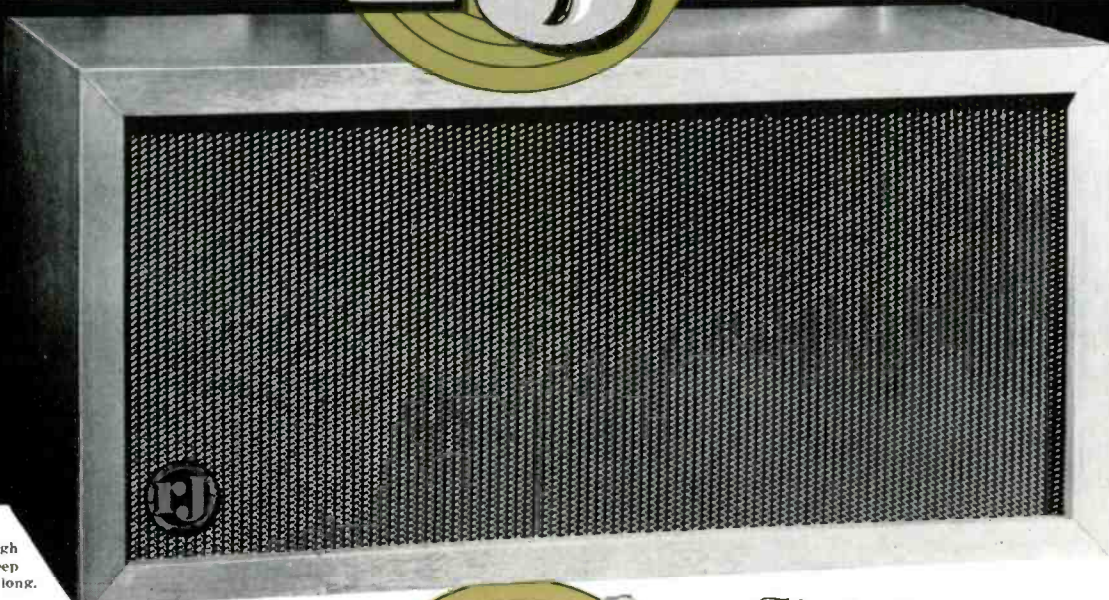


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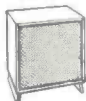


11" high  
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*The enclosure* is the original, authentic R-J Single Shelf model . . . the revolutionary idea which literally "established" today's trend to small speaker enclosures. Expertly built of heavy, top quality genuine Mahogany or Korina veneers, in hand rubbed dark or blonde finish.

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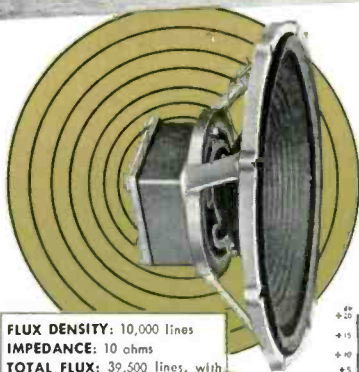
Floor models (for 12" or 15" speakers) 20" high x 20" long x 16" deep, plus legs. Mah., Blonde or unpntd.



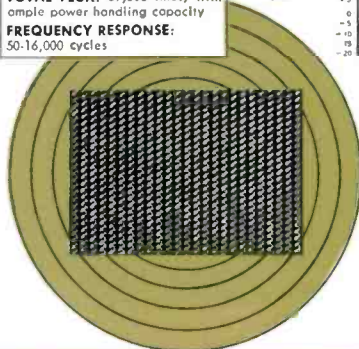
Single Bookshelf Model (for 8" speakers) 11" high x 10" deep x 23 1/2" long. Sanded, unpainted.



Double Bookshelf Model (for 12" speakers) 24" high x 21" long x 10" deep. Sanded, unpainted.

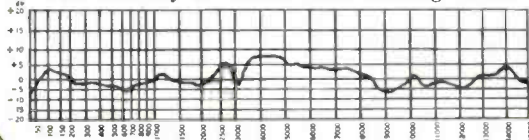


**FLUX DENSITY:** 10,000 lines  
**IMPEDANCE:** 10 ohms  
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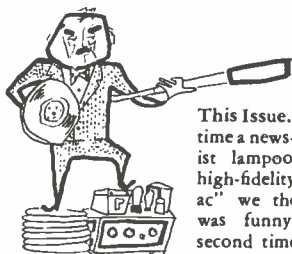


# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 4 Number 7

September 1954



This Issue. The first time a news-columnist lampooned the high-fidelity "maniac" we thought it was funny. The second time, it was still good for a

chuckle. The fifteenth time, it occurred to us that potential new recruits might be getting the wrong impression of the whole art, so we asked C. G. Burke if he would care to criticize the critics. He would, and he does, on page 34. Pretty well, we think.

**The Cover.** The two bearded gentlemen on the cover are, of course, Johannes Brahms (piano) and his violinist friend Joseph Joachim, redrawn from well-known caricatures and considerably furnished with a microphone by art director Roy Lindstrom. To learn more about them, read the introduction to Paul Affelder's discography of Brahms chamber music, which begins this month.

**Next Issue.** In October look for a report on Adventurer-in-Sound Emory Cook; a piece by Peter Bartok on aesthetic factors in recording and Part II of J. F. Indcox's Tchaikovsky Discography.

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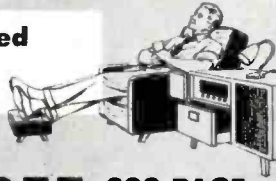
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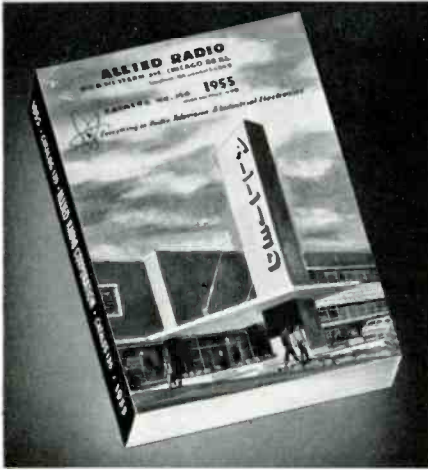
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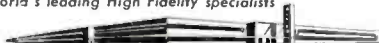
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### AUTHORitatively Speaking

Readers of this magazine have been aware for some time of the existence of C. G. Burke, who probably originated the composer-discography, and who listens to records through a Klipschorn and an E-V Patrician, going simultaneously, so that he can detect rumble inaudible to anyone else. It is less well known that while still in his teens he was America's first classical record sales promotion man—for Columbia, in the days of acoustical recording. Midway in his first cross-country tour, he heard a record called "Let It Rain, Let It Pour," and promptly quit his job. The little pop disk had been electrically recorded, Burke's wares had become obsolete overnight, and an era had ended. Burke has been a collector all his life, and a hi-fi experimenter since the 1930's, hence we thought him a good man to answer the critics of sonic perfectionism. See page 34.

Nat Hentoff, who discusses the changing status of jazz (page 44) was born and raised in Boston, won highest honors at Northeastern University and has held Harvard and Fulbright fellowships, neither in music, though he can play clarinet, alto sax, piano and recorder. Currently he is associate editor of *Down Beat* magazine, where he also writes two columns. He has initiated a number of Boston radio programs, mostly dealing with jazz and the off-beat classics. At present he is preparing a jazz-history as told by the musicians themselves. His favorite avocation: writing poetry which, he says, has so far been widely unpublished.

Frederic Grunfeld will need no introduction to many New York area radio listeners, who used to hear him nightly (heralded by the César Franck *Symphonic Variations* punctuated with typewriter-clatter) as editor of WQXR's "Music Magazine." He is a graduate of the University of Chicago, where he studied composition and made the track team. At present he conducts two musical radio programs, for Mutual on Saturdays at 6 p.m., for NBC on Sunday mornings. He met Edgar Varese ("The Well-Tempered Ionizer," page 39) while hunting program material.

Martin Mayer was copy editor and fiction editor of *Esquire* until he left for Europe this summer, to finish two books for Harper & Brothers and interview Maria Callas (page 37) for us. He describes his musical background as considerable but not professional. Neither of his two forthcoming books are about music; one is a novel, the other describes Wall Street.

Harry L. Wynn, (the L is for Lanson), whose automobile radio sounds richer, finer, fuller than any other in Pittsburgh, is airway weather forecaster for that city's great airport, a job he describes as impossible. He trained (at Bucknell University) as an electrical engineer, learned meteorology in the Air Force. He tells how to wire your car for medium-fi on page 87.

HIGH FIDELITY MAGAZINE



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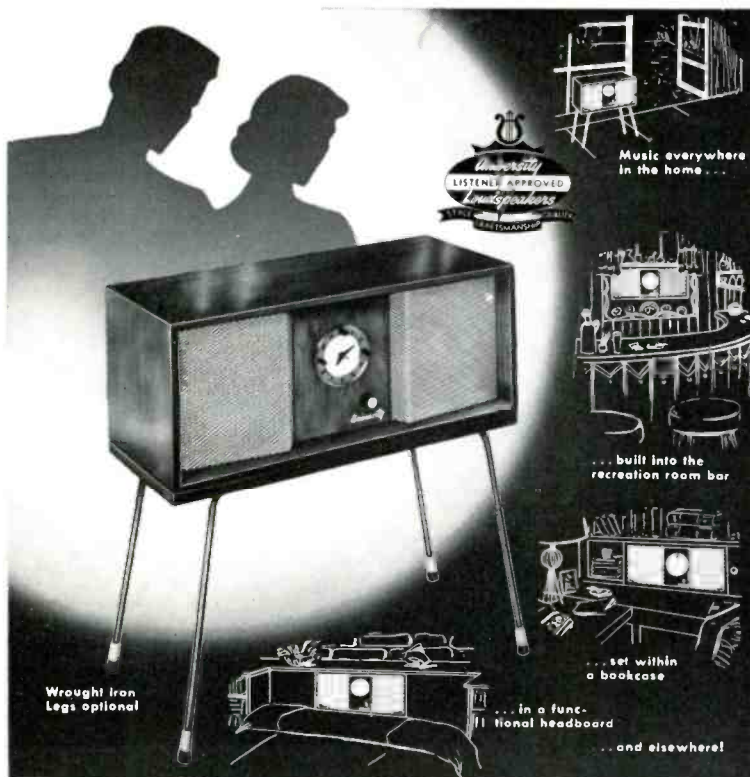


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Show and Convention: New York

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Show: Chicago

A reminder that Chicagoland doings occur on Sept. 30, Oct. 1 and 2 at the Palmer House.

**Transistors**

We've had some inquiries from readers about transistors; one, for instance, wrote "... I gather that transistors are amplifying devices which may replace certain radio tubes. Can you tell me what the chances are of their being used in audio amplifiers and replacing tubes with consequent decrease in size and operating cost, and improvement (?) in performance?"

Answer: Tube-operated audio equipment won't become obsolete for a long while. Transistors are extremely small, require little power, and can be used to replace all audio amplifier tubes except those in the output stage. Only disadvantage is cost, which at the moment is something like *ten times* that of comparable vacuum tubes; it appears quite unlikely that there will be drastic reductions in price within the near future. Accordingly, the main applications of transistors are those in which small size, light weight, and low power drain outweigh cost

*Continued on page 8*

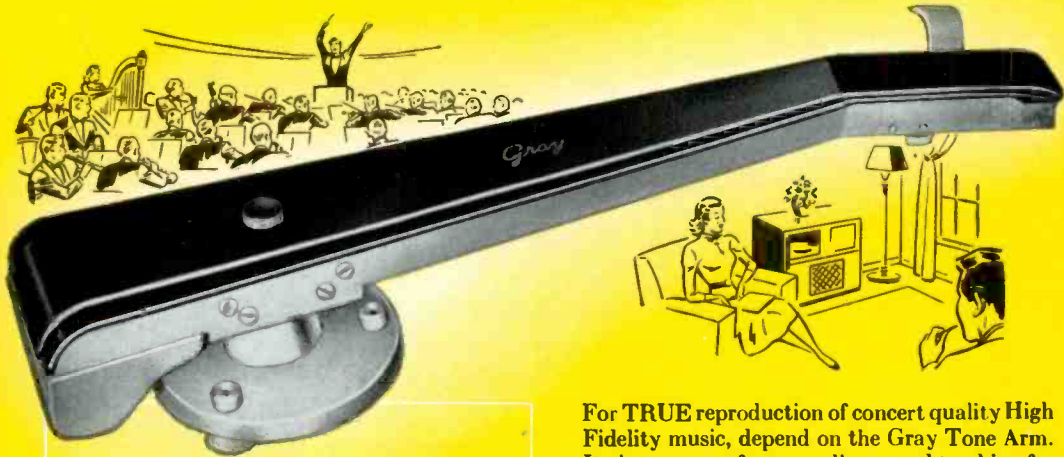
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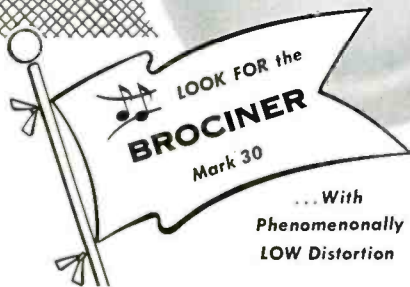
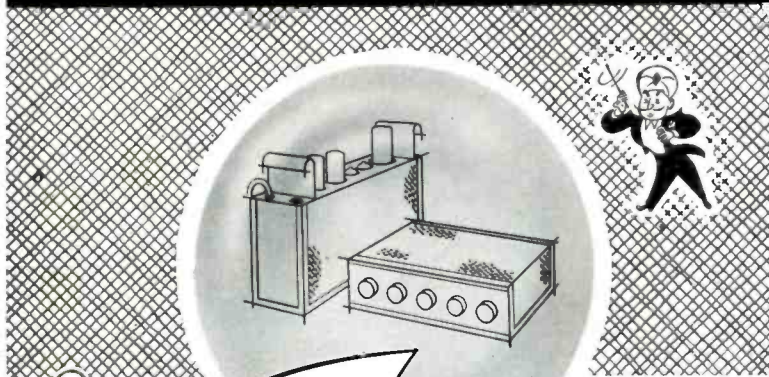
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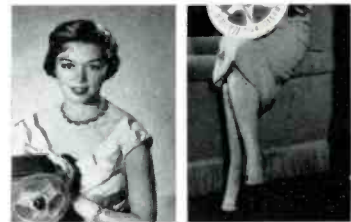
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considerations, such as in some hearing aids, aircraft equipment, and military computers and communication gear. If you wait for transistorized hi-fi equipment, chances are 1) it will be a long wait; 2) cost will be higher; 3) performance may be as good but will be no better than at present.

**As the Editors See (?) It**

Pix is six in NWI; consume too much space. But the day is hot, the eyes weary from reading (?) mime'd news ("pix attached") releases about this, that, and the other product. So we break down and sneak in two tiny but typical pieces of industrial promotion art. On the left, as the editors see it, is new Ampex 600, and on the right, as they see (30 releases later) the new Muzak tapes.



**Muzak to Tape**

After 20 years on disk, background-musickers Muzak are switching to tape. Selections are recorded from a library of over 7,000 selections, played back on half-track recorders which hold 4,800 ft. of tape and reverse automatically at end of one trip through the tape — to provide 8 hours of continuous operation. (That must mean they run at 3 3/4 ips).

The news release says, "The tapes . . . have been run continuously through accelerated tests with the playback mechanism over 5,000 times without any sign of deterioration, wear or strain." That's an indication of how long tape will last!

**Tape Holder**

All sorts of ruses are used to keep tape from spilling off reels . . . the Pro-Tex Reel Band Co. offers a ship-shape way of doing it successfully every time: their reel clip consists

*Continued on page 12*



# Portrait of Sound

*Unique New*  
**STEPHENS CAVALCADE**  
*brings you concert hall sound  
with a living room look*

*sleek contemporary*

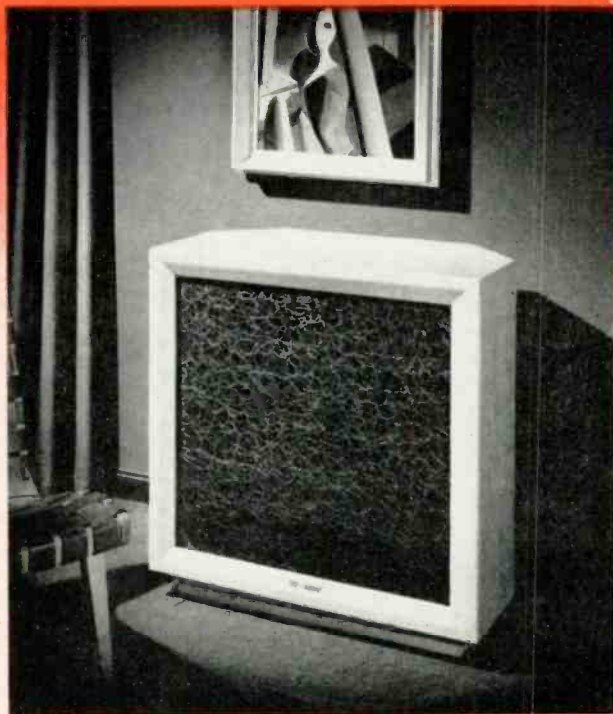
**ENCLOSURE**

*houses popular*

**STEPHENS**

*coaxial two-way*

**SPEAKER**



Designed for gracious listening, the Stephens Cavalcade combines direct radiating cone with dual horn loading. Affords distortion-free bass reproduction heretofore possible only with much larger enclosures. Exclusive with the Cavalcade are the two curved exponential horns. Each horn ports to the front of the cabinet, allowing the Cavalcade to be used either as a corner or wall enclosure with equally good results. Beautifully crafted in blonde or mahogany with choice of beige, bronze, or the luxuriant random gold grille as illustrated. Complements the Stephens 206AX 15" coaxial speaker, accepted internationally as the finest. True multicellular horns provide even wide-angle dispersion of high frequencies. 25 watts power capacity.

Enclosure Dimensions: 32" wide,  
34" high, 17" deep

Shipping Weight (enclosure) 128 lbs.  
with 206AX installed 159 lbs.

Model 627 Cavalcade with 206AX Speaker  
List Price \$341.00

Model 206AX 15" Coaxial Speaker alone  
List Price \$166.00

**STEPHENS**  
**TRU-SONIC**

Stephens Manufacturing Corporation  
8538 Warner Drive, Culver City, California



**"HI-FI IS FOR EVERYBODY" . . .**  
says Robert Newcomb

. . . Regardless of budget, way of life, or space limitations. Ownership of a true high fidelity system no longer requires an extensive technical background. In fact, today it doesn't even require more than a moderate expenditure to enjoy the wonderful realism of high fidelity.

Look over these new Hi-Fi Products and you'll see that Robert Newcomb not only believes that Hi-Fi is for everybody . . . but has a complete line of products to prove it.

Whatever your Hi-Fi plan, whatever your Hi-Fi budget, Newcomb is right there with the right amplifier.

**FOR SUPERIOR RADIO RECEPTION . . .**

*New* CLASSIC 200  
2 KNOB FM-AM TUNER



**\$169.50** AUDIOPHILE NET

Designed for use with any amplifier having its own complete set of controls. It's today's most advanced tuner. Designed and built by Newcomb . . . Completely new, distinctly different, and noticeably better! Fully enclosed and beautifully finished to use "as is." To place in a cabinet, Newcomb's exclusive "Adjusta-Panel" feature makes a simpler, neater job. U/L approved. Output is 10 volts at less than ¼%, 1 volt at less than 4/100%. Effective to 200 ft. from amplifier.

Many new circuit advances have been made in both FM and AM sections. Results: 30 db of quieting with only 1½ micro-volts input on FM. 1 Microvolt AM sensitivity for 1 volt output. Only 6¾" high by 11½" by 11½".

**FOR TRUE STEREOPHONIC REPRODUCTION . . .**

*New* MODEL 3D-12, 25 WATT  
2 CHANNEL AMPLIFIER



**\$179.50**

AUDIOPHILE NET

Really two complete matched 12½ watt amplifiers and preamplifiers in one. Common set of control knobs for both amplifiers offers easier operation, perfect results. All normal controls are provided plus new "focus" control. Channel selector switch gives operator choice of stereophonic reproduction, stereophonic reversed, Channel A, Channel B, or enhanced 2 channel monaural for simulated stereophonic reproduction of ordinary records. Dual tape "inputs" and dual "outputs" to tape make the 3D-12 ideal for use with the new "Binaural" tape recorders. Crossover selector provides various recording curves for both channels. Special switch provides correction for Cook Binaural recordings. Distortion below 1% at 25 watts. Response ±1 db 20-20,000 cycles.

**NEWCOMB Classic Series AMPLIFIERS . . .**

**WITH REMOTE CONTROL . . . . . OR . . . . .**

These remote controlled Newcomb Classic Series Amplifiers offer matchless performance and complete sound control . . . music exactly as you want to hear it. Words can't describe these superb products. Both give you: True remote control up to 50 or 100 ft.; Separate crossover and rolloff controls for up to 36 different recording curves; New "Level" control; Advanced design Loudness control; New rumble filter; Seven inputs; Mike input; Tape "Input"; "Output" to tape; No-Glare petite pilot light; and they're

U/L approved. Only your ears can convince you Hi-Fi can be so close to perfection. For utmost pride . . . for classic beauty . . . for luxurious operating ease and utmost listening pleasure . . . for substantial savings in cabinetry and installation expense . . . for lowest distortion for life . . . Own a Newcomb Classic Series Remote Controlled Amplifier. Don't fail to see and hear these premier products of Newcomb's 17 years of sound leadership.

*New* CLASSIC 2500-R



**\$297.50**  
AUDIOPHILE NET

25 watt Ultra Fidelity Remote Controlled Amplifier-Preamplifier • Less than 1/100% distortion up to 10 watts, less than 2/10% at 20 watts • 10 to 100,000 cycle response within 1/10 db from 10 to 30,000 cycles • Program condition compensator • Unequalled dual range tone controls, Bass range -16 db to +23 db, Treble range -25 db to +23 db • D.C. operated preamplifier.

*New* CLASSIC 1500-R



**\$197.50**  
AUDIOPHILE NET

20 watt Ultra-Fidelity Remote Controlled Amplifier-Preamplifier • Less than 5/100% distortion at average listening levels • Less than ¼% distortion at 15 watts • 10 to 100,000 cycle response within 1 db to 30,000 cycles • Dual range tone controls, Bass range -17 db to +20 db, Treble range -20 db to +18 db • Ultra conservative design for extended tube life.

*New* CLASSIC R-7



**\$139.50**  
AUDIOPHILE NET

**Remote Controlled Ultra-Fidelity Pre-Amplifier** Bring your present amplifier up to date with a new "front end." The New Classic R-7 Remote Master Control Unit and Pre-Amplifier offers guaranteed results, the most modern of circuitry, tremendous range of control . . . plus operating and cabinet saving advantages of real remote control. All inputs connect directly to the power supply chassis only. Beautiful control unit is a decorator's delight.

**"AUDI-BALANCE"  
for  
LIFETIME  
FREEDOM  
from  
DISTORTION!**

Newcomb Classic Series Amplifiers with their exclusive "Audi-Balance" (Pat. Pending) distortion control device assures you of absolute minimum distortion for life! No matter how perfect your amplifier when new, its distortion is bound to increase with age. During the useful life of a set of tubes, output tube unbalance is the greatest single cause for amplifier distortion being above the minimum of which the amplifier is capable. Aging can unbalance a set of tubes and replacement pairs are

seldom sufficiently identical twins to balance automatically.

With Newcomb's exclusive "Audi-Balance" feature for lifetime distortion control, you are not left to guess whether your amplifier is continuing to provide the lowest distortion possible. You *know* by just pressing a button! What's more, you can do something about it . . . instantly . . . by just turning a small control and listening to the distortion disappear!



## New NEWCOMB "COMPACTS"...

For Use "As Is"...Need No Cabinetry!

With these "Compacts," Newcomb makes true Hi-Fi via selected components practical for everyone. They're simplest of all to install. Just sit down, plug in and use. They need no cabinetry but include Newcomb's exclusive "Adjusta-Panel" feature to make installation in a cabinet extremely easy if necessary. Both U/L approved. They're absolutely ideal for the apartment dweller because they're so easy to set up or move.

### COMPACT 12

\$99.50 AUDIOPHILE NET



12 Watt High Fidelity Amplifier-Preamplifier-Control Unit. • Less than 1% distortion at 12 watts • Response  $\pm 1$  db 20-20,000 cycles • Separate crossover and rolloff controls give 36 different recording curves • Input selector and rumble filter. • Seven inputs • Mike input • Tape input • Output to tape • Wide range separate bass and treble tone controls, Bass range -15 db to +18 db, Treble range -18 db to +16 db • Hum balance control • New "Level" control • Advanced design "loudness" control • Size only 4 1/4" high x 12 1/4" x 9".

### COMPACT 10

\$79.50 AUDIOPHILE NET



10 Watt High Fidelity Amplifier-Preamplifier-Control Unit. • 10 watts at less than 1% distortion • Response  $\pm 1$  db 20-20,000 cycles • 6 position recording curve selector • Input selector • Built-in rumble filter • Separate bass and treble tone controls in new "Interlocked" tone circuitry for "fool-proof" results and less frequent need for tone control adjustments • Hum balance control • 6 inputs • Tape input • Output to tape • Mike input • Loudness control • Size 3 3/4" x 7 3/4" x 9 3/4".

## New NEWCOMB "A" SERIES

For the Budget Minded Perfectionist

MODEL A-127R 12 watt Semi-Remote Controlled High Fidelity Amplifier-Preamplifier.



MODEL A-127R  
\$89.50 AUDIOPHILE NET

12 watts at less than 1% distortion • Control unit on 4 ft. cable solves many installation problems • 20-20,000 cycles  $\pm 1$  db • 6 position recording curve selector • Input and rumble filter selector • Large potted output transformer • Advanced design tone controls, Bass range -15 db to +18 db; Treble range -18 db to +16 db • 6 inputs • Tape input • Output to tape • Mike input • Loudness control • Loudness compensation switch • "Adjusta-Panel" • Removable "gold" anodized dial plate • Hum balance control • "Petite" pilot light • U/L approved.



MODEL A-127  
\$79.50 AUDIOPHILE NET

Identical to A-127R except all controls are on chassis.

### MODEL A-107

\$59.50 AUDIOPHILE NET



10 Watt High Fidelity Amplifier-Preamplifier. 10 watts at less than 1% distortion • 6 position recording curve selector • Potted output transformer • New electrically isolated input circuitry requires no input switching... Just turn on and use • 6 Inputs • Tape input • Output to tape • Mike input • Separate bass and treble tone controls with new "Interlocked" circuitry for foolproof operation • Adjusta-Panel • Removable "gold" anodized dial panel • Petite pilot light • U/L approved.

.. FOR PERFECTION IN EVERY DETAIL

... WITHOUT REMOTE CONTROL

Identical to the Classic 2500-R and Classic 1500-R without remote control, the Classic 2500 and Classic 1500 offer full Classic Series perfection in every detail at lowest possible cost. All controls are on chassis. They also feature Newcomb's exclusive "Adjusta-Panel" that lets you instantly extend knob shafts to accommodate cabinet panels up to 3/4" thick. Dial panel is removable, beautifully finished in "gold" anodizing process that never tarnishes. Panels include petite pilot light. Both U/L approved. All ratings identical to the equivalent remote control models.

## New CLASSIC 2500 New CLASSIC 1500



\$219.50  
AUDIOPHILE NET



\$119.50  
AUDIOPHILE NET

### NEW, FASCINATING, INFORMATIVE BOOK ON HI-FI... 25c

This 25¢ book can save Hi-Fi enthusiasts and music lovers hundreds of dollars. Not a catalog, "Hi-Fi Is For Everybody" is packed with money-saving facts, how-to illustrations and suggestions. Written in easy-to-understand language, this new, practical approach to Hi-Fi tells how to get more for each dollar invested in components, how to cut costs without sacrificing quality or looks, how to plan



the simplest system with an eye toward building the most elaborate. Beautifully illustrated. Handy cost-estimating sheet makes it easy to keep track of purchases and budget!

LISTEN



... and you'll hear something wonderful!

# NEWCOMB®

Sound Quality Since 1937

### NEWCOMB AUDIO PRODUCTS CO., DEPT. W9

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- I am enclosing \$\_\_\_\_\_ Please send me \_\_\_\_\_ copies of "Hi-Fi Is For Everybody" @ 25¢ each.
- Please send me free catalog MCS54 on Newcomb High Fidelity Components.

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# high C's to heartbeats

With the lowest distortion, widest useful dynamic and frequency ranges, flattest response and finest balance available today for critical listeners, Bozak Loudspeakers and Speaker Systems recreate every audible sound with its most subtle qualities that contribute the last whisper of realism.

Chosen as the standard by leading acoustical laboratories . . .

selected above all others for the clinical study of heartbeat sounds . . .

purchased time and again by musicians and music critics who *know* true sound quality . . .

the Bozaks remain unchallenged for

**The Very Best in Sound**

Room 713  
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September 30th - October 2nd

New York Audio Fair  
October 14th - 17th

the R. T.

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Co. *Quality Loud Speakers*

114 Manhattan Street • Stamford • Connecticut

Export Office: Electronics Manufacturers' Export Company, Hicksville, New York

## NOTED WITH INTEREST

*Continued from page 8*

of a strap of metal, rounded and bent at one end, with spring clips at the other. The clips press on the tape, the rounded end snaps into the hub hole. Neat, if a bit on the costly side: 80¢ and 90¢ each for 5 and 7-in. sizes, respectively, in lots of 100 or less.

### Full Speed Ahead

In our August issue, we mentioned those nasty little phono plugs which terminate so many wires in a hi-fi system, and noted that a manufacturer had stepped up with a hot idea . . .

The hi-fi industry moves full speed ahead, and our right hand keepeth not up with our left. The NWI item was on page 14; by page 88, a dealer had the plugs, with wires duly attached, ready for you: V & H Sales Co., Long Hill Branch, Bridgeport, Conn.

### Hi Fi as a Demonstrator

Problem which faced the M. P. Moeller Organ Co. of Hagerstown, Md., was how to demonstrate their product in a prospect's home without calling in a crew of movers. Solution: they had a recording made by B & C Studios in New York and can now play a record on the prospect's hi fi system (most have hi fi, it seems) and presto! Rumor has it the record is a beauty; one has been promised us, so mayhap, more anon.

### Cabinet Makers (cont'd)

Mrs. R. A. Chatterly, now of Fort Wayne, Indiana, writes: "Mr. Robert C. Hinman of 88 Lincoln Avenue, Saratoga Springs, N. Y., did a great deal of fine work for me when I was in the east. I have yet to find a comparable craftsman . . ."

From Baltimore comes a letter from William J. Miller, recommending the fine cabinetry of Benjamin Johnson, 4510 St. Georges Avenue.

D. L. Weare, of Boston, recommends A. L. Spinazzola of 33 Mountain Avenue, Revere, Mass., for any kind

*Continued on page 17*



Only the New  
**MIRACORD XA-100**  
 has the "MAGIC WAND"  
 and push button control!



Stabilizing plates and pusher arms are no longer needed because of the unique construction of the "MAGIC WAND"

To the music lover the MIRACORD XA-100 has become a symbol of everything that could be asked for in a 3-speed automatic changer. Wow and rumble are eliminated and the "Pausamatic" feature allows the user to select "pause" time between records of from 5 seconds to 5 minutes. The MIRACORD XA-100 comes complete with the "Magic Wand" and single play spindles. An automatic record spindle for 45 RPM is available as an accessory. Every unit is shipped completely assembled with leads and plugs attached ready for operation. The MIRACORD XA-100 is superbly finished in rich burgundy with surf-white trim.

The manually operated MIRAPHON XM-110 is also available, and this unit incorporates the same superb quality found in the MIRACORD XA-100. Send for descriptive literature, or see these remarkable units at leading distributors throughout the United States.

**AUDIOGERSH CORPORATION**

Exclusive Distributors in the U. S. for ELAC Record Players

SEE US AT THE AUDIO FAIR! — OCT. 14-17, ROOM 732.

**AUDIOGERSH CORPORATION** Dept. H-9  
 254 Grand Avenue, New Haven 13, Conn.

Please send me descriptive literature.

Name .....

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City ..... Zone ..... State .....



THE *thrilling* **NEW**

LABORATORY ENGINEERED BY

# McIntosh

featuring the exclusive patented\* **McIntosh Circuit**

Here is what the magnificent new McIntosh amplifier gives you for your dollars invested in listening pleasure: the unique McIntosh bifilar circuit (with Unity Coupling), not available on any other amplifier, to provide performance that delivers to your ears the natural peaks and overtones present in actual concert hall sound. You hear *all* the instruments, unmixed and undistorted.

Power, yes but power *plus* exceedingly low distortion for faithful reproduction of clean, pure living sound. Full orchestral force is handled with crystal clarity, yet the virtually unmeasurable hum level and low distortion assures breathtaking enjoyment of pianissimo passages as well.

For performance that really makes a difference enjoy the McIntosh, superbly crafted in the McIntosh tradition by *amplification specialists* to please the most exacting listener. Advertised performance money-back guaranteed by thorough laboratory tests on each unit.

*Consider this important feature:* You can listen to the McIntosh for hours, not just minutes, without listening fatigue. Lifetime pleasure and comfort are yours with a McIntosh-centered home music system. Save by getting your "replacement" amplifier first — the McIntosh 30 watt.

\* McIntosh Laboratory, Inc., introduced Unity Coupling to High Fidelity in U. S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.

For a new miracle  
in sound make the  
McIntosh listening test.  
You can hear  
the difference.

*Hear it at your dealer's . . .*  
*There's nothing like the* **McIntosh**





# 30 WATT AMPLIFIER



Model MC-30  
\$143<sup>50</sup>

**GUARANTEED 1/2%  
MAX. INTERMODULATION  
DISTORTION!**

**UNITY COUPLING  
FOR PERFORMANCE  
PLUS!**

**99<sup>60</sup>/<sub>100</sub>%  
PERFECT  
AMPLIFICATION**

**BEAUTIFULLY STYLED  
IN BLACK AND CHROME**

\* All but 0.000016 of power output is a perfect reproduction of input signals at 30 watts. (20-20,000 cycle.)

*Compare these specifications*

POWER OUTPUT — 30 watts continuous (60 watts peak). INTERMODULATION DISTORTION — guaranteed below 1/2% at full 60 watts peak output. HARMONIC DISTORTION — guaranteed less than 1/3% from 300 microwatts to 30 watts output. 20 to 20,000 cycles. FREQUENCY RESPONSE — within ± .1 db 20 to 30,000 cycles at 30 watts output, and within ± 1 db 10 to 100,000 cycles at 15 watts output. INPUT (.5 volt) .25 megohms for full output. NOISE and HUM LEVEL — 85 db or more below rated output.

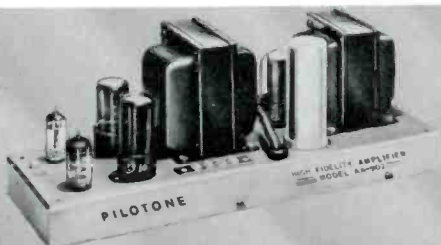
# McIntosh

**LABORATORY, INC.**

322 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 7, N. Y.  
CABLE: SIMONTRICE

Send for **FREE** booklet  
"LOST  
INSTRUMENTS"  
32 page illustrated,  
non-technical discussion,  
explaining why the  
McIntosh Circuit  
produces purest  
High Fidelity Sound.

McIntosh Laboratory, Inc.  
322 Water St., Binghamton, N. Y.  
Please send me **FREE** booklet  
"LOST INSTRUMENTS" and detailed literature.  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



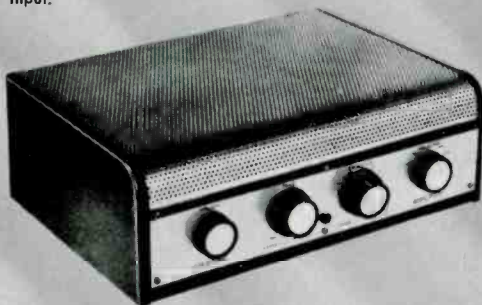
**AA-902 PILOTONE AMPLIFIER \$39.95**

Williamson type Amplifier with special inter-leaved wound Output Transformer and push-pull output. Contains 5 tubes including rectifier, Frequency Response  $\pm 1$  db, 15 to 40,000 cycles at 10 watt output. Distortion less than 1% at 10 watts and less than .1% at 1 watt from 30 to 15,000 cycles. Provided with speaker output impedances of 4, 8 and 16 ohms. Underwriters Laboratories Approved.



**AA-903 PILOTONE AMPLIFIER \$69.50**

Williamson type 10 watt Amplifier, with built-in Pre-amplifier. Seven tubes including Rectifier and push-pull output tubes. On-Off Volume, separate Bass and Treble Controls and Equalizer selector switch for LP, NAB, AES and Foreign recordings. Frequency Response  $\pm 1$  db, 15 to 40,000 cycles. Distortion less than 1% at 10 watts. Hum Level 70 db below 1 volt. Three inputs for Radio and Auxiliary equipment and one variable impedance input.



**AA-420 PILOTONE AMPLIFIER \$99.50**

Unsurpassed Williamson type high fidelity audio amplifier with push-pull 5881's for full 15 watt output combined with professional preamplifier for maximum efficiency and flexibility in most convenient space saving format. Six tubes plus Rectifier.

Frequency Response:  $\pm 1.0$  db, 15 cps. to 20,000 cps. at rated output. Total Harmonic Distortion: Less than 1%. Intermodulation Distortion: Less than 2% at rated output. Hum and Noise Level: 80 db. below rated output.

Dual equalization switches provide five positions of treble roll-off and five positions of bass turnover. Loudness control with Individual level setting controls for three inputs.

Slightly higher West of Rockies

**PILOT RADIO CORPORATION**  
**LONG ISLAND CITY 1, NEW YORK**



# PILOTONE AMPLIFIERS

*the ultimate in electronic  
skill engineered by*

## Pilot

**RADIO CORP.**

**Matched Companion to the  
World-Famous Pilotuners**



**AA-410 PILOTONE AMPLIFIER \$49.50**

Unexcelled Williamson-type High Fidelity Amplifier for consistent, dependable performance employing rugged full power 5881's for full 15 watt output. Four tubes and Rectifier.

Frequency Response:  $\pm 0.1$  db, 15 cps. to 20,000 cps. at rated output. Total Harmonic Distortion: Less than 1%. Intermodulation Distortion: Less than 2%. Hum and Noise Level: 90 db. below rated output. Potted output transformer constructed with inter-leaved winding for reduced leakage inductance.



**AA-904 PILOTONE AMPLIFIER \$89.50**

World famous ultra-linear Williamson Circuit using push-pull KT-66's for thirty watts audio output, now in new, convenient compact size. Frequency Response:  $\pm 1$  db, 15 cps. to 50,000 cps. at 15 watts.  $\pm .1$  db, 20 to 20,000 cps. at 1 watt. Total Harmonic Distortion: Less than 0.1% at 10 watts. Less than .3% at 25 watts. Intermodulation Distortion: Less than 0.5% at 10 watts. Hum and Noise Level: 90 db. below 10 watts.



## NOTED WITH INTEREST

*Continued from page 12*

of cabinetry: "... his work unquestionably that of an artist ... prices on the very reasonable side."

### Binaural Broadcasts

Several issues ago we called on readers for information about binaural broadcasting activities in their areas. Apparently, BN activities are spotty ... not too many reports have come in.

From Oakland, California, comes a letter telling of joint broadcasts by FM stations KPFA and KPFB. Reader Worth says, "These stations produce several B/N broadcasts each month ... announced well in advance ... live ... four-foot microphone spacing. Also, KRE-FM-AM has heavy plans ... tape recorded on location. And KEAR-KXXX in San Francisco is planning to present binaural."

As all Chicago readers know, WM-AQ-FM-AM has been binauralizing quite regularly, even tied in its TV station, WNBQ for binaural sight and sound.

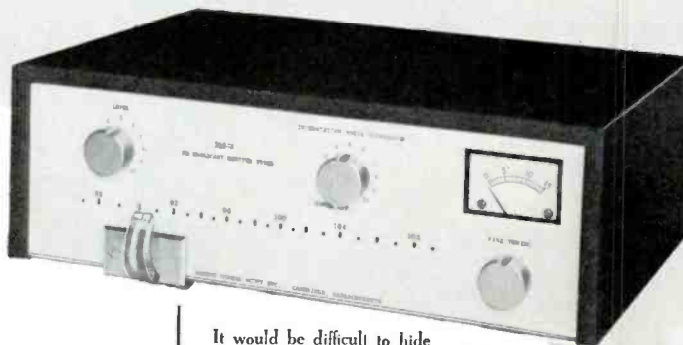
Charles Wood, president of the Rensselaer Polytechnic Institute chapter of the Audio Engineering Society, wrote a most detailed and interesting report on the college's binaural experiments. RPI has two student-operated stations, WHAZ which is a 1-kw. AM-er, and WRPI, which is a carrier-current station (that is, the broadcasts are carried by the college's AC lines). They have been experimenting since late 1952 ... have tried tying in eight local AM stations (four for each ear) and also broadcasting two channels on WHAZ (AM).

In our own area, Walton Ayer, Chief Engineer of Pittsfield's WBEC-FM-AM, gathered steam, borrowed some BN equipment from us (on which he had to do some smart adapting in order to feed into his studio lines), put on a post-midnight test and then ran a Saturday evening program. Reaction was more than favorable, so he repeated, and plans more. Emory Cook's binaural records were used as program material. We, 20 miles away, had to listen monaurally; can't get WBEC-AM with any regularity!

*Continued on page 121*

# H. H. Scott

## TYPE 310 FM BROADCAST MONITOR TUNER



### FEATURES

**Wide-band  
detector**

**Single-sweep  
tuning**

**Interstation  
noise  
suppressor**

**2-microvolt  
sensitivity**

**Tuning-signal-  
strength meter**

It would be difficult to hide our pride and feeling of accomplishment in the new 310 FM Broadcast Monitor Tuner. It combines professional performance, real operating convenience, and functional styling.

A basic innovation in tuning mechanism allows the entire FM band to be swept through with a single motion. The wide-band detector and true bandpass IF's make tuning completely non-critical and drift-free.

The fine-tuning control with combined tuning meter and signal strength indicator are useful primarily for accurate tuning on the many weak stations received with 2  $\mu$ v sensitivity at 20 db quieting (4  $\mu$ v at 40 db quieting).

An inter-station noise suppressor with adjustable control on the front panel allows complete inter-station noise elimination but also reception of very weak signals. Full 150 KC wide, flat bandpass characteristic gives essentially distortionless reproduction at all signal levels. Rejection of spurious responses resulting from cross modulation by strong local signals is better than 85 db, an outstanding design accomplishment. Other features include capture ratio better than 4 db, exceptionally low co-channel and adjacent channel interference, neutralized cascode front-end for lowest noise, temperature compensated oscillator, and 8 tuned circuits providing highest attenuation outside of desired passband for most effective rejection of interfering stations. We believe that the 310 provides the best possible overall design balance incorporating all significant features and refinements known at this stage of the art.

## H. H. SCOTT inc.

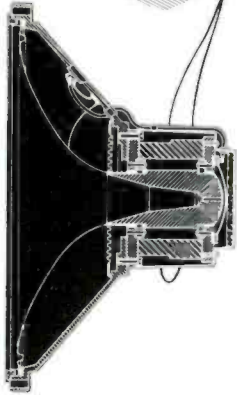
FREE BOOKLET

A pioneer in sound reproduction and instrumentation, H. H. Scott, Inc. received the ELECTRICAL MANUFACTURING Award for outstanding instrument design and the Medol of Merit at the International Sight and Sound Exposition. The John H. Potts Memorial Society of the Audio Engineering Society was awarded to H. H. Scott for outstanding contributions to audio science.

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

Tomorrow's  
"Loudspeaker"



Here  
Today!



The Tannoy Dual-Concentric makes the word "loudspeaker" completely out-of-date. Here is a precision acoustic transducer which sets a new standard in high fidelity reproduction . . . an instrument rather than a mere mechanism, designed with the most exacting American standards firmly in mind, and built by skilled British engineers in the best traditions of British craftsmanship. The Tannoy Dual-Concentric relies no more on revolutionary ideas and startling secrets than does the unsurpassed product of Mr. Rolls and Mr. Royce. Its superlative performance is due simply to an uncompromising choice of materials and an uncompromising choice of craftsmen to work with them.

**TECHNICAL SPECIFICATION**

Frequency response of both 12" and 15" models, suitably housed, ± 3dB, 35 to 20,000 c.p.s. with a useful response outside these limits.

	12" MODEL	15" MODEL
Impedance for Crossover	18 ohms	15 ohms
Flux density, LF gap	10,000 gauss	12,000 gauss
Flux density, HF gap	15,000 gauss	18,000 gauss
Power handling capacity	15 watts	25 watts
Polar distribution for 60 degrees included angle	— 3 dB at 10,000 c.p.s.	— 4 dB at 10,000 c.p.s.
Intermodulation products	< 2%	< 2%

manufactured by



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**PRODUCTS LIMITED**

We shall be exhibiting TANNOY DUAL CONCENTRICS at the  
**AUDIO FAIR · HOTEL NEW YORKER · 14 to 17 OCTOBER**

A number of new Tannoy products in the same tradition will be on view for the first time.



# LETTERS



SIR:

I have seen nothing in your publication about the possible re-allocation of the FM band to UHF-TV use. As I understand it, UHF frequencies would become available to FM users, at considerable expense and inconvenience. Such an event might well be the death of FM.

Senator Charles Potter, of Michigan, is to head a subcommittee of the Senate Interstate Commerce Committee, which has been appointed to inquire into the UHF-VHF-FM matter. If all persons interested in the survival of FM wrote to Senator Potter and to the FCC, perhaps Frequency Modulation might receive a new vote of confidence. Such a vote could not help impressing the FCC, which seems in the past to have been suspiciously desirous of re-allocating the FM band.

Louis T. Milic  
Bozeman, Mont.

SIR:

... It is surprising to me that HIGH FIDELITY has not taken the opportunity to note and deplore the current attempt, on the part of the TV industry, to seize the FM band for its own. The argument is simply that more people are interested in TV than are interested in FM...

Senator Potter, of Michigan, has been in charge of the hearings on the so-called "plight" of the TV broadcasters, who are screaming for more room. I am not aware that the friends of FM have been applying a pressure equal to that of its foes. Unless we do, FM will vanish — and with it will go the last pretense of the radio-TV industry at furnishing serious music. No one can believe that the big advertisers who control TV will ever give more than token representation to serious music. It pays more to

*Continued on page 21*

still setting the standards

# H. H. Scott

## AMPLIFIERS, EQUALIZER-PREAMPLIFIERS

65-watt Type 265-A Laboratory Power Amplifier



121-A DYNABURAL  
Equalizer-preamplifier



The new 32-watt 232-A Laboratory Power Amplifier offers power ample for all but the most complex systems, and at an outstanding price. We believe the 232-A to be the most practical choice and the best buy among power amplifiers.



The compact new 120-CP self-powered Equalizer-Preamplifier affords exact convenient control and compensation for those who desire highest professional standards but with greater simplicity and economy than offered by the 121-A.

The new 265-A Laboratory Power Amplifier is the finest we are able to make. Its 65-watt output provides more than ample reserve power for the most demanding applications. Features are:  
variable damping for exact speaker matching, and a new design contribution — an adjustable "snubber" circuit allowing full output power on music, with maximum speaker protection. The 265-A is a fitting companion to the 121-A DYNABURAL Equalizer-Preamplifier, which we believe to be the most versatile and complete control and compensation unit ever offered. The 121-A includes the patented DYNABURAL Noise Suppressor, continuously variable equalization for any recording curves, past, present or future, and many other features. Self-powered, beautifully styled and constructed, the 121-A, like the 265-A, is designed for the connoisseur to whom cost is secondary to that performance possible only from units containing every refinement possible at this stage of the art.

The 214-C Remote-Control Amplifier consists of the 232-A Power Amplifier and a non-self-powered version of the 120 Equalizer-Preamplifier, obtaining power from the 232-A. The 214-C provides superb performance at lowest cost to those purchasing equalizer-preamplifier and power amplifier together.

Made by one of the world's leading builders of professional sound measuring, and analyzing instruments, H. H. Scott amplifiers were rated "first choice" in the "Saturday Review Home Book of Recorded Music and Sound Reproduction" and are commended as "finest on the market" by experts such as Harold Weller author of "High Fidelity Simplified".

## H. H. SCOTT inc.

FREE BOOKLET

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

Why you need a  
**TRANSCRIPTION ARM**  
 for your home music system

Today there is much discussion of amplifiers, loudspeakers and proper enclosures . . . all necessary for top hi-fi performance in your home music system. Yet one of the most important parts of your music system has long been neglected . . . the arm that guides the cartridge across the record. The arm acts as a housing for the cartridge and plays a similarly important part to that of the speaker enclosure. An arm should not change the characteristic performance of a good cartridge by introducing resonances or distortion of any sort.



Fairchild, with extensive experience in the development of professional recording equipment, now offers you a studio-quality transcription arm for home music systems. This arm allows the cartridge alone to lift all the tone color from your recordings—completely eliminates the undesirable effects of arm resonance. Continuous perfect mid-groove tracking is assured by precision-engineered offset and dual pivoting. There is no side thrust, skidding or groove jumping.

\* And the Fairchild Transcription Arm is so easy to use! The arm rest is built-in and automatic. Any standard cartridge, reluctance or dynamic, plugs easily into proper position.

Professionalize your home music system today with the Fairchild Model 280 Transcription Arm.

An extraordinary value at **\$29.50**



For finest listening with any arm be sure to use Fairchild's high compliance diamond cartridge! This professional cartridge completely eliminates listening fatigue caused by tracking distortion—reduces record and stylus wear.

Only  
**\$37.50**

Available at better Audio dealers. Write for free folder.

**FAIRCHILD RECORDING EQUIPMENT**  
 10th Avenue and 154th Street, Whitestone 57, New York  
 Manufacturers of the World's Finest Professional Sound Equipment



amuse the bemused boobery with *Strike It Rich*, the show with a heart.

Therefore, it would seem that all lovers of FM should, in the hackneyed phrase, gird their loins, spring to the barricades, or perform any other proverbial and metaphorical action which may best suit themselves . . . I urge that all who would prevent the knavery afoot immediately write to Senator Potter and present their views.

*Joseph V. Wilcox*  
Albion, Mich.

SIR:

Because of my deep love for Hector Berlioz, and my equal admiration for his *Beatrice and Benedict* Overture, I simply could not resist typing this letter in regard to Mr. Burk's article in your July issue of HIGH FIDELITY. Overlooked by Mr. Burk was the Charles Munch recording (RCA Victor LM-1700) with the Boston Symphony Orchestra of the above-mentioned overture. For a recording featuring clarity in performance, with brass and strings clearly accented, the one by Mr. Munch is one I highly recommend. Of course it is only my preference, to which we are all entitled, but here there is no doubting RCA's wonderful sound.

I must add that I enjoyed your two articles on Berlioz immensely, and for one deeply appreciate your pioneering.

*Carl F. Klink, Jr.*  
West Orange, N. J.

SIR:

If the people who buy classical music records were to reject those disks which are "swingers" (off-center, eccentric), easily half the records on the American market today would remain unsold. What I cannot understand is how a public, supposedly so sensitive to beauty of tone that it spends millions annually for high and ever higher fidelity, can accept these wretched records with their sickening pitch wavers. Until recently I was a dealer in records and can, therefore, tell you with some authority that, as common as scratched and otherwise defaced records were, swingers were even commoner. There is no decent ex-

*Continued on page 26*

patented! exclusive!

*H. H. Scott*

**DYNAURAL dynamic noise suppression**



The new 210-C DYNAURAL Laboratory Amplifier  
with dynamic noise suppression



The 99-A Transcription Amplifier set a new styling trend by incorporating "front end" and 12-watt power amplifier, with power supply in a compact, attractive case. Like all H. H. Scott amplifiers, its clean, symmetrical clipping when overloaded affords power output audibly equal to much higher formal ratings, based on comparative listening tests. With control flexibility matched by few amplifiers of any price, we believe the 99 is preeminent in performance and value in the hundred-dollar price field.

The 114-A DYNAURAL Noise Suppressor, styled to harmonize with the 99-A Amplifier and 120 Equalizer-Preamplifier, offers the DYNAURAL feature to those wishing to add it at a later date in the development of their high fidelity systems.

The DYNAURAL Noise Suppressor virtually eliminates turntable rumble and record scratch and hiss, but without losing audible music as with fixed filters.

DYNAURAL noise suppression is almost essential if the musical response now possible with new extended-range speaker systems and program material is to be enjoyed fully — unmarred by extraneous noise.

The new 210-C DYNAURAL Laboratory Amplifier includes the best, most practical features we have developed over the years — and at a "best buy" price. Resembling an attractive "control unit", the 210-C incorporates complete equalizer-preamplifier.

25-watt power amplifier.  
DYNAURAL noise suppressor operable on all input channels.  
versatile record equalizer and input selector.  
unique flexibility in tape recording and monitoring, and many other features.

In our opinion, the 210-C offers the outstanding combination of over-all features, performance, and price.

**H. H. SCOTT inc.**

FREE BOOKLET

We believe there is good reason for the preeminence earned by H. H. Scott amplifiers. Outstanding technical features are but a means to an end — "best listening". H. H. Scott personally spends hundreds of hours yearly in listening tests to insure integrity in every detail.

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

# Out of Velocity



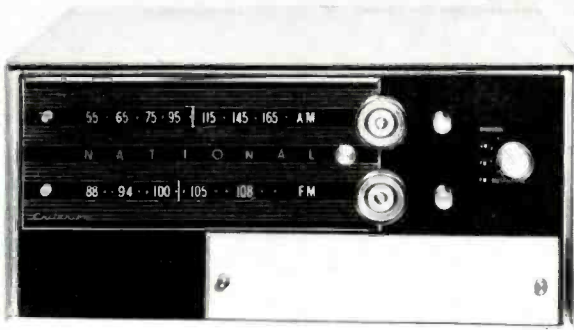
Pearls by Cartier, Inc.



# Silence

Music . . . clean and pure . . . filling the room with an ethereal, fragile beauty. The mood is magic. But the slightest hiss, a jarring crackle, a nagging hum can shatter it into a thousand glittering fragments. The mood is never shattered when you listen through **National's** superb new HORIZON line. No distortion of any kind intrudes. "Listening fatigue" becomes a meaningless term. The sensational FM MUTAMATIC tuning, for example — a **National** exclusive — completely eliminates all hiss and noise between stations. Stations leap out of velvety silence, stay locked in. **National's** high capture ratio, gets rid of adjacent stations impossible to tune out on ordinary equipment. Another exclusive feature is **National's** new "linear impedance" detector. Extreme sensitivity pulls in weak stations strong and clear. Similarly, tube noise, microphonics and hum in tuner and amplifiers have been virtually eliminated. Such a supreme audio achievement is the result of **National** engineering — engineering respected throughout the world for 40 years — engineering that is "tuned to tomorrow!" For further details,

*Please turn page!*



## HORIZON

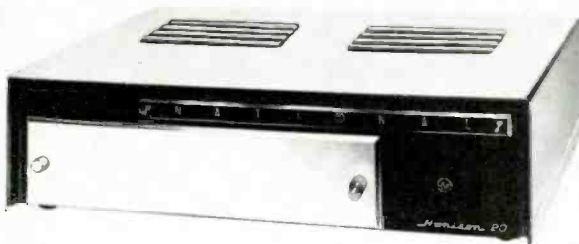
AM-FM TUNER \$169.95 (SIZE: 16 1/2" x 7")

Never before a tuner so versatile!  
 You can enjoy full-band AM!  
 You can listen to matchless, drift-free FM!  
 You can hear both at the same time, using dual sound systems!

You can receive revolutionary new binaural broadcasts as they are made available in your area! Two gain controls and separate tuning condensers are provided—one for AM, one for FM!

Exclusive Mutamatic FM Tuning eliminates all hiss and noise between stations, so annoying when tuning conventional tuners! Stations leap out of velvety silence—stay locked in automatically! Unit features new "linear impedance" detection. Superior design eliminates drift.

An exceptional capture ratio rejects all unwanted signals up to 80% of the strength of the desired signal. The FM sensitivity proves the name—"the Criterion"—by which all other tuners are judged.



## HORIZON

20-WATT AMPLIFIER \$84.95 (SIZE: 14 1/2" x 4")

To surpass the present high level of amplifier design, National proudly introduces new power amplifiers with a revolutionary new output circuit employing unity coupling.

With unity coupling, the output transformer is no longer required to supply the coupling between output tubes for distortion cancellation as in normal push-pull circuits. Instead, the transformer supplies only the impedance matching between the tubes and the speaker system, thus eliminating impulse distortion created by transformers. Music is reproduced with an unclouded transparency—at all listening levels—never before achieved!

The HORIZON 20 is a 20-watt amplifier with a total harmonic distortion of less than .3% and total intermodulation distortion of less than 1% at full rated output. Frequency response is  $\pm 1$  db 20 cps to 20 kcs;  $\pm 1$  db 10 cps to 100 kcs. Power response at rated output is  $\pm .15$  db, 20 cps to 20 kcs. Hum and noise is 80 db below rated output.



## HORIZON

10-WATT AMPLIFIER \$79.95 (SIZE: 14 1/2" x 4")

Incorporating the revolutionary new unity-coupled circuit in a 10-watt amplifier design, the HORIZON 10 offers performance never before achieved at such a moderate price!

The built-in preamp-control unit offers a choice of 3 record equalization curves, a loudness control and separate bass and treble controls.

Harmonic distortion is less than .5%; intermodulation distortion, less than 2% at rated output. Frequency response is  $\pm 1$  db, 20 cps to 20 kcs; power response,  $\pm 2$  db, 20 cps to 20 kcs. Hum and noise are better than 70 db below rated output on high-level input, better than 50 db on low level input.



# HORIZON

## HORIZON

PREAMPLIFIER-CONTROL UNIT \$49.95 (SIZE: 2 1/2" x 10 1/2")

The HORIZON 5 achieves a new high in frequency response ( $\pm 1$  db, 20 cps to 100 kcs) and voltage output (up to 10 volts)—a new low in distortion (less than .2% harmonic, .3% intermodulation)!

Four inputs, 7 record equalization curves, a loudness-volume control and bass and treble controls are provided.

Entire unit slips quickly, easily into either the tuner or 20-watt amplifier.

*tuned to tomorrow* 

FOR COMPLETE SPECIFICATIONS WRITE DEPT. H AT



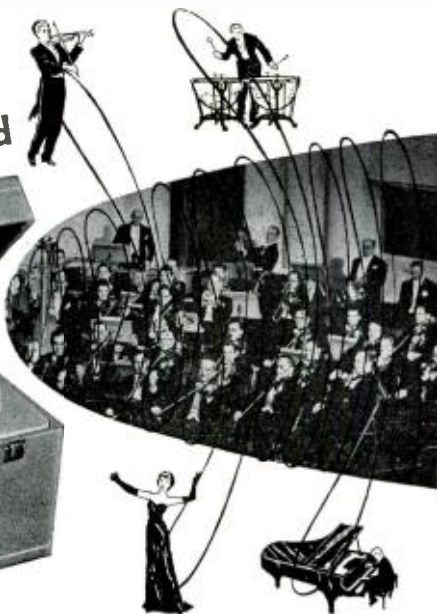




*Furniture by Hans Knoll Associates  
Gown by Cell Chapman*

To match the brilliant audio achievements engineered into National's new HORIZON series, top industrial designers have styled the units so magnificently they need no cabinets to enhance any room setting, traditional or modern. Yet, if cabinet housing is desired, installation is simplicity itself. The tuner locks into a plain rectangular opening. It's self-supporting and needs no shelf.

a new world  
of living sound



## Original Sound Quality with low-cost Crestwood 303

Daystrom firmly believes that *true, faithful* sound reproduction is the all-important characteristic of a quality tape recorder. This was the guiding principle followed in designing and developing CRESTWOOD Tape Recorders. As a result, with higher fidelity than comparably priced tape recorders, CRESTWOOD offers sound that virtually matches the original. Along with its wide range and low cost, CRESTWOOD offers:

### Ease of operation —

- Push button controls located front and center.
- Safety lock prevents accidental erasure.
- Rear plug-ins for microphone, radio, headphones, etc.—avoid wire jumbling.
- Rewind is 20 times faster than recording.
- Light weight and compact design for portability.

### Quality performance —

- Professional recorder "Red Heads" provide faithful sound reproduction.
- Dual speeds of  $7\frac{1}{2}$ " and  $3\frac{3}{4}$ " per second.
- 10 watt output from 6" x 9" oval dynamic speaker—double the volume of comparable tape recorders—fills large rooms with *Living Sound*.
- Three outputs: Internal speaker; external speaker; special output to bypass internal power amplifier to feed a high fidelity system.

The CRESTWOOD 303 comes complete with microphone and cord, radio and TV connection cable, power cable and empty reel.

We can't put sound in print. As you know, you must hear for yourself the quality of any tape recorder. But we will be glad to send you the complete CRESTWOOD story—and tell you where you can conveniently hear one.



Hi-Fi Crestwood 400's  
Model 401 (Recorder) \$199.50  
(Frequency response: 30 to  
15,000 cycles + or - 2db at  
 $7\frac{1}{2}$ " per second tape-speed)

Model 402 (Power Amplifier  
and Speaker) \$100.00

Crestwood Model 303  
Tape Recorder \$199.50

(Slightly higher in Denver and West.)

*Crestwood*  
BY DAYSTROM

Daystrom Electric Corp.  
Dept. 10-1  
837 Main Street, Poughkeepsie, New York

I am interested in:

- complete High Fidelity System  
 Tape Recorder only

Name \_\_\_\_\_

Street \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_

## LETTERS

Continued from page 21

cuse for the companies throwing such ordure on the market — at any price.

Albert J. Franck

Richmond Hill, N. Y.

SIR:

. . . In the "As the Editors See It," (June, page 25) you panned all the existing recordings of Copland's *Appalachian Spring*. I am afraid that you are in error here. In saying that there was not a really good performance out, you left out, in my opinion the best one. It features an American orchestra and conductor, and the sound is little short of terrific.

It was issued by the American Recording Society, along with some music by Samuel Barber on the other side. The American Recording Society Orchestra is led by Walter Hendl, who is, I think, permanent conductor of the Dallas Symphony Orchestra.

I cannot go too high in recommending this record.

Daniel Suchman

New York, N. Y.

The omission of the American Recording Society version of *Appalachian Spring* from the editorial mentions was an oversight, but not an unnatural one. Our regular policy is to review only records available in shops, and ARS recordings are sold on a subscription plan. As it happens, this editor has a copy of the Hendl disk and likes the performance very much indeed. It was recorded abroad, not here, but Mr. Hendl knows American music. We do think the sound, though, is more than a little short of terrific. There is a slightly granular quality in the treble, here and there, that makes us suspect that the original recording was done on unlubricated German tape, hard to equalize in transcription. — Ed.

SIR:

I was thoroughly appalled by the attitude of Mr. Lowenthal as presented in the Letters column . . . for May 1954. I had been under the impression that "high-fidelity" — such as it often is, had as its first purpose the more

HIGH FIDELITY MAGAZINE





*The Best Costs Less When You Buy*

# THE FISHER

## Custom Audio Components

■ If you are buying 'for keeps' buy the best *first!* Buy FISHER, *quality leader* for seventeen years. Engineered for the professional, functionally designed for home use. "Of the very best!"—*High Fidelity.*

### FM-AM TUNER, Model 70-RT

Features extreme sensitivity, low distortion and low hum. Armstrong system, *adjustable* FM-AFC and AM selectivity. Preamplifier-equalizer, 2 inputs, 2 cathode follower outputs. Six controls. Self-powered. \$184.50

### FM-AM TUNER, Model 50-R

Same features as 70-RT above, but designed for use with external preamplifier-equalizer such as 50-C. Hum level better than 100 db below 2 volts output. Fully shielded and shock-mounted. Self-powered. \$164.50

### MASTER AUDIO CONTROL, Series 50-C

25 choices of record equalization, plus separate bass and treble tone controls, loudness balance control. Five inputs and input level controls, two cathode follower outputs. Chassis only, \$89.50 · With cabinet, \$97.50

### 25-WATT AMPLIFIER, Model 70-A

50-watts peak! More *clean* watts per dollar. Less than 1/2% distortion at 25 watts (0.05% at 10 watts.) Response  $\pm 0.1$  db, 20-20,000 cycles; 1 db, 10 to 50,000 cycles. Hum and noise virtually non-measurable! \$99.50

### 50-WATT AMPLIFIER, Model 50-A

100-watts peak! World's *finest* all-triode amplifier. Uniform within 1 db, 5 to 100,000 cycles. Hum and noise 96 db below full output. 1M distortion below 2% at 50 watts. Highest quality components thruout. \$159.50

### SPEAKER ENCLOSURE, Series 50

NEW! Regardless of the speaker or enclosure you are now using, the "50" Horn will revolutionize its performance. For use with 12" or 15" speaker systems. 50-HM (Mahogany) \$129.50 · 50-HB (Blonde) \$134.50

### PREAMPLIFIER-EQUALIZER, Model 50-PR

*Professional* phono equalization facilities at low cost! Independent switches for LF turn-over and HF roll-off. Output lead up to 50 feet. Can accommodate any low-level, magnetic pickup. Self-powered. \$22.95

### HI-LO FILTER SYSTEM, Model 50-F

Does what ordinary *tone* controls cannot do, for it suppresses all types of noise with an *absolute minimum* loss of tonal range. High impedance input; cathode follower output. Use with any equipment. \$29.95

*Prices slightly higher west of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION · 45 EAST 47th STREET · NEW YORK, N. Y.

*the Hestons say...*

"A truly remarkable achievement . . . You can hear its perfection."



(Mrs. Heston) is now starring in the Chicago Company of "The Seven Year Itch."

Charlton Heston, star of the forthcoming Cecil B. DeMille production, "The Ten Commandments"

*Stan White*

**Ultra High Fidelity  
CABINET SPEAKERS**

**Designed to** add refreshing smartness to room interiors and bring sparkling sound rendition (music you can feel) to your home.

**Featuring** • Curled, not folded, exponential horn (1% of formula). • Multiple flare formula (patent applied for). • Passive phasing chambers. • 24db/octave acoustical crossover. • Distributed throat characteristic (not found elsewhere).

See your high fidelity distributor or write

*Stan White* INC.

725 South LaSalle Street, Chicago 5, Illinois  
A Division of Eddie Bracken Enterprises

lifelike reproduction of music. Admittedly, there have to be people who thrill to the record hiss from 15,000-22,000 cycles, and for whom the 17th harmonic of the triangle is indispensable, but such people might better learn to tinkle their own triangle and hear even more harmonics without the record hiss . . .

Outside of unusual instruments, or unusual use — e.g. the Strauss wind machine, or the four extra brass choirs in the Berlioz *Requiem* — mention of which is usually made on the record jacket anyway, I can see no good purpose in having the record jacket state how many kettledrums are used at the expense of remarks on the music itself. If anything need be said, let it be of the composer and of the performers so one may try to understand why the work is performed in the given manner.

*Charles A. McCarthy*  
Rochester, N. Y.

SIR:

Until about 2 years ago, we had the same problem as John Savage (June Readers' Forum). At that time there were only 1 or 2 companies that had "factory-sealed" disks. We worked it out very simply, and it is now a blessing, what with more factory-sealed disks. The solution was that the shop opened up one copy for demonstration and used only that one.

This simple solution would help many record shops and buyers.

*Peter Cronin*  
Eccleston, Md.

SIR:

I have just received a letter . . . drawing my attention to the comments about Wharfedale Speakers which appear in the May issue over the name of Mr. L. A. Roper.

We agree that it is desirable to retain the dust-cover where the magnet gap is exposed behind the cone, although in the average living room a loudspeaker will normally perform for a long number of years without attracting sufficient foreign matter to cause trouble.

*G. A. Briggs*  
Wharfedale Wireless Works  
Bradford, England



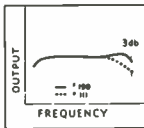
# 50% more recording time with new *Extra Play* tape!

No more stopping for reel change when you're tape recording longer musical works, dramatic productions, sports and news events! New "Scotch" Brand Extra-play Magnetic Tape 190A cuts time-consuming changeover breaks by giving you 50% more recording time on each reel—with as much tape as you'd find on 1½ reels of conventional tape.

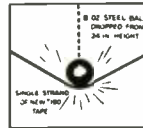
Secret of new "Scotch" Brand's extra playing time is a more potent oxide coating which offers improved hi fi response, yet is 50% thinner than standard tape coatings. A thinner tape backing produces more uniform hi fi output—cleaner, crisper tones—while retaining critical strength factors to meet the demands of all home recorders.



**EXTRA-THIN.** 50% thinner, more potent oxide coating, 30% thinner backing permit more 190A tape to be wound on standard reel. One roll of new tape does job of 1½ reels of ordinary tape.



**INCREASED FREQUENCY** range of new Extra-play tape enables home machines to produce recordings with greater hi fi response than formerly possible with most conventional magnetic tapes.



**STRENGTH TO SPARE.** New 190A tape stands up under even grueling steel ball drop test. Naturally it's tough enough to withstand severe stresses of sudden machine stops, starts and reverses.

**NEW!** **SCOTCH** BRAND *Extra Play* Magnetic Tape 190A

*At your tape dealer's now!*

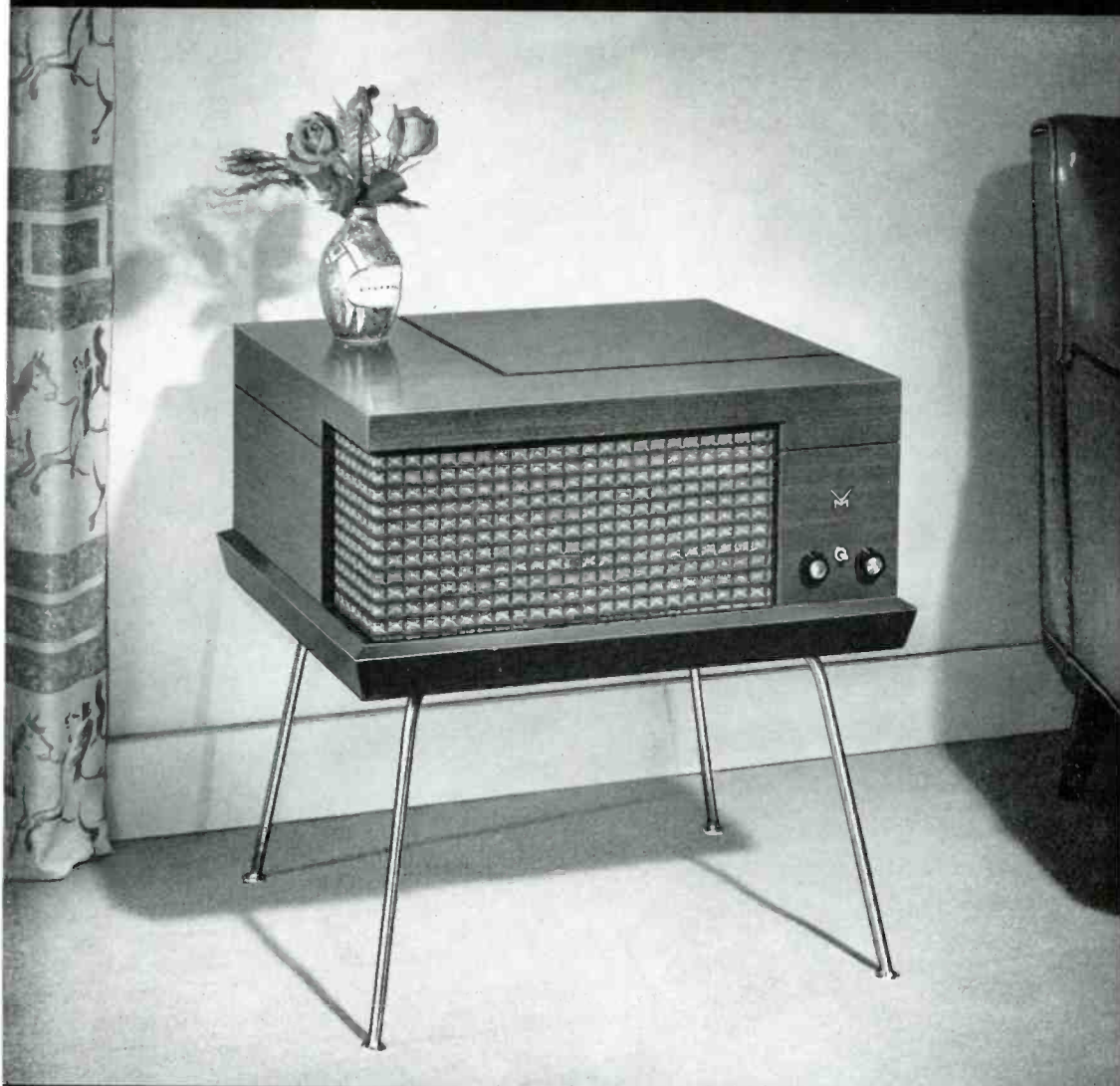
The term "SCOTCH" and the plaid design are registered trademarks for Magnetic Tape made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ontario, Canada.





the perfect "Voice"

HIGH FIDELITY



LEGS, BLACK OR BRASS FINISH, OPTIONAL

*Fidelis*® WITH *tone-o-matic*®



# for fine recordings

the  of Music

**TO PLEASE YOU...** V-M created these superb instruments. Whether you wish to enjoy music faithfully reproduced from records or magnetic tape, there is a V-M model to grant your desire. Here is style and superior cabinetry to complement any setting. Best of all, Voice of Music high fidelity instruments let you control both bass and treble tones. You can achieve the living quality of authentic high fidelity that truly satisfies your need for beautiful music. Experience a thrilling demonstration by your discerning V-M dealer. V-M Corporation, Benton Harbor, Michigan, world's largest manufacturer of phonographs and record changers.

## V-M Fidelis<sup>®</sup> WITH tone-o-matic<sup>®</sup>

The all new V-M Fidelis offers astonishing beauty in styling and high fidelity tone . . . plus luxurious convenience. Exclusive tone-o-matic loudness control lets you simultaneously balance both bass and treble tones to the degree you desire in authentic high fidelity response. Power control regulates this predetermined response to provide the power level most suitable for your listening comfort. Exclusive bass reflex chamber plus three angularly mounted speakers provide proper dispersion of all frequencies from 40 to 15,000 cps. Exclusive tuner input jack, external speaker jack, and 5 watt amplifier, plus many additional features, are all included for your pleasure.

V-M Fidelis is available in Champagne blonde or African mahogany hand-rubbed finish at the same price! . . . . . **\$14950\***

## V-M 556 WITH tone-o-matic<sup>®</sup>

At last . . . authentic high fidelity in an easy-to-carry portable phonograph! The exclusive woofer-tweeter speaker system provides 50 to 15,000 cps audible high fidelity range. Like the V-M Fidelis, Model 556 offers exclusive V-M tone-o-matic, tuner input and external speaker receptacles, 5 watt amplifier, V-M Siesta Switch<sup>®</sup> that shuts off everything (amplifier too) after last record, V-M Lazy Lite<sup>®</sup> lets you reject records at a touch with the lid closed and a host of other features!

Model 556 is smoothly covered with scuff- and water-resistant leatherette. You may choose from rich brown or two-tone rose and gray styles. Only . . . . . **\$11995\***

## V-M tape-o-matic<sup>®</sup> high fidelity TAPE RECORDER

tape-o-matic, by V-M, is today's finest tape recorder value! In home and business tape-o-matic enables you to produce professional quality recordings with push-button simplicity.

tape-o-matic's top ten features, exclusive in the price range, include Precision Tape Index Timer, 40 to 15,000 cps high fidelity woofer-tweeter speaker system, built-in magnetic pick-up preamplifier, silent pause button, automatic shutoff that turns off tape travel mechanism and amplifier!

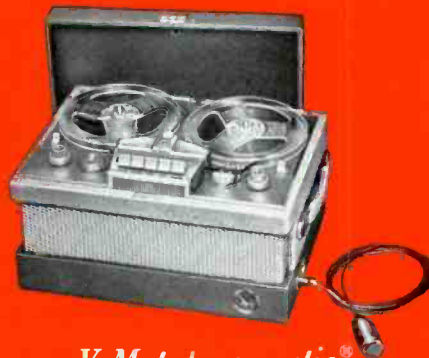
This 2-speed, dual-track recorder has push-button controls and professional quality mike. Case is beautiful rose and gray leatherette with gold and gray accessories. Model 700 only . . . . . **\$17995\***

\*Slightly higher in the west.

UL Approved.



V-M 556  
WITH tone-o-matic<sup>®</sup>



V-M tape-o-matic<sup>®</sup>  
high fidelity  
TAPE RECORDER

the  of Music

### V-M CORPORATION

Benton Harbor 1, Michigan

Please send me illustrated literature.

Name \_\_\_\_\_

Address \_\_\_\_\_

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



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 RECORD COMPENSATION GUIDE—  
 McIntosh Laboratory, Inc  
 322 Water St., Binghamton, N. Y  
 Please send your helpful chart of 43  
 record company compensation curves  
 for best playback results  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_  
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# McIntosh

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# AS THE EDITORS SEE IT

ORIGINALLY we started this editorial with the word, "phooey." Then we crossed that out to try instead "department of better understanding" or something of the kind. Because, while we feel inclined to say phooey, in due disgust at the status quo, it seems wiser — on calmer thought — to try to understand the reasons for our annoyance.

What incites us today is some recent experience with tape recording. Not long ago we recorded a pianist in our home, using tape recorder A (in the \$200 price class). Since tape recorder B (in the over-\$1,000 bracket) was already connected to our high-fidelity system, we played back on that. Sound was clean but seriously out of balance: lows too heavy and highs too weak. Tape recorder C (\$500 class) was also ready for operation, awaiting testing. We tried that. Balance good, but still a little off. Finally we moved unit A into the listening room, hooked it up and tried that. Everything fine.

Why? To professionals, the answer is well-known. But an increasingly large number of tape recorders, even of professional quality and price, are going into homes — and home users, unless they are aware of the status quo we mentioned above, are quite possibly in for some disappointment if they try recording on one machine and playing back on another.

Furthermore — and this may well have much greater and wider significance — pre-recorded tapes are on the market. Only a comprehension of — and action by manufacturers on — this problem of incompatibility will prevent the possibility of your discovering that the pre-recorded tapes you are particularly anxious to hear cannot be played back, without serious tonal unbalance, on the machine you own. And this although both your recorder and the one used by the producer of the tape are highly respectable makes.

In other words, it appears that we are about to run into as much confusion with tapes as we have already experienced with records, and out of which the record industry is only just beginning to extricate itself.

We have been over the record-equalization problem dozens of times. We have bewailed again and again the multiplicity of recorded frequency characteristics used by the various record manufacturers, and on the need for standardization. The day when all recording companies use the same characteristic seems at last to be in the offing. Some companies, notably London, are now going so far as to re-record large portions of their libraries to match the new RIAA standard.

Very much the same sort of a dilemma now faces manufacturers of tape equipment and of pre-recorded tapes. Let's examine it, understand it, and urge action.

Life isn't easy for the manufacturer of a tape recorder. One problem, for example, is how to get adequate bass boost without getting hum. If tape were to be used unaided by bass boost, the sound level at 50 cycles would be down more than 20 decibels below that at 1,000 cycles.

Now, only a few hi-fi amplifiers or control units incorporate as much as 20 db of bass boost at 50 cycles. But anyway — can you turn *your* bass tone-control all the way up without getting some hum? Then consider the tape recorder manufacturer, who must achieve even greater bass boost and still keep the hum level so low that you, when you play a tape back, can add your own bass boost if your system is a little deficient in the lows! (Highs are also a severe problem, by the way.)

Now let's go back to our three recorders. Each of the three machines had been checked out for frequency response by recording and playing back a frequency run at 7½ ips; each was flat within  $\pm 1$  db from 50 to 12,000 cycles. Those are high standards; what more can you ask for?

But wait — let's switch tapes. Let's record the frequency run on machine B and play it back on machine C. The overall results will be: down 3 db at 50 cycles and down 10 db at 12,000! In other words, while all three machines were excellent within themselves, they were incompatible with one another.

What each manufacturer strives for is "perfect" equalization. But he achieves that in *two steps*: partly in the record phase of operation, partly in the playback phase. How much equalization is inserted in record and how much in playback is an arbitrary matter determined by each manufacturer for himself. And just as pickup manufacturers do not agree on the best design for a phonograph cartridge, so too the tape equipment manufacturers don't agree on how much bass (and treble) boost to put into which mode — record or playback.

Which puts *you* in a predicament if you record on one machine and play back on another. You *may* be able to make up some, even all, of the difference with tone controls. But again, you may not.

And what is it going to do to A-V Tape Libraries? To Webcor? To RCA Victor? To the others who are in, or going into, the pre-recorded tape business? They hope to sell tapes to you because they afford superior sound. But how can they give you "better sound" when they haven't the slightest idea of the proper playback characteristic for your machine?

On to the padded cell, men!

Or — and this course of action we urge with all the strength we can muster — on to the conference table . . . right now, fast, before the equalization-confusion of the record companies is sadly repeated. Certainly, some sort of standard playback characteristic for tape machines can be agreed upon . . . even a rough standard . . . and this should be done while the market is still in its infancy, not after it has started to grow and been stunted by dissatisfaction.

Certainly, we know that standards are the hardest thing in the world to agree upon. Everyone can prove that his way is best. But in the end, standards always come. Better for all that they should come in the beginning. C. F.

*Cultists, audidiots, bugs, hi-finitics—these are some of the names tossed by supercilious critics and commentators at the folk who go to trouble and expense for high-quality music reproduction . . .*



## . . . in defense of the **FAITHFUL**

by C. G. BURKE

**T**O BE LAMPOONED is to be acknowledged. The victim of satire is good or bad according to the culture of those who examine him or pretend to, but he must be somewhere formidable or he would not be satirized. Everyone prominent is a little ridiculous, because some kind of variation from mediocrity—up or down, coarse or refined, Thomas Parnell or Parnell Thomas, Andrew Jackson or Andrew May—creates the prominence which dominant mediocrity must laugh at to keep its self-love.

A faction will be lampooned in its struggle for power and after power has been won. A radical doctrine will undergo ridicule while it is radical and after custom has made it tradition. Great satire may be mortally effective (Don Quixote), or running counter to a current, satire may be ineffective (women's voting). Fads are always lampooned, and thousands have been drowned in laughter, but some have enough vitality to survive surprisingly, and make part of a culture. Lawn tennis lasts after more than 70 years, but mah-jongg was buried after a short excited flurry of existence. Bundling as a risky way of courtship was scoffed out of the communities that had esteemed it. The dashing sports-car of inadequate capacity offers satire a recurrent target. Fashions in women's dress rise and fall on alternate billows of insensate publicity and implacable ridicule. But alive or dead, all those things meant something once, and the survivors are no longer called fads.

Now let's take a look at the manifestation called High Fidelity. Is this a fad? Is it durable? What is it, exactly; and what would be Low Fidelity? Everyone talks about it, and the newspapers and magazines are rich in advertisements of it; and we have perplexing variants of the term: "Ultra Fidelity" and "Super Fidelity." If fidelity is a good thing, is it good to be beyond or above it?

The thing itself, or the inception of the thing, dates from the mid-1930s. Thus it has already proved durability. The term, casually used, appeared at about the same time. It was not then in the vernacular, and it is its recent extraordinary ubiquity that gives to the thing some of the aspects of a fad. The term has never been publicly or offi-

cially defined: it represents no mensurable standards, and so it is abused with impunity. Good technical definitions of all the components of a "high-fidelity" system exist, but they have never been issued to the public. A popular or non-technical definition is an urgent necessity. Until we have one, *caveat emptor*.

The sweep of celebrity has been a natural result of the great popularity of the long-playing records. The advent of LP found no instrument ready to play it well, and the subsequent improvements in tape and technique have instigated improvements in the apparatus to reproduce them. The reciprocal stimulation of disk and machine is mighty and continuous. It has acquired for both a vast new audience, and for FM radio stations, those aristocratic waifs of an industry not contaminated elsewhere by distinguishable refinement, myriads of informed and discriminating listeners, people familiar with the magnificent complexity of a symphony orchestra. Such people wish an oboe to sound unmistakably and completely like an oboe. Hence high fidelity. Hence alas, also, low fidelity in masquerade as high. It is a pity, and it is needless, that anyone be deceived by the travesty, since there is a wealth of excellent equipment available. There is real danger that those gulled will mistake what they bought for the true substance of what a phrase induced them to think that they were buying. Here high fidelity, however it may be defined, makes enemies.

It has made others. Some with obvious justification (the dissenting part of a household not at one on music as a household god; the neighbors within easy earshot; the deaf and the tone-deaf, disagreeably reminded of an affliction), others with justification less apparent.

There is severe criticism from sources not fundamentally inimical. There is implied criticism from sources previously always sympathetic. Satire converges on high fidelity from all directions, and a jocular air of mystification emanates from countless journalistic references to the subject. Plainly, high fidelity (whatever it is) has here an acknowledgment of its strength; and serene in its strength may examine thoughtfully the transgressions imputed to it.



One of the earliest, and still one of the most valid, warnings against a tendency in the reproduction of musical sound, was spoken by Mr. Paul Henry Lang in the *Musical Quarterly* of July, 1952. Mr. Lang, after mentioning the high-fidelity phenomenon with respect and knowledge, deplors the license of the recording director — the electronic engineer — to falsify music and confound aesthetics when that engineer is guided exclusively by scientific tables of measurement. We all know the abuse of this license, the fever of high-treble mania, the intoxication of percussion, the shock of dramatic disproportion. The abuse prevails less now than it did two years ago, but we still have it when the musician is not there to overrule the sonic technician. The trumpeter's voice is less important than what the trumpet says. Perfection in both is the goal, but if there must be compromise, let the idea dominate. The technician has his place and he ought to keep it, subservient, knowing how, to him who knows why.

(The matter of creative unbalance, of intensifying musical expression by electro-mechanical means, a fecund matter to be examined with hopeful, careful eyes, is another question, not propounded by Mr. Lang. Its answer would be vaster than this space provides.)

The early high-frequency intoxication was really the intoxication of discovery. The phonograph sounded instruments that had previously been silent, and to prove this, such instruments were given the foreground from which to proclaim themselves. Thus triangle, cymbals, tam-tam and glockenspiel often were given the prominence of solo instrument when their place in the score was to add tints of color or to mark punctuation. This coincided with the appearance of a couple of tweeters of exacerbating brilliance, which had the merit of restoring to life high frequencies engraved into 78s but remaining latent to most apparatus. The tweeters still exist for those who want them, but they are already archaic in a scheme of reproduction in which balance is now a primary desideratum. And nowadays perhaps one record in 10, no more, is deliberately unbalanced to favor immediate effectiveness at the expense of a more durable sobriety.

AN EXTENSIVE article in *Life* last summer, knowing as whole but concerned with the commercial, social and technical aspects of high fidelity, featured in photographs and text a rather disappearing animal that other journalists have enthusiastically maintained as a symbol for those who prefer good to bad phonographs. High fidelity, said *Life*, "is mainly the work of a large body of 'audiophiles', or mild-mannered lovers of well-reproduced music, spear-headed by a small, ardent band of hobbyists, known as 'bugs' or 'knob twirlers', who are among the most dedicated fanatics ever produced in this country . . . The bug does not necessarily like music at all but is simply interested in the reproduction of dazzling sound for its own sake . . . He will play an entire 12-inch record through simply for the sake of one well-recorded cymbal crash at the end; sometimes he plays only the cymbal crash, over and over . . ."

There is worse to come. Writing in *The Reporter* of Nov. 10, 1953, Mr. James Hinton, Jr., well known to readers of HIGH FIDELITY, renders the animal more repulsive still: "True audiophiles are a race apart . . . They don't listen to music at all; they listen to high frequencies and low frequencies; and they buy records simply because the cult grapevine has put out the word that so-and-so's such-and-such is *really* hi-fi. I once saw a man turn off the whole middle register of his 'rig', as audiidiots call their pets, and sit contentedly through the Westminster *Pines of Rome* . . . with nothing audible above 150 cycles or below 4,000" — Mr. Hinton means nothing audible *between* these points — " . . . He would be better off if he played with electric trains . . ."

NOW UNLESS coincidence wrought a miracle and had two men silencing the mid-range speaker in a reproduction of the same recording of the same *Pines of Rome*, at about the same time, the writer of these words knows where and when that demonstration was accorded Mr. Hinton. The experiment was purely antic in spirit, aimed at the amusement of guests too well fed for more serious matters. All, including the experimenter, far from sitting contentedly in the midst of the horror he had contrived, laughed or groaned as the horror's shifting emphases impelled them. Mr. Hinton's little anecdote is more amusing, but it gives wings to a myth.

Journalists without Mr. Hinton's customary responsibility, mistaking, according to journalistic tenets, exaggeration for humor, have sweated over many a funny stint on high fidelity. Two ought to suffice: a Mr. Gilbert Millstein, resolutely a funny man, prefers falsehood to far-fetching, in making merry for the readers of the *New York Times* of November 22, 1953: "High fidelity . . . is actually a discipline as bleak and sinewy as that of the Trappist monk . . . The mere act of turning on the machine is a rite so stylized that" . . . "By the time a high-fidelity machine is primed to play a record, at least an hour and a half has elapsed . . . it is *de rigueur* to play Haydn's 'Military Symphony.' In the second movement . . . there are about four or five minutes of almost nothing but triangles and cymbals . . ."

Of course, this is jocose, in a desperate way, but it is a train of lies nevertheless. (The Haydn could have been obviated by a glance at the score. The rest can be corrected only by the acquisition of taste.) But we are watching the promotion of a myth, the invention of an animal, the creation of a monster; and the merry twinkle in the creative prose is assumed to compensate for the affront to truth.

Mr. Frederick C. Othman has the tired and obnoxious job of filling daily a newspaper column with subjective reflections. No one can do this well: no one has ever lived who had something worth saying, not said before, every day. With the address of a crippled Holstein he has exercised the columnist's prerogative to attack what he does not understand, in a column appropriately terminated by the word "cheap." In this witty thing he seems to be saying that the operation of a phonograph eludes

his comprehension.

In this little examination of the negative criticism of high fidelity, attention has been paid only to those critics who carry weight, either in their own hands or in the prestige of the publications which print them. A well-disseminated ridicule by others merely imitates the line to be taken if journalists wish to arrive. No knowledge of music, no appreciation of electronics, and no ears are necessary to write in a condescending way about the reproduction of music, when the reproduction is good and the goodness is still a novelty.

An aggressive design of mockery emerges from these examples. Only Mr. Lang expresses straightforward concern for an abuse that admittedly did exist and a danger that has been abated, and he is the only one to refrain from derision. What are the other gentlemen laughing at?

It is not the concept of high fidelity itself, for this phrase is translated most simply as close resemblance, accurate reproduction, applied to sound. The gentlemen would not claim a superiority for inaccuracy or dubious resemblance. They prefer to lampoon a by-product, an animal, a bug, says *Life*, who uses, or talks about, high fidelity. This is like rejecting a Chrysler because some of the people who drive it are not nice; or deriding Shakespeare because fools can quote him, or disparaging the coconut because monkeys esteem it.

Does the animal, the bug, exist? Is he important? Has he done any harm? Is he worth denigrating the accomplishment of the industry called high fidelity? The industry has made disponible to ten thousand hamlets the music of Beethoven and 60-odd symphonies by Haydn. Ten operas, 40 concertos and 40 symphonies of Mozart, 50 cantatas by Bach, all the spontaneous wonder of Schubert and the obscurer grandeurs of Handel are the fruit of this derisory industry. So are the symphonies of Mahler, and a bewilderment of contemporary music doomed without records to be mostly silent. Will we despise the fruit, because a bug has fluttered over it?

The insect does probably exist, but he seems not to swarm. There is enough testimony on his existence to grant it. Still, he cannot be numerous, for the present writer, in 30 years of active interest in the phonograph, has never met an example of the breed. He has encountered just one among a thousand correspondents, and this young one may have been spurious, flaunting as he did, a vocabulary suspiciously like a parody of the trade cant that the high-faithful are supposed to use.

The high-faithful known to the writer are grave and considered in their judgment of the reproduction of music. Without exception, they favor accuracy. Without exception, they detest exaggeration of the upper treble, in recording or reproduction, and some of them have had influence in curbing this aberration. They do not use a special, self-conscious lingo. It is true that most of them are victims of a pushing and prurient desire



for an accuracy that cannot be excelled and does not yet exist. To the writer this seems a good thing, the search for perfection; although it is an onerous, trying thing, and expensive. It seems odd that some should seek mediocrity when they are not bound by economic shackles, very odd that "medium fidelity" should be preferred to high, oddest that the Philadelphia Orchestra should be preferred veiled to naked in all her vividness.

But some say that the Philadelphians on records can never be right. This involves prophecy, which cannot be successfully contested until the event's advent; and it involves a definition of "right" which cannot be accepted with unanimity. The Philadelphia, like other orchestras, does not sound the same at different times in different places. A good record played through a good apparatus obtains a good similitude of the orchestra performing no matter where, no matter when. Good similitude and high fidelity are synonymous, and the most valid objection to either would be *force majeure*, — lack of money, presence of wife, restricted space, atrophied ear, hatred for art.

Just the same, objections have been cited which are current. Here, they seem frivolous, and so do other objections which have not been cited. A healthy institution examines the objections opposed to it, however frivolous, to defend its health. The objections will not be so much answered here as explained, because frivolity earns no answer but betrays a symptom.

Many objections directed at high fidelity are reiterations of old complaints aimed at the phonograph in any form, at the reproduction of music through mechanical or electro-mechanical means. Mr. Hinton, in *paribus infidelium*, makes several points sharply that seem true: that is, they are certainly true to those who assess one group of prejudices more highly than another. (Undoubtedly true, Anatole France used to say in aesthetic discussions, but so is the contrary.)

This is necessarily a polemic article against what the writer believes to be a mistaken flippancy invidious possibly to a leaven of spirituality granted the American people (in particular) by the marvelous favor of the phonograph and those radio stations who sacrifice soap for opera. The writer has never heard or seen a criticism of the phonograph as an excitant of high pleasure that could bear long scrutiny, and he is convinced that without exception general negative criticism is superficial. He thinks that much of it proceeds from an old habit of snobbish aloofness acquired when the phonograph was disreputable.

What are we to think of the metropolitan provincialism of those who advise the public performance as a thing of infinite living superiority over the best recording of the same music by the same performers? Shall the rancher in Wyoming discard his *Missa Solemnis* because once or twice a year, perhaps, a public performance in New York or Chicago will be more effective? The musical regimen of three-fourths of

*Continued on page 112*



*A prima donna in the grand old manner is the grand young woman, American-born, who has conquered opera-loving Italy and opera-discophiles the world around.*

# Scala's New Queen

by MARTIN MAYER



THIS WAS IN APRIL, the next to last month of the opera season at La Scala. Holy Roman Emperor Charles V had just put his crown back on, over his monk's cowl, and dragged his dying grandson off to the catacombs at stage left, and the curtain was dropping on the year's final performance of Verdi's *Don Carlos*. A full house of 3,200 Milanese was making its presence felt, and shortly the cast was taking bows before the curtain, dominated now as during the performance by the tall, red-headed, slender figure of the Queen of Spain, Maria Meneghini Callas.

It was her last performance of the season at Scala, and this 1953-54 season had seen the greatest triumphs of her career — Donizetti's *Lucia*, Gluck's *Alceste*, Cherubini's *Medea*. In the row behind me a man broke off his applauding to say to his companion, "*La Regina della Scala*" — the Queen of Scala. And at the end of the last curtain call, a straggler turned to the stage and called, *con amore*, "*Arrivederci, Maria!*"

Few opera singers ever win such displays of love from the audience in the expensive seats, and I told Miss Callas about it when we met the next day at the spanking-new, abandoned movie theater (its owners had been unable to get a license) where EMI was recording Bellini's *Norma*. Miss Callas was delighted. "You know, we can hear them shouting," she said, "but we can't hear *what* they shout. I'm so happy to know it's so nice."

One of her entourage picked up the conversation, "They loved you in *Don Carlos*," he said. "But I don't think I'll ever hear anything like the reception they gave you after *Lucia*."

Miss Callas turned on this unfortunate with her full stage presence. "What!" she said. "Have you forgotten? I haven't done *Traviata* yet!"

This was three-quarters a joke. Almost exactly three-quarters.

Maria Callas (Meneghini is her husband's name) was born 32 years ago to a Greek immigrant family in New York City's Washington Heights. She sang from infancy, mostly in church choirs and over the radio on Saturday morning children's programs. She received her early education in the New York public schools, from which comes the idiom of her English. When she was 13 her parents

separated, and mother took Maria back to Greece, where, at the age of 14, she made her debut in *Cavalleria* at the Athens Opera.

Miss Callas was successful in Greece, but very much a local star, and in 1945 she returned to the United States, looking for new lands to shine upon. The parts and places she was offered seemed to her unworthy of her abilities, and her quest was fruitless for a year. Then, quite suddenly, there appeared in New York the director of Verona's outdoor opera season, looking for someone who could handle *Norma*. He auditioned Miss Callas in New York and gave her a contract.

Within three years she had sung major parts in every important Italian opera house, and her talents had been gathered together and given a new direction by Tullio Serafin, the Grand Old Imp of Italian opera. "You could say he made me," Miss Callas commented. "Of course, I made myself. But he was very important." She sang in London and in South America, and the records began to appear: the first was Cetra's *Gioconda*. Then EMI (Angel in the United States) featured her last year in its three official Scala recordings — *Tosca*, *Lucia*, *Puritani* — and her name began to be heard back home. The Metropolitan Opera tendered an invitation which was rapidly refused, both money and other conditions being unsatisfactory; but the resuscitated Chicago Opera rescued the situation. Miss Callas will make her professional debut in her native land at Chicago early this November. She will sing in *Lucia*, *Norma* and *Traviata* — six performances in all. Then she returns to Italy, to reign at Scala, and elsewhere.

What the Chicagoans will see this fall bears small resemblance to the pictures which have accompanied Miss Callas's record albums. These photographs showed a hefty, goggle-eyed woman, no style to her at all; while the Callas of today could be a symbol of theatrical chic, a young girl with an excellent figure, wearing dark-rimmed, extreme harlequin glasses, her flaming red hair pulled tightly back into a burning bun, her tailored clothes and dramatic hats in colors that set off the very white skin, the black eyebrows, the red hair. She is not photogenic, in the same illogical way that some singers record badly, but even the camera does not lie so completely. During the summer of 1953 Miss Callas lost no less than 70 pounds, with the inevitable, cheerful result. She said that she did not work

to lose her weight: "I am not naturally fat. I had a tapeworm, and when I lost the tapeworm I lost the fat." And then, later, she added, "The operatic public does not like fat women, and they are right. To be on the stage a woman should be attractive."

It was a conversation studded with such comments, like nail heads. "Records are wonderful for little voices," she said. "They are hard for me because, you know, I have the big voice." In talking about composers she took pains to praise Bellini, for whose music her brilliant, flexible voice is perfectly suited, at the expense of Verdi, who sometimes demands a richer sound. She lamented that certain singers whose presence would enrich the casts of her favorite operas tend to waste and ruin their talents on works in which she has no part. She does not sing German: "Opera is always so beautiful in Italian."

It is fun to watch this sort of thing being done again, after so many years. Most modern opera singers are hard-working musical professionals whose performances are judged, like pianists' performances, according to more or less objective standards. In the Golden Age, or so the memoirs have it, the *cantatrice* was a woman apart, walking in an aura of impeccable greatness towards which gravitated a large, traveling entourage. Every piece of clothing was part of a costume, every word expressive of a complicated inner state called temperament. The world was an oyster, and prima donna was its pearl. What saved this attitude from pomposity was the boisterous Italian sense of humor; Miss Callas, returning to the grand manner, relies with great success on an equally direct, equally attractive American irreverence.

Behind the sound, the fury and the bounce, after all, is a superb voice and a great talent. Music aside, Miss Callas is an excellent actress, specializing in the most difficult of the acting arts: classical tragedy. Her glance dominates the stage. Her posture proves the pride that is about to fall. In emotional moments she uses her hands and arms—very slow, smooth gestures—to beautiful effect. She moves regally, slowly, gracefully. ("But, of course," she says, "what counts is that I can stand still. Very few singers can stand still. It takes nerve.") The voice itself is an extremely expressive one, especially in a dark, tolling lower register which is Miss Callas's patented own.

With these tools, her strong intelligence, and her Greek-American-Italian exoticism, Miss Callas has established with her audience a rapport that makes her the unquestioned prima donna of the Italian operatic stage. This was difficult to do: how difficult can be appreciated only by those who have experienced the incomparable voice and perfect musicianship of Miss Renata Tebaldi. To have the second best voice in Italy, and become the first lady of opera, is an accomplishment beyond any man's poor power to add to or detract from. Like all such accomplishments, it takes constant work.

The movie theater in which EMI recorded *Norma* is a one-level affair with a loge but no balcony. The orchestra section runs back to a wall about a quarter the height of the theater, and the loge starts at the top of that

wall. The local deckhands cleared out the back 15 rows of the orchestra, sat the musicians in front of the wall, facing toward the stage, and used the wall as a sounding board. The chorus sat in the loge, right above the orchestra; the singers stood on a raised, railed walk to the conductor's left. This is a very awkward way to run a railroad, and as many as eight microphones were used to pull everything together on the tape.

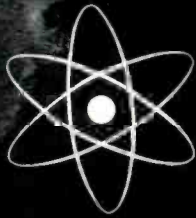
The engineering and musical staff, one Englishman and one Italian at each position, sat in a small, smoky room behind the stage, and communicated by telephone with conductor Tullio Serafin. To a visiting American the strangest part of the procedure was the casual way the musical staff turned the dials on the recording equipment: any such behavior in the United States and the engineers' union would go into a state of shock, and probably pull all the wires out of the joint, smash the equipment and yank up the floorboards. In Italy, it seems, the rules are less rigid. Walter Legge, grand sagem of EMI, was boss on the job; since he was boss, he could twist knobs to his heart's content, until he got the balance he liked.

EMI's Scala recordings are locally considered historic documents, on which no expense is to be spared. Thirty-six hours of recording time went into the two records of Puccini's *Tosca*, and though *Norma* was a less complicated job it was damn the torpedoes from beginning to end. The worst trouble, oddly enough, came in the moments that sounded most beautiful in the hall: the second act duet between Miss Callas and Miss Stignani.

They are as unlike each other as any two women could be. Stignani is as short and dumpy as Callas is tall and trim, and some years older. (Ebe Stignani is a name not for an age but for all time, with which your great-grandfather was probably acquainted. She has been singing for at least 30 years, but her voice remains pure, huge and incredibly flexible, without any edge to it, or an ounce of strain.) Stignani croons through a rehearsal, and turns on the juice for the recording; her mouth forms a different shape for every vowel and every tone; she works. Callas loves to sing, and gives at all times; *Continued on page 100*

*Recording Norma: Callas looks across contralto Rina Cavallari at tenor Mario Filippeschi. At her right: basso Nicola Rossi-Lemeni.*





## The Well-Tempered IONIZER

by Frederic Grunfeld

A CURIOUS BYSTANDER in shirtsleeves butted in while Edgar Varèse was on one of his sound-gathering excursions last spring, occupied with the delicate business of recording the grating, grinding sounds of a machine shop. The onlooker asked what was going on. Varèse explained that he was collecting the makings of a composition, that these sounds (he never calls them noises) are his raw materials. "Ah!" the man said, with a pleased look of recognition. It was a pleasure to meet a modern composer. A friend of his was an expert on the species — "He owns a record that sounds just like all this machinery."

Preoccupied, Varèse only nodded and pulled the headphones down over his ears. "You're going to have a hard time doing better than that record," the questioner persisted, "it's called *Ionizations*, or something like that." Varèse shrugged and turned the gain up a little higher. "Certainly I can do better," he said, "I'm sure of it." Having said which, the composer of *Ionization* pressed the "START" button of his Ampex 401-A, with the confidence and determination of a Beethoven rapping out the germ-motif of the Fifth Symphony.

The idea that Edgar Varèse is a genius within the Great Tradition of Beethovenian iconoclasm has had considerable currency for nearly 50 years. Claude Debussy was one of the first to say so, in days when Pelléas and Mélisande were still Young Moderns. Varèse himself, though reluctant to talk about it, has lived and worked secure in the conviction that this is indeed the case. In his sense of mission he resembles the solitary Baron de Stendhal, who wrote for a future age, and for "The Happy Few." (Incidentally, Louise Varèse, the composer's wife, ranks as one of America's foremost translators of French poetry and prose, and is responsible for the Stendhalia published by New Directions.)

The pattern of musical genius appears to have changed very little since Beethoven, Schubert and Berlioz set the style for the Romantics. Edgar Varèse has the same beetle-browed look one encounters in portraits of Beethoven and Berlioz; Schubert, at 30, could have hiked over

the Austrian mountains with no sprightlier step than Varèse's, at 69, as he traverses the streets of lower New York. In Greenwich Village on a summer day, as he greets children, shopkeepers and old acquaintances in fluent Italian, French, Spanish, German or English — English the worst — it's obvious that the natives regard him as a local institution. Thus it was with "Der Beethoven" and the Viennese.

The day-to-day sounds of a working city are to Varèse what nightingales, bubbling brooks and the distant melancholy of the *ranz-de-vache* were to his predecessors. "Raw material," he says with a gleam of anticipation, stopping to hear better the undulating counterpoint of a cutlery-grinder's wheel over the *basso ostinato* of an ancient Ford truck with faulty pistons. In his perambulations, Varèse also keeps an eye peeled for all sorts of likely sound-producing instruments. One of the latest additions to his percussion arsenal at home is a broken piece of 10-inch pipe picked up from a plumber's discards. It will contribute its sombre, iron resonance to the work he's just about to finish, called *Deserts*. (What deserts? Not only those he explored in New Mexico, but all kinds, everywhere — "including the desert in the mind of man.") The score calls for short sections of taped sound, played antiphonally with an ensemble of winds and percussion. The tape embodies snippets of compressed-air whssshs, frictional grrrrrs, the *schtompfts* of trip-hammers, all edited, filtered and organized as an abstract sonic collage.

Varèse looks pained, and makes no effort to conceal his distress, when people ask whether *Deserts* or his now-celebrated *Ionization* are intended as industrial tone-poems. "There's nothing imitative or descriptive or futurist about me," he tells them, "I have nothing like the *Iron Foundry* of Mossoloff, or *Pacific 231*. Mr. Honegger's locomotive doesn't travel very fast, does it?"

Though he carted his Ampex all the way to Philadelphia for *Deserts* raw material, and just because a certain factory there offered "marvellous reverberation," he resents having critics class him with the apostles of music-in-the-machine, as some have done. "I go to them for sounds

photographs by WALTER D. BURSTEN



only because existing musical instruments are inadequate for my needs," he explains. "On tape I can make what I need." The sight of Varèse at work on location, placing his Altec non-directional microphone near drill-presses or lathes with all the fastidious care usually lavished on Philharmonic set-ups — this sight has such fascination for his friends that he never has any trouble finding cars and willing roustabouts to take him and his equipment wherever he wants to go. He may spend hours recording a rattatatrat just to have 20 seconds' worth for the finished composition.

Many expert witnesses have maintained over the years that what Varèse composes isn't properly "music" at all, no matter what instruments he chooses. As recently as 1949, for instance, Olin Downes was moved to describe *Integrales* as "something dramatic and something that might be productive of a new shudder for a sympathetic nervous system . . . enormous percussion, monstrous brass and wailing woodwind . . . Music? Probably not." Yet *Integrales* of 1924 is relatively conventional, at least in orchestration, using only standard wind instruments — flutes, clarinets, oboes, trumpets, trombones, and French horn — together with assorted cymbals, castanets, triangle, Chinese blocks, gong, tam-tam, chains, sleigh bells, tambourine, slapsticks, and several kinds of drums. He has the percussion arranged so it can be manipulated by a four-man battery.

Varèse says he doesn't care about "music." "It is only a colossal industry today," he asserts with a sardonic smile. He'd already washed his hands of it by the time *Integrales* was written: "When I see and hear some of the things that are done in the name of music, I don't want to be known as a musician. Call me rather a worker in intensities, frequencies, and rhythms."

Composing on tape directly hasn't affected his lifelong habit of calculating every pitch, nuance, and timbre long before he actually begins setting down what he has in mind. In that important respect he differs from most of the "Tapesichord" avant-gardists of *musique concrète*. Pierre Schaeffer, the school's founder, has hailed Varèse as *concrète* prophet and patriarch, but Schaeffer and his cohorts are mainly surrealists-in-sound, improvising tape-montages from railroad noises, or crickets, or human heartbeats. Varèse has no interest in improvisation.

In fact, to him the main attraction of tape, and of the electronic instruments he hopes to see perfected, is that they will give the composer complete control. Performing artists are a dangerous lot; they play around too much to suit Varèse. When tape and electronic media come of age, he expects they'll eliminate the meddlesome middleman in modern music, so that "there's no distorting prism between composer and listener, and we'll have the same intimate communion as

that which exists between writer and reader, through the book." He notes sorrowfully that "right now, tape is often used for stunts instead of composing."

Forty years ago, Varèse predicted confidently that the day would come when anyone could press a button and music would be released exactly as the composer wanted it. "In the 1920s and '30s I thought Varèse was living in a dream-world, with his sound amplifiers and purifiers and what-not," a prominent critic confessed recently. "Even when old professor Theremin built him those two electronic howlers for *Equatorial*, I thought it must be all a lot of moonshine. But now it's coming to pass, not from the composer's end so much as from the listener's. Everybody is talking frequencies these days."

Varèse's music fares eminently better in this frequency-conscious era than it did in days of yore. More people may have bought the EMS LP of *Ionization*, *Integrales*, *Density 21.5* and *Octandre* as a high-fidelity demonstration record than for its purely musical content. Varèse doesn't consider that any reflection on himself. Test-record or not, sales have exceeded all expectations and Varèse feels at least partly vindicated as a "worker in frequencies." Released as the first commercial disk with a measured range from 14 to 18,000 cycles, it was five months in the making, a labor of love by the composer and recording engineer Robert E. Blake. In due course, *Ionization* and the others are going to be understood, Varèse is certain. "Artists and thinkers are never ahead of their time," he snorts, "but the vast majority of people are trailing far behind it, still liv-



ing in the past century. Hah!"

Asked about the nature of his own mission as artist-thinker, Varèse will pull out a tattered slip of onion-skin paper that reads: "Our actual situation cannot be compared to anything in the past. We must radically change our ways of thinking, our method of action." The author is Einstein, but Varèse says the feelings are his. He remem-



bers first feeling the need for radical change at the age of 19, when he left home in defiance of a stern father who wanted him to study engineering. (The Varèse family comes from Corsica, where its name was entered into the stud-book of minor nobility about the same time as the Buonapartes'. This circumstance may in part account for the eagle mien and imperial disdain with which Varèse confronts his critics.)

For several years he studied composition and conducting at Vincent d'Indy's Schola Cantorum in Paris. "By example, d'Indy showed me what not to do," is his wry comment. Albert Roussel taught him the ground-rules of counterpoint; organist Charles Widor invited him into his master class in composition at the Conservatoire. "Those were real master classes," he recalls, "not like here, where a master class is according to how much you pay. Students were there to learn in those days. Whenever I've taught at universities here, students were treated like customers and the teachers were there to see they're kept happy. The customer is always right. If our medical schools were on the level of our music departments, they'd graduate not doctors but morticians."

The First Prize of the City of Paris for 1906 was awarded to Varèse on Jules Massenet's recommendation. But it was as a Debussy protégé that the young composer became known, and as an adventurous hot-blood whose exploits were freely transcribed by Romain Rolland for the story of his composite hero, *Jean Christophe*. When Varèse was

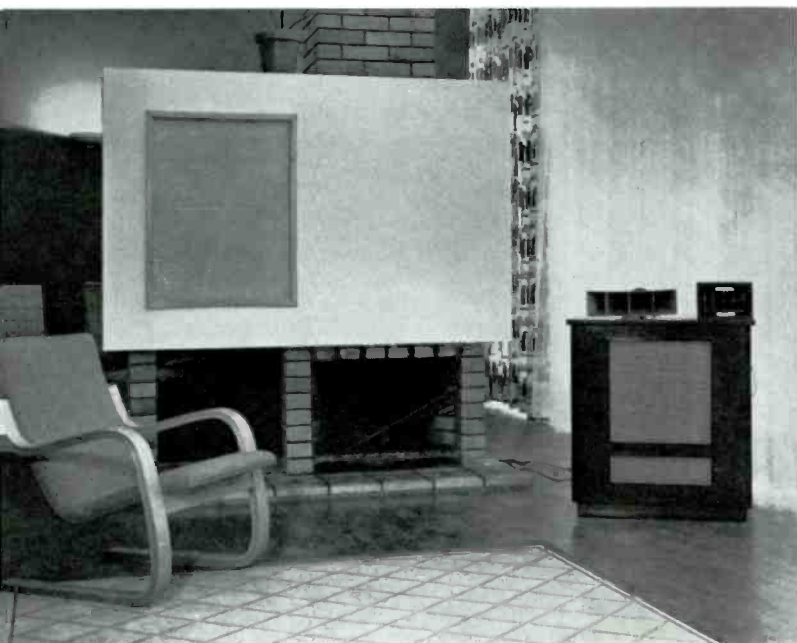
about to depart for greener fields in Germany, Rolland counselled in a letter, "*Puisez dans vos passions*. You are master of your musical language, with a virile youth and purity of poetic art which I love. Don't be too objective. And don't be afraid to unbutton, like Strauss in the first page of *Ein Heldenleben*. You will never lose your French clarity . . . ."

Coming to Berlin as a choral conductor in 1907, Varèse was drawn into the orbit of Ferruccio Busoni, the most intellectual musician of the day — composer, writer, theorist, scholar, philosopher and keyboard virtuoso without peer. Gustav Mahler, Karl Muck and Richard Strauss stood god-father in the baptism of his earliest tone-poems, works of mixed Strauss-Debussian parentage that, naturally, provoked several riots. Collaborating with Strauss's librettist, Hugo von Hoffmannsthal, Varèse composed an opera, *Oedipus und Die Sphinx*. It, together with seven years' worth of orchestral scores, were burned in a warehouse after his return to France on the eve of war.

With a wicked smile, Varèse recalls that New York received him with open arms in 1916. Society feted the young composer as a French military hero till he let it be known that in two years of service he'd never risen above the rank of Private, Second Class. "Why?" was the ladies' shocked question. "Because there isn't any third class," chortled Varèse. But he conducted like a veritable Field Marshal when — supported by Whitneys and Vanderbilts — he led a mammoth performance *Continued on page 104*



*Superimposed on the score above are two of the line of ready-made speaker cabinets made by Angle-Genesee, of Rochester, N. Y., and, below them, the hand-made equivalent, built and owned by reader Roy R. Mumma, of Pittsburgh. The two scenes at the bottom of the page are 26 feet apart in the home of H. J. Landsberg, a businessman of Sao Paulo, Brazil. The structure built around the top of the fireplace is the main woofer-enclosure, heavily insulated against heat — just as the lid of the record player compartment is insulated against needle-talk.*







*Both these very sightly jobs of housing equipment were done by Hollywood Electronics. The array at the top seems to feature horizontal deployment. It feeds a Jensen speaker-system, not shown in the photo, and apparently is owned by a Scriabin-lover (three Scriabin records show). The lower array, vertically stacked, serves an Electro-Voice Georgian speaker-system.*

## ... jazz in mid-passage



Scholarly symposium at Newport. (l. to r.): Cowell, Stearns, O'Conner, James, Meriam.

*After the Newport Festival this summer we thought it was time for another look at jazz. To take it we asked a Down Beat staff member — who reports as follows:*

UNTIL this past July 17 and 18, the town of Newport, Rhode Island, has been thought of as one of "the last resorts" — most easily identifiable by the mansions of the "400," the tennis tournaments at the Casino and the sites of early American history that are its streets and its seaport.

Now Newport has also become an historical landmark in the growth of American jazz. Its new place in history can be attributed in large part to Mr. and Mrs. Louis P. Lorillard, whose enthusiasm and financial assistance helped bring about the highly successful Newport Jazz Festival, which drew 13,000 people into the town on those two July nights — along with several score newspaper and magazine reporters. *Life, Time, The New Yorker, Look, The Saturday Review, Newsweek* (and *High Fidelity*) were represented, as well as a Mexico City newspaper and *Figaro* of Paris. No previous jazz event had ever received comparable attention.

The major part of this vigorous press coverage was frankly motivated by the dramatic irony involved in the importing of jazz to the fading home of the 400. As Howard Taubman pointed out in *The New York Times*, Newport "gave itself a shot in the arm this weekend with an infusion of one of the liveliest arts. It started a jazz festival, and it hopes this will become an annual event that will help to recapture some of Newport's former luster."

Interesting as this is as part of America's constantly changing social history, the main significance of the Newport Festival lies in its relationship to jazz as a cultural manifestation. In its roster of artists, in the nature of its audience, in the long-range blueprint of its producer,

the Newport Jazz Festival symbolized the changing place of jazz in Western music. Long regarded by many supporters of "serious" music as a raucous young musical delinquent unworthy of careful attention, jazz has steadily established itself both here and abroad as a vital art form that will not be denied its place in concert halls, college classrooms, high-fidelity recordings and in the pages of the most reputable publications. The Newport Festival was heightened evidence of this change.

Actually jazz received serious recognition in Europe long before it began to conquer some of the inaccurate connotations that had constricted its area of acceptance here. The first critical studies of jazz of any worth were written by Europeans, and the first jazz festivals were held in Europe. The Newport Festival was, oddly enough, the first of its kind anywhere in the United States. However, when we finally did get around to having a Jazz Festival we did succeed in gathering the largest collection of jazz groups and soloists ever assembled in one shell.\*

The Festival's producer, George Wein, also decided that, in addition to the music, the Festival might benefit from a little academic support. Stan Kenton was assigned the task, difficult at times, of holding audience-attention long enough to precede each group with introductory remarks, the whole of which was intended to add up to a "Living History of American Jazz." A panel was also

\*Eddie Condon and his Dixielanders: Wild Bill Davison, Pee Wee Russell, Bobby Hackett et al; Milt Jackson Quartet; Oscar Peterson Trio; Dizzie Gillespie Quintet; Gerry Mulligan Quartet; George Shearing Quintet; Errol Garner Trio; Gene Krupa Trio; as well as Ella Fitzgerald, Billie Holiday, Teddy Wilson, Lester Young, Vic Dickenson, Rudy Braff, Lennie Tristano, Lee Konitz, Johnnie Smith, Bill Harris, Milt Hinton and many others.

by NAT HENTOFF



Mulligan



Hinton



Young



Jackson



Wilson

invited to discuss "The Place of Jazz in American Culture." Participating were composer-teacher Henry Cowell (Columbia University); anthropologist-jazz bibliographer Alan P. Meriam (Northwestern University); Marshall Stearns, executive director of the Institute of Jazz Studies, and Professor of English (Hunter College); and Professor William Laurence James, teacher and folklorist (Spelman College, Atlanta). Moderator was Father Norman O'Connor of Boston University.

Wein's ideas for jazz in Newport go beyond concerts and panel discussions. "This is just the beginning," he said in an interview, "Now that we've proved this can be done, we can go on to do what we want to. And that includes a summer center of jazz studies here in Newport. In time, I hope that the center will be the most important aspect of the whole undertaking and that the concerts, though they will continue, will be secondary to the school. We want to build something permanent for jazz with these festivals."

This linking of the words "jazz" and "permanent" is another indication of the changes in attitude toward jazz among both its audiences and its practitioners. The early jazzmen had little idea that they were creating an art form. For them jazz was a means of expression and of making a living. Their solos were as transitory as their jobs, and were made anew each night. But some musicians like Duke Ellington did begin early to create works with permanence in mind. And through jazz recordings, beginning in the 1920s, even some of the transitory solos in "head" arrangements were preserved as well as the written frameworks like those of Ellington.

The part recordings have played through the years in preserving the line of the jazz tradition cannot be underestimated. For a long time the early jazz recordings were sold primarily to the Negro market and few thought of those recordings as having permanent value. But, beginning in the '30s, jazz collectors arose, discographies were printed, magazines were created for the jazz collector, and the phonograph recording assumed an importance in the growth of jazz even greater than in classical music.

The obvious reason for the importance of recordings in the evolution of jazz is that an improvised solo is never played the same way again. Mozart can and did live for a century and a half through manuscripts that can be performed by any musically qualified orchestra anywhere in the world. Jazz so far has been able to preserve its achievements only through recordings.

The market for jazz recordings, however, remained limited in numbers until the early '40s, when it enjoyed a brief spurt. Then, however, it began to decline, and by the early '50s almost the entire recording industry, except for that section producing classical music, was geared to exploit a sudden and voracious public appetite for masochistic vocalists, echo chambers and other mechanical gimmicks.

Within the past two years, however, the market has shifted again and there has been an astonishing resurgence of jazz on records. Part of this is due to the ascendancy of the LP. The LP is a particular blessing for jazz artists. For one thing, it does not restrict their performances to the arbitrary three-minute-limit imposed by 78s. Now a man can improvise as freely and for as long (practically speaking) as he likes. Witness the Columbia Buck Clayton 12-inch LP (CL 548). One tune, *The Huckle-Buck*, lasts over 20 minutes and 63 choruses.

Equally important is the fact that tape, now universally used by record companies, is especially adapted to the growing practice of recording jazz "on location" before an audience, catching the spontaneity of the live performance. It makes a difference. A recent Dave Brubeck collection taped at three college concerts (*Jazz Goes to College*, Columbia CL 566) has been outselling Liberace!

(It is unfortunate, incidentally, that no tape recordings were made at the Newport Jazz Festival. One would think that for a cultural event of this importance, arrangements would have been made with the American Federation of Musicians to allow at least a "documentary" record of the events to be made for presentation to the Library of Congress, as had originally been intended.)

The third and most recent factor in increasing the number of jazz recordings being made and bought has been the introduction of what has come to be called "high fidelity" into the recording of jazz. I remember several years ago the lament of several engineers I knew that there were no jazz records of sufficient hi-fi quality to serve as demonstration disks. It was their theory that jazz usages in percussion and in the voicing of melody instruments were "made" for high fidelity. Not until recently, however, did any of the recording companies realize this.

All companies, it would seem, have blandly stamped "hi-fi" on their envelopes, but actually the only two companies whose jazz product is consistently of the highest quality are Vanguard in the East and Contemporary (which also manufactures the equally hi-fi Good Time Jazz) on

#### Newport Jazz Festival photographs by MAURICE WOLF.



Krupa



Braff



Peterson



Fitzgerald



Kenton



the West Coast. The others are becoming more consistent, and eventually that bold "hi-fi" on the envelopes will have some sonic justification.

The interest in all forms of jazz has now become so widespread that the major companies are engaged in a fierce competition to bind jazz talent to exclusive recording contracts. The small, independent companies, as usual, took the early economic gamble in recording the newer, untried jazz (and still do). Then the major labels saw the sales figures and jumped in, signing artists who had first become known on small-company labels, and even some "unknowns." Victor, for instance, recently added Dick Collins, Don Elliott and Tony Scott to their stables of jazz performers. Three years ago, this would have been inconceivable.

Cause of all the excitement are the reports from retailers that jazz is rapidly becoming the "bread and butter" line of many stores. For 17 years, to cite one instance, Herman Lemberg ran the Record Collectors Shop in New York primarily as a classical operation. Now, though he still stocks classics heavily, Lemberg has devoted a large part of his inventory to jazz. The reason, he points out, is that even when the rest of the record field lapses into one of its intermittent declines, "jazz pays the rent." Lemberg has gone even further in his emphasis on jazz. He has recently been hiring well-known modern jazz musicians to perform at free weekly jazz concerts in his store. The object is to familiarize the fans with the fact that the shop does carry all makes of jazz recordings.

Lemberg, like other record retailers, has discovered what was also evident at Newport. The people who buy jazz records are not, as used to be thought, mostly teen-agers. (The majority of the teen-agers, in fact, are far likelier to squander their devotion and spending-money on Tony Bennett and Joni James than on jazz.)

The jazz audience is probably more diversified than any of the other buying categories. It comprises a large number of college students, a large number of "young marrieds" whose interest in jazz did begin in their teens (their generation followed the bands rather than the vocalists); many professional men (there seems to be an unexplainable affinity between medical doctors and Dixieland); and an increasing number of the same people who regularly buy classical records. The remarkable sales of the Gerry Mulligan quartet on the small Pacific Jazz label has been due, in the opinion of some record retailers, to the fact that many classical purchasers made the Mulligan records their initial venture into the world of jazz. The predilection of these consumers for Mulli-

gan may be explained by his practice of basing the improvisations of his four-piece pianoless unit on cleanly linear interplay. Mulligan's music, therefore, has some of the same kind of seemingly simply charm to be found in the two and three part inventions of Bach.

More and more classical musicians and listeners are apparently finding something for them in jazz. I recall that when Duke Ellington played in Boston two years ago, a sizeable delegation from the Boston Symphony percussion and brass sections were on hand to listen to drummer Louis Bellson, and trumpet player Cat Anderson. Similarly, Dave Brubeck (a pupil of Darius Milhaud, incidentally) has attracted both classical artists and teachers to Storyville in Boston, Birdland in New York, and I suspect, the West Coast clubs where he also plays.

The changing patterns involved in this broadening of the jazz audience to include those who appreciate Bach and Bartok has been largely a matter of re-education. Most of the new adherents had been so convinced for years that jazz was a tawdry, transitory music that they had condemned it without ever bothering to listen to it. Others, through difficulties of definition, had assumed that the standardized popular music they heard played relentlessly on the radio and in the juke boxes was jazz. As jazz, however, began to be played more often on intelligently programmed radio broadcasts and as it became more available on well-reproduced recordings, many classical listeners began to shed their preconceptions.

Accordingly, the jazz concert-audience began to change. In New York this past season, a group of young modern jazzmen inaugurated a series of experimental jazz concerts and found themselves playing to a mature, attentive audience first at Carnegie Recital Hall and then at the Museum of Modern Art.

In Boston, the committee for the annual Boston Arts Festival, in a last-minute decision this year added an evening of jazz to the nights of opera, drama, choral and symphonic programs. The reaction of the large audience has ensured jazz's place in the future programs of the Boston Arts Festival. The Newport Festival, was, in a sense, the culmination of this mature approach to the presentation of jazz.

While the audience for jazz has been gradually changing, so has jazz itself. The basis of jazz musical expression is still improvisation, but the framework and the interconnective texture has become more involved and better-structured. There is greater utilization of contemporary classical techniques, though none of jazz's traditional individualism has been sacrificed. *Continued on page 118*



Condon



Russell



Holiday



Gillespie



Hackett



# In one ear

By JAMES HINTON, JR.



## Reunion in Eisenstadt

At last, after a hundred and forty-five years of separation, Josef Haydn is together.

On June 5, Theodore Cardinal Innitzer, Archbishop of Vienna, led a solemn procession of high officials to the base of a pedestal in the Musikverein building. On top of the pedestal was a reliquary case containing a skull. President Theodor Koerner; Chancellor Julius Raab; the Papal Nuncio, Monseigneur Giovanni Dellepiane; and members of the diplomatic corps of many nations watched as Cardinal Innitzer blessed the skull. Then the reliquary was taken down, and the procession moved out the way it had come.

A hearse was waiting to receive the reliquary. With it in the lead, a motorcade snaked slowly out of Vienna and headed in the direction of Eisenstadt, a market town in Burgenland Province—in the Soviet Zone. There the body of Josef Haydn rested, cofined in a tomb in an old, baroque church. The motorcade was charged with restoring its head.

When the skull-bearers finally arrived at their goal, another service was held—this time a blessing for the remains of Joseph Haydn, *in toto*, as the officials and diplomats looked solemnly on. Then the motorcade turned in the square and swept back towards Vienna. Mission accomplished.

As the big, black, official automobiles departed, one Gustinus Ambrosi—described in the press only as “an expert”—set to work putting Haydn together again. How one goes about reconnecting a detached skull is a question that only an expert—like the good Ambrosi—can answer. It seems best to trust him, and fret no more about it. At any rate, for better or for worse, the Russians now control all of Haydn. They may have composers formalistic as he, but for a combination of decadence and formalism, Haydn as he is today can hardly be beat.

All of which is pleasant as far as it goes, but it doesn't tell how the body happened to be in Eisenstadt and the skull in Vienna. Suppose someone wonders? Well, all right, tell it again. The story of Haydn's skull has been told so many times that once more won't hurt, but don't

expect any high-pressure sales talk about its being the most macabre episode in the history of blah-blah. It's pretty macabre, all right, but not all that macabre. Or maybe it depends on the construction of individual macabre-meters. I never had much trouble suppressing shudders over it, but it is a sort of kinky story.

To begin with, it is necessary to understand that Joseph Haydn was in no sense a neglected genius. He was a success from the start of his career, ate better than most all through it, and was pretty generally recognized as a Great Composer long before he died. And he didn't die until he was a good, round seventy-seven years old. Composers, speaking generally, are a neurotic and sickly lot, and Haydn had his aches and pains—which he complained about with gusto, just like anyone else—but he pretty nearly always had a place to live and people to pamper him and flatter him, honors to buck up his spirits, and money to spend. True, he spent the greater part of his life in the service of the Esterhazy family, wearing the Esterhazy livery. But that was before the fashionable nineteenth-century conception of the creative artist as a sort of Byronic hero, standing alone on a rock, with lightning flashing and waves crashing about his feet, looking nobly into the storm for Inspiration. Haydn was a servant, in a way, but he was also a high-level servant—a kind of officer-servant, like the major-domo of the Esterhazy estate. Any way you cut it, he didn't have a half bad job. Besides, by the time he died, the nineteenth-century had begun, and the old man had the advantages of *both* post-Renaissance paternalism and the increasing deification of the artist. Compared with Bach, with all those big, little, and medium-sized Bachs to feed (they were his own fault, to be sure, but there were still a lot of them) and Wilhelm Friedemann, the most talented one, raking up the pea-patch; compared with Handel, in and out of debt and saddled with a flock of temperamental castrati, Haydn had a pretty mellow time of it, all told.

Taking advantage of this salubrious climate, and making use of his tremendous genius, he composed works that have led people to call him—and with plenty of

justification — the Father of the Symphony, the Father of the String Quartet, and the Father of Modern Instrumental Music. And, what is more, he lived to enjoy his status. Yet, living moderately and securely, he aged. In 1803 he was seventy-one; that year he conducted for the last time — a performance of *The Seven Last Words*. In 1805, a rumor got around that Haydn had passed on. Cherubini composed a cantata *in memoriam*; Kreutzer composed a violin concerto (based on themes by Haydn); and Mozart's *Requiem* (Mozart had died early, in 1791) was sung in Paris. Then came a letter from the old man saying that he was "still of this base world." He added that had he known of the occasion in time he would have come to Paris to conduct the *Requiem* himself.

His last appearance in public was at a performance of *The Creation*, given at the University of Vienna in celebration of his seventy-sixth birthday. Everyone was there — almost everyone. The Princess Esterhazy sat next to him and put her own shawl around his shoulders. As he left the auditorium Beethoven knelt unostentatiously and kissed his hand. In 1809, with the Napoleonic armies raging outside of Vienna, he said: "Children, be comforted. I am well." Then he died. In Vienna, Mozart's *Requiem* was sung again.

All of this, I suppose, is quite beside the point. It is simply meant to call again to mind that Joseph Haydn really was a great man, and that his greatness was known in his long, beloved lifetime. It is background for the unseemly comedy that followed.

Haydn's body was buried with honors in the Hundesturm Cemetery (the name of the cemetery alone is enough to strike the grotesque note) largely because of the war's unsettlements. Soon Prince Esterhazy was granted permission to move the body to Eisenstadt. Times were still far from settled, though, and in 1814 Sigmund Neukomm, finding the tomb in what seemed to him a shocking state of disrepair, placed on it a marble slab with Haydn's favorite tag from Horace: "*Non omnia moriat*," set as a five-part canon.

Some half a dozen years later, the Duke of Cambridge said, as though enviously, to Prince Esterhazy, "How fortunate is the man who employed this Haydn in his lifetime and now has possession of his remains." This set the prince to thinking, and he ordered Haydn's body exhumed and re-entombed in the Eisenstadt city church, where he had in life so often conducted his masses.

Officers moved to obey the prince's order, but in process of carrying it out, they opened the coffin itself. To their enormous shock: No head! Here was Haydn, ready to be moved to Eisenstadt. But where was his head?

The officers told the prince. The prince called the police. He ordered them to find Haydn's head. The police went away. Prince Esterhazy had not said "look for"; he had said "find." So, the police dutifully turned up with a head. Orders, after all, are orders, and a head is better than no head at all.

As it turned out, one Carl Rosenbaum, formerly a secretary to Prince Esterhazy, had connived with one Johann Peter, a prison official, and the two had bribed the gravedigger in Vienna to open the casket and steal the head of

Haydn. Their motive? Simple enough: They were interested in phrenology, as were medical friends of theirs. They wanted to measure the skull and make phrenological experiments on it. After all, Haydn was a great composer, wasn't he? And how often do phrenologists, professional or amateur, get a crack at a skull like his? Who could blame them?

Well, Prince Esterhazy, for one, could — and did. He set the police on their trail. The police went to Peter. No skull. He had given it to Rosenbaum (along with a lovely baroque case that had glass windows and a satin pillow). So the police went to Rosenbaum. No skull. At least not a findable one. As it turned out, Therese Gassmann, Rosenbaum's singer wife, had taken the skull to bed with her and refused to admit the police because she was, she groaned, oh so terribly ill.

The police were in a dilemma. If they turned up without the skull, the prince might take drastic action. But no skull. At this point, Rosenbaum offered a skull, no questions asked. He wanted money, and apparently was not at all reluctant to whittle the coin on both sides. He got little enough for his pains, but the police accepted the skull. It wasn't Haydn's skull. It was just some old skull Rosenbaum happened to have knocking around in the cupboard. But it *was* a skull.

So the wrong skull was dutifully attached to the rest of what was left of Haydn — whether by "an expert" or not has not come down in history — and there the composite skeleton lay in the church at Eisenstadt. It looked splendid. If matters had stopped there, no doubt everyone would have been satisfied. Eisenstadt would have had a complete representation of the mortal remains of Haydn, and Prince Esterhazy could have rested content that he was no longer being selfish and hoarding distinguished bones. But this was not to be.

Rosenbaum finally died — as all men must, and pass to dust — leaving the *echt* skull of Haydn to his old friend and fellow grave-robber, Peter, with the proviso that it be willed by him to the museum of the Society of the Friends of Music. At this point, the plot becomes a little bit confused. What seems to have happened is that Peter, on his death — presumably after having made all the cranial measurements he cared to make — willed according to the entail. But then the skull could not be found. It had been taken by a fellow phrenologist. He on *his* death, bequeathed the skull to the University of Vienna.

Then ensued a long legal tangle, with three litigants claiming Haydn's head: the Friends of Music; the university; and the Esterhazy estate. Finally — on what grounds it is very difficult to imagine — the Friends of Music were given title to the disputed object, and from 1895 until this June 5, there it sat on its pedestal in the Musikverein building.

In 1932, the Haydn bicentennial rolled around, and the Musikverein offered the skull to the Esterhazy family — for a price. The price was too high to be met, at least at that time, so the skull stayed in Vienna and the skeleton stayed in Eisenstadt. At the time of the Nazi *Anschluss*, there was great talk about putting Papa Haydn together again, but no action was taken. *Continued on page 108*



# 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

DAVID RANDOLPH • GONZALO SEGURA, JR. • JOHN S. WILSON

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## CLASSICAL

### ALBENIZ

*Iberia*

†Turina: *Danzas Fantasticas*

L'Orchestre de la Société des Concerts du Conservatoire de Paris. Ataúlfo Argenta, cond.

LONDON LL 921. 12-in. 34, 22 min. \$5.95.

Superlative performances of the very popular *Iberia* and of the less familiar *Danzas Fantasticas* suites are stunningly recorded in this London disk. The flashy, sensuous, exciting music receives the type of performance and recording it obviously calls for.

G. S., Jr.

### BACH

*Passacaglia in C Minor; Jesu, Joy of Man's Desiring; Toccata, Adagio and Fugue in C Major*

†Handel: *Basso Ostinato (Concerto in G Minor, Opus 7, No. 5)*

Feike Asma, organ.

EPIC LC-3025. 12-in. \$5.95.

The *Passacaglia* and "Jesu, Joy of Man's Desiring" were recorded on the organ of the "Old Church" in Amsterdam, Holland. For the other works, the organ used was that of St. John's Church in Gouda, Holland. Both instruments are of the modern variety, so that one will not find in this record any suggestion of the "baroque" organ. These are full-bodied, robust performances. If your equipment (and your neighbors) will permit it, the recording is stunning at high volume.

The organist has a rather dramatic conception of the famous C Minor *Passacaglia*. Thus, when the fugue enters, rather than diminish the registration, he brings it in with the same fullness as that with which he has invested the previous variation. In this way, he achieves a feeling of "urgency" that gives the fugue a greater sense of continuity than I can recall having heard in previous performances.

Considering the vitality of most of the performances, it is somewhat disturbing to note the repeated slowing up of the tempo, in the concluding section of the *Toccata, Adagio and Fugue in C Major*. D. R.

### BACH

*Suite for Flute and Figured Bass in C Minor*

†Vivaldi: *Concerto for Flute, Oboe, Violin,*

*Bassoon and Figured Bass in G Minor;*

*Sonata for Flute and Figured Bass in*

*D Minor.*

Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Robert Gendre, violin; Paul Hongne, bassoon; Robert Veyron-Lacroix, harpsichord.

HAYDN SOCIETY HSL-80. 12-in. \$5.95.

There seems to be some doubt as to whether the Bach work recorded here was a projected suite for orchestra, or a work for wind or string instrument with harpsichord accompaniment. The published score consists of only an upper melodic part and a figured bass. However, the choice of the flute as the melodic instrument is an entirely felicitous one, and with the realization of the figured bass by Robert Veyron-Lacroix, (who fulfills the same function for the Vivaldi works as well), the work emerges as a valuable addition to the literature for the flute. Just in passing, the theme of the *Sarabande* brings to mind the melody of the closing chorus of Bach's own "St. Matthew Passion."

The Vivaldi "Concerto" is actually a sonata for several solo instruments. However, because of the nature of the writing, it is not difficult to see why the work should have been called a "concerto." The third work on the disk, Vivaldi's *Sonata for Flute and Figured Bass*, is unpublished, and is listed as the only one of his 73 sonatas that he composed for the transverse flute.

All the music is uncommonly attractive, uncommonly well-played, and recorded with a fidelity that (one is pleased to report) has become routine with the Haydn Society. D.R.

### BACH

*Variations on O Gott, du frommer Gott!;*

*Canonic Variations on Vom Himmel*

*hoch; Six chorale fuguetas; Five chorale*

*preludes.*

Finn Viderø, organ.

HAYDN SOCIETY HSL-94. 12-in. 15, 12, 8, 12 min. \$5.95.

The fuguetas include *Christum wir sollen loben schon* (BWV 696); *Gelobet sei'st du Jesu Christ* (697); *Gottes Sohn ist kommen* (703); *Herr Christ der ein'ge Gottes Sohn* (698); *Lob sei dem allmächtigen Gott* (704); *Nun komm', der Heiden Heiland* (699). The preludes include *Herr Jesu Christ, dich zu uns wend* (709); *Herzlich tut mich verlangen* (727); *Liebster Jesu, wir sind hier* (706); *Wer nur den lieben Gott lässt walten* (690 and 691).

*Fantasy and Fugue in G Minor; Concerto in A Minor* (Vivaldi); *Fugue in G Minor* ("Little")

Alfonso Vega Nunez, organ.

COOK/SOUND OF OUR TIMES 1056. 10-in. 13, 9, 3 min. \$4.00.

Although not new to LP disks, it is Bach's complex, abstract, and brilliant *Canonic Variations on Vom Himmel hoch* — a product of his last years — that gives distinction to Finn Viderø's recording. A relatively early work, the *Variations on O Gott, du frommer Gott!* is notable mostly for one boldly chromatic section. The short chorale fuguetas, averaging a little over a minute in length, seem like brief exercises, expert but dull listening; the chorale preludes, slightly longer, are less impersonal.

As a matter of clinical interest to students or admirers of the Baroque organ school, the disk has value, and Mr. Viderø's performances are exemplary as always. He plays the organ at Sorø and Kaertemunde, Denmark, and he supplies on the record jacket the registrations he uses. Sharp, clean recording.



Finn Vidérø at ancient Danish organ: the sound is baroque, the Bach is brilliant.

Alfonso Vega Nunez's disk is for hi-fi addicts and the curious. It was made in the 17th-century cathedral in Morelia, Mexico, and the organist plays on a mammoth Walker organ brought from Germany and installed there in 1905. The instrument has reputedly remained unmodified since that time. The Cook engineers have captured a feeling of the cathedral's vastness with the spectacular cavernous sounds the organ produces. Some interesting individual stops are discernable; some of the pipes are — rather charmingly — out of tune; otherwise the instrument sounds cumbersome, particularly in Mr. Nunez's full-blown Romantic performance. A binaural edition of the record is available. R. E.

#### BETHOVEN

*Concerto for Piano, Violin, Violoncello and Orchestra, in C, Op. 56*

Lev Oborin, David Oistrakh, Sviatoslav Knushevitsky; Bolshoi Theatre Orchestra, Nikolai Golovanov, cond.

†Brahms: *Concerto for Violin, Violoncello and Orchestra, Op. 102*

David Oistrakh, Milos Sadlo; Prague Symphony Orchestra, Karel Ancerl, cond.  
COLLOSSEUM 10200. 12-in. 31, 30 min. \$5.95.

A valetudinary presentation of the Brahms, in a recording with the orchestra evanescent except in the ritornellos of the finale, and a gallant presentation of the Beethoven ruined by a sound three-fourths clutter.  
C. G. B.

#### BETHOVEN

*Two Sonatas for Piano: No. 21, in C, "Waldstein," Op. 53; No. 23, in F Minor, "Appassionata," Op. 57*

Sascha Gorodnitzki.  
CAPITOL P 8264. 12-in. 23, 24 min. \$5.70.

These fields are trampled, but Capitol seeks to prevail by the pressure of a piano tone of the most convincing verisimilitude. Good performances, too, especially the "Appassionata," manly and tense but ordered; the "Waldstein" commendable but less certain in the stresses of the first movement. C. G. B.

#### BETHOVEN

*Sonata for Violin and Piano No. 5 in F Major, Op. 24 ("Spring")*

†Brahms: *Sonata for Violin and Piano No. 3 in D Minor, Op. 108*

Christian Ferras, violin; Pierre Barbizet, piano.  
TELEFUNKEN LGX 66014. 12-in. \$5.95.

Telefunken, once affiliated with Capitol,

now is a subsidiary of English Decca, and is releasing its disks directly in America through London Records. As has usually been the case with this venerable label, the quality of both reproduction and surfaces — at least, on this sample — is very high. There is a fine balance between the violin and piano, and the sound, while not startlingly brilliant, is clear and faithful.

Ferras and Barbizet, however, are not the ideal interpreters for these two sonatas. They allow their Gallic backgrounds to interpose too strongly on this Teutonic music, with the result that it emerges sensibly enough, but without sufficient strength and vigor. P. A.

#### BETHOVEN

*Sonatas for Piano and Violin: No. 2, in A, Op. 12, No. 2; No. 9, in A, "Kreutzer," Op. 47*

Ginette Doyen, Jean Fournier.  
WESTMINSTER WL 5275. 12-in. 18, 33 min. \$5.95.

The feature is not the "Kreutzer" but the delicately molded and benevolent playing of the submissive, endearing Op. 12, No. 2. The French players are on the point of finishing the recording of the 10 Beethoven sonatas, and it has been noticed enroute how thoroughly concerted has been their work, and in most cases how warmly accurate the engineered sound. The latest disk reiterates a display of those qualities. — The antitheses in this "Kreutzer" are broad, and Miss Doyen is rougher than the work requires, while Mr. Fournier, reaching for novelty in an overplayed composition, underplays frequently. Intelligent if disappointing, but lovely on its overside.  
C. G. B.

#### BETHOVEN (perhaps)

*Symphony in C, "Jena"*  
†Mendelssohn: *Ruy Blas Overture; The Destruction of Dohtanas*

Radio Leipzig Orchestra, Rolf Kleinert, cond. (*Jena*). Radio Berlin Orchestra, Walter Schatner (*Ruy Blas*) and Rolf Kleinert, cond.  
URANIA 7114. 12-in. 24, 8, 14 min. \$5.95.

The "Jena" Symphony, a splendid imitation of the later Haydn, can be savored on its merits no matter who wrote it. It has its best sound here, of the editions recorded, but the playing is a little haphazard. The *Ruy Blas* enjoys a skillful performance and excellent sound, while the portentous and dull "Destruction of Dohtanas," constructed with a skill surpassing its ideas, has an intelligent, careful interpretation helped by vivid reproduction. C. G. B.

#### BETHOVEN

*Trio for two Oboes and English Horn, in C, Op. 87*

*Variations on "Là ci darem la mano," in C Rondino for Wind Octet, in E Flat, G 146*

Hans Kamesch, Manfred Kautsky, H. Hadamously. Wind group from the Vienna Philharmonic (in the *Rondino*).  
WESTMINSTER WL 5262. 12-in. 22, 11, 7 min. \$5.95.

The sprightly, resourceful Trio and the amusing Variations are new to LP. All are

early works of arresting proficiency, and the performances flash with amiable expertise. Crisp, telling sound, unexceptionable save for the intrusion of some background noise during some moments of the Trio. Cheerful hagatelles very well done, and so recommended. C. G. B.

#### BIZET

*Carmen* (excerpts)

Licia Albanese (s), Micaëla; Paula Lenchner (s), Frasquita; Risé Stevens (ms), Carmen; Margaret Roggero (ms), Mercèdes; Jan Peerce (rt), Don José; Alessio de Paolis (t), Dancaire; George Cehanovsky (b), Remendado; Robert Merrill (b), Escamillo. Robert Shaw Chorale and RCA Victor Orchestra; Fritz Reiner, cond.  
RCA VICTOR LM 1749. 12-in. \$5.95.

A well-enough-selected highlights excerption from the complete set, which should be familiar in kind by now to those listeners who prefer stylistically heterogeneous and decidedly non-French performances of *Carmen à la Metropolitan*. Granted their varied assumptions, most (but not all) of the individual contributions have some merit, but not enough to bother with here. Matter of taste. For collectors of discological curiosities, it might be worth mentioning that the envelope of the review copy carries a sultry picture of Risé Stevens on the front, and on the back excellent notes by Harold Schonberg — all about the Rachmaninoff *C minor Concerto!* Any takers? J. H., Jr.

#### BRAHMS

*Academic Festival Overture, Op. 80* — See Schubert.

#### BRAHMS

*Concerto for Violin, in D, Op. 77*

Nathan Milstein; Pittsburgh Symphony Orchestra, William Steinberg, cond.  
CAPITOL P 8271. 12-in. 36 min. \$5.70.

A notable record that instills a strong sense of concert-hall actuality. The spaciousness vaults the sound, lifts it and broadens it, so that the orchestral surges seem circular and enveloping. The reverberation has been so judiciously estimated that the expansiveness does not weaken impact and impoverish timbre: indeed even the most minor orchestral details are clear amidst the general solidity of sound, and the reproduction of the massed strings suggests a polished wall. A solo violin has not been recorded better, and on this disk its equality with the orchestra is remarkably displayed without moments of either subservience or domination. Finally, we hear nothing ostentatious in this realism, and there are no difficulties of adjustment to fear. The best results are obtained at rather high volume.

The performance is hearty, in a deliberate way which tolerates no slurring, the first movement an intricate, implacable manifesto and the finale a butly and determined dance pretty novel and pretty fascinating. Mr. Milstein offers a generous variety of tone and an admirable range of volume, while the conductor continues to capture attention by his talent for precision without conventionality. The opinion here is that Mr. Steinberg's abilities, like those of Dr. Szell and Mr. Leinsdorf, have been ungenerously recognized. — The adagio of the Concerto, in the Milstein-Steinberg version, has a quiver-

ing lyricism especially beautiful between the contrasting robustness of the external movements. C. G. B.

#### BRAHMS

*Concerto for Violin, Violoncello and Orchestra, Op. 102* — See Beethoven.

#### BRAHMS

*Sextet No. 2 in G Major, Op. 36*

Vienna Konzerthaus Quartet; Wilhelm Huebner, 2nd viola; Günther Weiss, 2nd cello.

WESTMINSTER WL 5263. 12-in. 43 min. \$5.95.

It has taken a surprisingly long time for this relatively well-known chamber-music item to find its way into the catalog. It is more than welcome, being one of Brahms' most appealing compositions for small groups. The performance by the Vienna Konzerthaus Quartet and its two colleagues is notably superior in interpretation and recorded sound to their presentation several years ago, also for Westminster, of the *Sextet No. 1*. The playing might have been a little more incisive, yet is highly acceptable. Aside from some raspiness in a few of the heavier passages, the reproduction is bright, maintaining the intimacy proper to music of this kind. P. A.

#### BRAHMS

*Sonata No. 3 in F Minor, Op. 5*

Paul Badura-Skoda, piano.

WESTMINSTER WL 5245. 12-in. \$5.95.

This Sonata, composed when Brahms was only 20, reveals maturity uncommon in one so young. It is both virile and romantic, and so is the interpretation of the young pianist Badura-Skoda. Perhaps he tends to over-romanticize the two slow movements slightly, but on the whole, his is a wholly masterful presentation, one of the best-played and most faithfully recorded on disks. P. A.

#### BRAHMS

*Sonata for Violin and Piano No. 3 in D Minor, Op. 108* — See Beethoven.

#### BRAHMS

*Ten Piano Pieces*

Artur Rubinstein, piano.

RCA VICTOR LM 1787. 12-in. 50 min. \$5.95.

Includes *Intermezzos in B Flat Minor, Op. 117, No. 2; in A, Op. 118, No. 2; in E Minor, Op. 119, No. 2; in C Sharp Minor, Op. 117.*



*Brahms by Milstein and Steinberg: "A solo violin has not been recorded better . . ."*

*No. 3; in C, Op. 119, No. 3; and in E Flat Minor, Op. 118, No. 6; Capriccio in B Minor, Op. 76, No. 2; and Rhapsodies in B Minor, Op. 79, No. 1; in G Minor, Op. 79, No. 2; and in E Flat, Op. 119, No. 4.*

Artur Rubinstein's Brahms selection is the first of a series of six records; on each of the subsequent five disks he will similarly devote his great gifts to the music of one composer. The record is issued in a handsome double-fold album, with a sepia-tone pencil sketch by Arthur Lidov of the pianist's hands on the cover and the familiar drawing of the bearded, cigar-smoking Brahms at the piano on the inner fold. Mr. Rubinstein's art is decidedly worth the fancy packaging, and the recording comes close to perfection in performance and reproduction. In the rhapsodies I would say the pianist *does* attain perfection — if there is such a thing in music. In the other pieces, I find the more personal, intimate versions of Walter Gieseking a shade more subtle and lyrical. The superiority of either pianist over the other is not arguable, and this recording is highly recommended. R. E.

#### BRITTEN

*A Simple Symphony for String Orchestra, Op. 4.*

*Concertino Pastorale*

The M-G-M String Orchestra, Izler Solomon, cond.

M-G-M E3074. 12-in. 36 min. \$4.85.

Britten composed his Simple Symphony at 20, from material he had written between the ages of nine and 12. It is a whimsical little piece, though the scoring for string orchestra is surprisingly mature. Some clue as to its contents may be gained from the alliterative titles the composer gave its four movements. 1. Boisterous Bourée. 2. Playful Pizzicato. 3. Sentimental Sarabande. 4. Frolicsome Finale.

There is nothing playful about the tightly constructed, expressively dramatic Ireland score. The three strongly contrasted movements consist of the opening Eclogue, a pastorale, in which the interplay of instruments suggests a discussion; Threnody, a moody, elegaic slow movement, and Toccata, a bustling and brilliant finale.

Both works receive first-class performances, but the sound is almost unbearably biting, due, I assume, to an unnecessarily close mike placement. J. F. I.

#### BRUCH

*Violin Concerto No. 1 in G Minor, Op. 26*  
†Paganini: *La Campanella*

Ricardo Odnoposoff, violin. Netherlands Philharmonic Orchestra; Walter Goehr, cond., in the Bruch; Utrecht Symphony Orchestra; Paul Hupperts, cond., in the Paganini.

MUSICAL MASTERPIECE SOCIETY MMS 40 10-in. \$1.50.

(Sold only by mail order. Address: 250 West 57th Street, New York 19, N. Y.)

All too frequently, bargain disks have good reason to be sold at a low price. This one, however, is a real buy. It presents the time-honored Bruch *Concerto* in a warm, broad, full-toned performance by a first-class violinist and, as an added attraction, the popular *La Campanella* in its original, complete form as the third and final movement of



*Brahms by Rubinstein: festively packaged, near-perfection in playing and recording.*

Paganini's *Violin Concerto No. 2 in B Minor, Op. 7*. Reproduction is clear and smooth, though inclined to favor the soloist. Heifetz, Milstein and Francescatti may do slightly better by the Bruch, but at nearly four times the price. P. A.

#### BRUCKNER

*Symphony No. 4 in E Flat Major ("Roman-tic")*

†Mahler: *Kindertotenlieder*

Hague Philharmonic Orchestra; Willem van Otterloo, cond. Herman Schey, baritone, in the *Kindertotenlieder*.

EPIC SC 6001. Two 12-in. \$11.90.

Bruckner's Fourth Symphony is probably his most easily accessible and popular, and has been recorded more frequently than the others. Up to now, my favorite recorded version has been that by Herman Abendroth and the Leipzig Symphony Orchestra (Urania), but this new Epic belongs on about the same level. One seems to complement the other; where Abendroth is heavy and slow, van Otterloo keeps things moving, and vice versa. The newer set has two advantages: slightly better reproduction and, as a bonus, Mahler's *Kindertotenlieder* on the fourth side. Both versions are more than acceptable, but neither is ideal. The one conductor who should record this symphony is Bruno Walter, and it is to be hoped that some day he will.

As to the *Kindertotenlieder* — translated as *Songs on the Death of Children* — this is the fifth version on LP but the first to be sung by a baritone, for which the songs were written. Schey sings with appropriate simplicity and dignity, and van Otterloo provides a sympathetic background. Still, there is nothing here to compare with the unforgettable performance by the late Kathleen Ferrier with Bruno Walter conducting the Vienna Philharmonic Orchestra (Columbia). Both the symphony and the song cycle enjoy spacious, wide-range reproduction. P. A.

#### CHARPENTIER, MARC-ANTOINE

*Mass and Symphony "Assumpta est Maria"*

M. Angelici, J. Archimbault, sopranos; S. Michel, J. Collart, altos; J. Giraudeau, tenor; L. Noguera, baritone. Choir of Jeuneses Musicales de France. Orchestra directed by Louis Martini. Henriette Roget, organ. VOX PL-8440. 12-in. 52 min. 40 sec. \$5.95.

Charpentier is an important figure in the history of music. (His dates, 1634-1704 will indicate immediately that he is not to be confused with the Charpentier who composed *Louise*.)



During most of his life he was overshadowed by the Italian-born Lully, who dominated French music. He has been called — along with Lalande — the greatest French composer of church music of that time. Although there is a good deal of solo singing in this Mass, it nevertheless emerges as a large-scale work, involving, besides the six soloists, a six-part chorus and an orchestra of strings, flutes and organ.

The performance is a completely dedicated one, and the recording is spacious. D. R.

#### COATES

##### *London Suite; London Again Suite*

The Philharmonic Promenade Orchestra. Eric Coates, cond. DECCA DL 4039. 10-in. 29 min. \$2.50.

The composer has recorded his two popular suites several times previously, and others have tried their hands at them too, though less successfully. This new recording exceeds all others in every respect. The performances, directed with a vitality that belies the composer's age (he is now 68), are as bright and shiny as a new penny, and the sound is brilliant. For the first time, we get a proper appreciation of Coates' mastery of orchestration, as every color and tone emerges with glowing fidelity. The two marches are the high spots, as always, but the pretty "Mayfair" waltz is not far behind. The quieter moments of "Langham Place" and "Covent Garden" sound more impressive than of old, and anyone who knows these London landmarks will quickly realize how wonderfully Coates has caught both their spirit and their atmosphere. J. F. I.

#### DANZI

##### *Two Sonatas for Piano and Horn: In E Flat, Op. 28; in E, Op. 44*

Lola Granetman, Franz Koch. SPA 29. 12-in. 18, 18 min. \$5.95.

We all admire enterprise, and enterprise was needed to unearth these wan Sonatas from the limbo wherein their minor late-Eighteenth Century composer had been buried. The horn parts are difficult but not really necessary, and Mr. Koch wastes his ability on them, while the pianist seems skeptical of the worth of what she is playing. Reproduction is commendable. C.G.B.

#### DEBUSSY

##### *La Boîte à Joujoux* (Ballet for Children)

RIAS Symphony Orchestra, Jonel Perlea, cond. REMINGTON 199-159. 12-in. 37 min. \$2.99.

This obscure ballet score by the great French Impressionist dates from 1913, though for unexplained reasons, he never completed it. This was done by André Caplet, some years later, working from the composer's piano score. The scenario concerns itself with dolls and toys that come to life, as in Rossini's *La Boutique Fantasque*. But where the Italian composer provided a score that is melodic, effervescent and humorous, only the latter commodity can be found in the Frenchman's amorphous work. Jonel Perlea directs a sensitive performance and we get some really excellent orchestral sound from Remington. J. F. I.



Gieseking starts recording the complete piano works of Debussy: "incomparable."

#### DEBUSSY

##### *Fifteen Piano Pieces*

Walter Gieseking, piano. ANGEL 35026. 12-in. 53 min. \$5.95 (factory sealed); \$4.95 (thrif pack).

Includes *Danse (Tarantelle styrienne); Réverie; Arabesque No. 1, in E; Arabesque No. 2, in G; Nocturne; Valse romantique; L'Isle joyeuse; Le petit nègre; Masques; Danse bohémienne; Balade; Mazurka; La plus que lente; Berceuse bérienne; and Hommage à Haydn.*

### London sets a precedent — Early gems in new cuttings

Midway in the career of the long-playing record came a couple of important new techniques — the hot-stylus, which made possible much cleaner cutting of high-frequency modulations, and automatic groove-spacing control (variously trade-titled by different companies) which permitted much wider dynamic range without wasting disk-surface space. Much more lately came something else — inter-company agreement on a recording characteristic, the so-called RIAA curve. A number of record producers have been remastering some of their earlier releases, using the new developments but saying little about it, perhaps for fear of annoying owners (including dealers) of the original versions.

Now London Records, Inc., has broken the ice, announcing a list of seven earlier releases that have been reprocessed (NOT, insists London, that the original issues weren't good). They include the Gilbert and Sullivan *Pinafore* and *Pirates of Penzance*; the Ansermet reading of Stravinsky's *Petrouchka*; the Beethoven Third Symphony (Kleiber) and Third Piano Concerto (Backhaus, Böhm); the Brahms First (Beinum); Debussy's *Nocturnes* and Ravel's *Rhapsodie Espagnole* (Ansermet, both on one record). The new issues are identifiable by hyphenate additions to their regular LL and LD master-numbers. Thus LL 71/72 (*Pinafore*) becomes LL 71/72-1C; LL 239 (*"Eroica"*) becomes LL 239-4AR. And so forth.

#### Preludes, Book 1

Walter Gieseking, piano. ANGEL 35066. 12-in. 34 min. \$5.95 (factory sealed); \$4.95 (thrif pack).

Includes *Danseuses de Delphes; Voiles; Le vent dans la plaine; "Les sons et les parfums tournent dans l'air du soir"; Les collines d'Anacapri; Des pas sur la neige; Ce qu'a vu le vent d'Ouest; La fille aux cheveux de lin; La sérénade interrompue; La Cathédrale engloutie; La danse de Puck; Minstrels.*

#### Suite Bergamasque

##### *The Children's Corner*

ANGEL 35067. 12-in. 16, 15 min. \$5.95 (factory sealed); \$4.95 (thrif pack).

The Suite includes *Prélude; Menuet; Clair de Lune; Passepied.*

The Children's Corner includes *Doctor Gradus ad Parnassum; Jimbo's Lullaby; Serenade for the Doll; The Snow is Dancing; The Little Shepherd; Golliwog's Cake-Walk.*

#### Images, Book 1

##### *Images, Book II*

##### *Pour le piano*

##### *Estampes*

ANGEL 35065. 12-in. 14, 8, 12, 8 min. \$5.95 (factory sealed); \$4.95 (thrif pack).

*Images, Book I, includes Reflets dans l'eau; Hommage à Rameau; Mouvement. Images, Book II, includes Cloches à travers les feuilles; Et la lune descend sur le temple qui fut; Poissons d'Or. Pour le piano includes Prélude; Sarabande; Toccata. Estampes includes Pagodes; Soirée dans Grenade; Jardins sous la pluie.*

The first four disks in a projected recording series by Walter Gieseking of all of Debussy's solo piano works find the pianist at the height of his powers, which means that these particular records are incomparable. The interpretations differ little from those on the memorable Columbia issues, all recorded before the war, I believe. Where differences occur, the subtleties have become subtler, the jeweled tones more iridescent, the attacks defter, the rhythmic and dynamic effects as precise but more muted. The progress is towards greater overall simplicity without the loss of a single nuance. (Perhaps one should confess that Mr. Gieseking's fingers sometimes slip and that Angel's engineers have not produced the highest fi possible, but these deviations from the ideal seem negligible in the circumstances.)

The temptation to drool on about Mr. Gieseking's performances — for example, who else fulfills as well as he Debussy's instructions to make a phrase sound "Comme un tendre et triste regret?" — is strong, but more praise is surely unnecessary at this date. It remains to point out that the collection of 15 piano pieces includes several pieces not previously available on LP disks.

R. E.

#### DEBUSSY

##### *Quartet*

†Milhaud: *Quartet No. 12*

##### *Quartetto Italiano.*

ANGEL 35130. 12-in. 25, 22 min. \$5.95. (factory sealed), \$4.95 (thrif pack).

Lush is the word for this one, at least so far as the Debussy is concerned. The in-

terpretation achieves a remarkably ethereal effect at the end of the slow movement, but the work as a whole is vitiated by whimsical changes of tempo, portamenti, and all manner of caressing little pats on the bottom after the fashion of highly paid violin virtuosos. Having no standard of comparison on disks and no score to follow, I cannot say if the Milhaud is similarly treated; the work is typical of Milhaud in its fluent, gracious ease and its frequent suggestions of pastoral melody. Excellent recording. A. F.

#### DEBUSSY

*Songs* — See Ravel.

#### DELIBES-DOHNANYI

*Valse Lente from Coppelia* — See Tchaikovsky.

#### DITTERSDORF

*Symphony in F Minor (The Rescue of Andromeda by Perseus)*  
*Symphony in E Flat*

Winterthur Symphony Orchestra and Orchestra of Radio Zurich, respectively, Clemens Dahinden, cond.  
CONCERT HALL 1227. 12-in. 24, 20 min. \$5.95.

The best of these sounds like the least of Dittersdorf's contemporary, Haydn. The remainder shines with the clarity and grace which the last quarter of the Eighteenth Century demanded of its music: little excitement, but plenty of flash. Engaging performances and recording, particularly in the E Flat Symphony. The reproduction, has the ease and assurance of close reality without dramatic asseveration. C. G. B.

#### DONIZETTI

*Lucia di Lammermoor* (excerpts)

Dolores Wilson (s), Lucia; Ebe Ticozzi (ms), Alisa; Gianni Poggi (t), Edgardo; Guglielmo Fazzini (t), Normanno; Mario Carlin (t), Bucklaw; Anselmo Colzani (b), Ashton; Silvio Maionica (bs), Raimondo. Chorus and Orchestra of "Opera di Milano"; Franco Capuana, cond.  
URANIA URLP 7120. 12-in. \$5.95.

It may seem peculiar in a highlights selection from *Lucia di Lammermoor* to omit the Act II duets between Lucia and Ashton, but, after all, this is Urania's plastic until somebody buys it. Otherwise, the essentials are here, as excerpted in generous segments from the complete Urania recording — which, to eliminate an earlier ambiguity, *does* include the first scene of Act III, invariably cut in this country. Dolores Wilson, who made her Metropolitan debut last February in this role, sings cleanly, accurately, and with good schooling, and Gianni Poggi is satisfactory; the rest are competent without special distinction. All told, an economical buy for Mad Scene collectors. Recording: quite good. J. H., Jr.

#### ELWELL

*Pastorale*

Lois Marshall, soprano; Toronto Symphony Orchestra, Sir Ernest MacMillan, cond.  
HALLMARK CS1. 12-in. 38 min. \$5.80.

The title of this work is a trifle misleading, at least so far as its proportions are concerned. One ordinarily thinks of a *Pastorale*

as something short and sweet, but Elwell's composition is a full-blown symphony in four movements for soprano voice and orchestra, employing the first three chapters of the "Song of Songs." The music is especially remarkable for its sustained line, its perfect declamation, and the adroitness with which it handles its material symphonically and yet retains its lyrical, song-like character throughout. American composers almost always get into trouble when it comes to writing for a solo voice in extended forms, but Elwell solves the problem brilliantly, and with great dignity, richness, and variety of effect. Miss Marshall's performance is superb from every point of view, and the work of the conductor, the orchestra, and the recording engineers is entirely in keeping. A. F.



Lois Marshall sings in Elwell's *Biblical Pastorale* — "dignity, richness, variety."

#### FALLA

*The Three Cornered Hat: Three Dances. La Vida Breve; Interlude and Dance.*

Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, cond.  
COLUMBIA AL 44. 10-in. 18 min. \$2.85.

Occasionally the Mitropoulos direction slightly chills the Spanish warmth of the dances from *The Three Cornered Hat*, but otherwise the performances are most persuasive. The three excerpts are "The Neighbors," "The Miller's Dance" and "Final Dance." A more relaxed approach to the Interlude from the composer's almost forgotten opera *La Vida Breve* enhances the tranquility of that short section, quickly followed by the well-known dance in a strong and rhythmic performance. Fine sound. J. F. I.

#### FALLA

*El Retablo de Maese Pedro*

Loía Rodriguez Aragon (s), The Boy; Gaetano Renom (t), Master Peter; Manuel Ausensi (b), Don Quixote. Orchestre National de la Radiodiffusion Francaise; Eduard Toldra, cond.

*El Amor Brujo*

Ana Maria Iriarte (ms). Orchestre de la Société des Concerts du Conservatoire (Paris), Ataufo Argentia, cond.  
ANGEL 35089. 12-in. \$5.95 (factory sealed); \$4.95 (thrift pack).

When SPA came out last year with a recording of Falla's delicate, charming opera-what-is-it *El Retablo de Maese Pedro* (*Master Peter's Puppet Show*) — and a good recording, too — it seemed sheer lagniappe, unlikely to be offered by anyone else. Then Westminster topped them by offering a somewhat better *Maese Pedro* on one side of a disk, with a gusty *El Amor Brujo* on the reverse. And now Angel comes along with the same coupling, preferable performances, sealed in an album with all the usual extras.

To recapitulate, briefly, *El Retablo de Maese Pedro* deals with a Don Quixote incident. The old man comes to an inn at which a travelling puppet show is about to begin. He watches as the puppets act out an old tale of knight, fair lady, and Saracen villains. Carried away by the drama, he finally leaps into the puppet action, swinging his sword and hacks the bad puppets to pieces. Then he delivers a speech in praise of chivalry, and departs, leaving the puppet master among the ruins. It is a simple story, a small-scale score, but the subtle tracery of medieval, Spanish, and Moorish detail exerts a special, unpalling charm. *El Amor Brujo* hardly needs comment. It is powerful ballet music for Andalusian witches, demons, ghosts, Romany, and young lovers.

Of the available couplings of these musics, Angel has the advantage, in my opinion, on both sides of the disks. Both *Maese Pedro* performances are quite good, but the Angel version has greater elegance musically and vocally and is perhaps even more cleanly recorded. In *El Amor Brujo* the Angel orchestral performance is much the smoother, with a strong, steady rhythmic pulse and more sense of going somewhere. Engineering: very fine, with techniques suitable for the different scales of the works. A vote for Angel. J. H., Jr.

#### FRANCAIX

*The Emperor's New Clothes*

Saxon State Orchestra, Kurt Striegler, cond.

†Nicodé: *Carnival Scenes*

Symphony Orchestra of Radio Leipzig, Hilmar Weber, cond.  
URANIA URLP 7122. 12-in. 22, 24 min. \$5.95.

The Francaix is a very tuneful, brilliantly orchestrated, workmanlike and totally conventional baller score. The Nicodé is straight pop-concert stuff, quite impossible to sustain without a bottle of Schlitz. Undistinguished recording. A. F.

#### FRANCK

*Prelude, Chorale and Fugue* — See Schumann.

#### GABRIELI, ANDREA

*Motet and Missa "Pater Peccavi"*  
*Christmas Motet "Angelus Ad Pastores"*

Choir of the Capella di Treviso. Directed by Monsignor Giovanni d'Alessi.  
VOX PL 8370. 12-in. 42 min. \$5.95.

Dear Editor:

As HIGH FIDELITY's reviewer of things choral, pre-Bach, and Baroque, I have spent countless hours playing recordings of early choral music. My ears have long since grown accustomed, for instance, to the pure, white, "virginal" tone of sopranos striving for "authenticity."

When this search has led singers to employ types of tone that do not endear them to the average concertgoer of today, I have hastened to come to their defense, in the belief that their aim is laudable. My voice has been prompt to forestall critics who might make the mistake of judging such performances in terms of 19th-century vocalism.

However, I find that with this record, all my theories and good intentions fail me. The soprano and contralto parts in this chorus are sung by boys. But these boys do not have the sweet, pure, innocent sound that we are supposed to associate with the child's voice. Instead, this group of boys produces some of the most piercing, metallic, unpleasant sound that has ever assailed my ears under the guise of music. They sing in an almost stentorian fashion, literally painful to hear.

According to the jacket notes, the Gabrieli composition is a "work of grandeur and distinction." I am in no position to judge whether this is so, since, frankly, I spent the 42 minutes' duration of the recording wishing it would end.

In view of the fine work done by this same chorus (minus the boys) in such recordings as their Motets of the Venetian School, and of the undoubted qualifications of the conductor, I should hesitate to dispute the authenticity of the performance. However, I am afraid this record will be of value only to the die-hard antiquarian, or to the person for whom its religious significance is uppermost. As a purely musical experience — no.

Very truly yours,  
David Randolph

#### GLIERE

##### *The Bronze Horseman — Ballet Suite*

Symphony Orchestra of Radio Berlin. Adolf Fritz Guhl, cond.

URANIA URLP 7121. 12-in. 45 min. \$5.95.

The synopsis of Glière's baller "The Bronze Horseman," based on a poem of Pushkin, reads like a Poe nightmare, being full of storm and flood, destruction and unrequited love. It came as a pleasant surprise, since I had never heard the score before, to find that this ballet suite seems to have ignored the gloomier side of the story, and is entirely delightful, extremely tuneful, rhythmically fiery, and never depressing. Except for an occasional moment, where the orchestra seems to be pushing for effect, I found the performance extremely good. Urania's sound is full-bodied and well-balanced through all frequencies. J. F. I.

#### GLUCK

##### *Orfeo ed Euridice (synopsis)*

Kathleen Ferrier (a), Ann Ayars (s), Zoë Vlachopoulos (s); Glyndebourne Festival (194?) Chorus and Southern Philharmonia Orchestra, Fritz Stiedry, cond.

LONDON LL 924. 12-in. 54 min. \$5.95.

If the purpose of this sad re-creation was to give homage to the late Kathleen Ferrier's memory, the record is tragic. When this was made Miss Ferrier had not the understanding that she acquired later, nor does Dr. Stiedry give to this music the breadth of *de rigueur* in classical Gluck. Perhaps he was impatient with a tabloid version: less than half the opera is here. In any event, the muffled, distorted and shallow sound



**Boult: his new Messiah offers Handel in traditional style and magnificent sound.**

of this transfer from 78s is a barrier to musical enjoyment, though the 78s themselves are reputed to have been excellent. C. G. B.

#### HANDEL

*Basso Ostinato (Concerto in G Minor, Op. 7, No. 5) — See Bach.*

#### HANDEL

##### *Messiah*

London Philharmonic Orchestra and London Philharmonic Choir, with Jennifer Vyvyan (s), Norma Procter (a), George Maran (t) and Owen Brannigan (bs); Sir Adrian Boult, cond.

LONDON LLA 19. Four 12-in. 2 hr. 48 min. \$23.80.

About 1930, Sir Thomas Beecham conducted for English Columbia a performance of *Messiah* that became celebrated for its imaginative resistance to the consecrated stolidity of a national British habit to regard it as a usufruct and monument of empire, like the Nelson column. Sir Thomas's hot intensity cracked the idol in many places, but his iconoclasm was incomplete. He retained the added orchestration of Mozart, and excised a number of arias and choruses not favored in standard English productions. This was a phonographic pride for twenty years, and those 78's weighed 20 pounds.

In the late 1940's Sir Malcolm Sargent produced for English Columbia a version — later transferred to American LP's — which seems in many respects to have been modeled upon Sir Thomas's model performance. At about the same time Sir Thomas himself committed to HMV disks the first representation of *Messiah* in its long entirety, an intelligent production lacking the stormy insistences of his first, and complicated by the use of choruses varying in size according to the content of the music. Remington then issued a version in German which need not detain us, and Victor has a recording directed by Sir Ernest MacMillan not heard by this critic.

In March of this year Westminster published an integral performance by Dr.

Scherchen, in which recourse was had to the conditions prevailing at the time of the original production in 1742, as far as they can be realized. This was also a completely new scrutiny of the score, by eyes not filmed by tears of British pride in accomplishment; and the scrutiny has resulted, aided perhaps by the hypnotism in the leadership, in one of the foremost glories of recorded music.

Considering now the newest edition, just issued by London, we find that the conductor, Sir Adrian Boult, has like Dr. Scherchen dismissed the wind instruments not prescribed by Handel. He has retained the harpsichord continuo, like Dr. Scherchen, and also the organ, highly effective in the London recording. The two solo violins, so prominent in the Westminster version, are multiplied by London, and the chorus in the latter edition is larger.

The outstanding virtue of the London version is apparent at once: it has a beautifully-engineered sound. Balance is exceptional in all directions, a rarity in choral recording, the massed voices ascending as if vaulted by the benign acoustics of Kingsway Hall, and the strings are satiny. Since Sir Adrian has accomplished a projection of the tenderest and the most forceful dynamics, the *pianos*, in this realistic seizure of sound, are feathery, delightful. Fanatics of reproduced sound *per se* will be jubilant over this London edition.

The performance is a glorification of the tradition established by a hundred provincial Handel Societies and maintained in a thousand churches and reiterated at all the Handel Festivals. In spite of the return to a reduced orchestration, the excellent singing of the soloists, the really fine choral discipline and the responsiveness of the London Philharmonic Orchestra to a conductor whom they obviously respect, this is the same old thing. *Messiah* is in the English bloodstream, and may have been slowed by it. In this performance no one has questioned the good old way whereon everyone proceeds with placid and elegant step. — It is in every sense the least troublesome *Messiah*, beautiful indeed, even if flaccid after we have heard the German Scherchen's refusal to bend to British tradition.

C. G. B.

#### HAYDN

Six "Russian" Quartets, Op. 33: No. 1, in B Minor; No. 2, in E Flat; No. 3, in C; No. 4, in B Flat; No. 5, in G; No. 6, in D

Schneider Quartet.

HAYDN SOCIETY HSQ-G. Three 12-in. 18, 19, 19, 17, 20, 18 min. \$18.50.

The Quartets, in consecutive pairs, are also available on separate disks at \$5.95 for each disk.

These are Nos. 38-43 in the accepted chronological order. The sobriquet "Russian" refers not to their content but to the supposititious circumstances of their first performance. They are also called "gli Scherzi," not because they are more jocular than other Haydn quartets, but because every one has the notation "scherzando" or "scherzo" where a minuet was expected. Most of these movements are minuets, but frisky ones to which the "scherzando" designation is appropriate. No. 2 is itself known as "The Joke," after some amusing tricks in its finale. No. 3, "The Bird," is the best known of the six, and is a beauty; but so



are the others, and in all the resolute florescence of sonata form under the tireless inquiry and experimentation of Haydn in 1781 has the excitement of pursuit and capture.

The Schneiders are steeped in Haydn now, and play with authoritative ease. In this Op. 33 there are no disks in competition, but if duplications do advene, they cannot be so much better that we shall throw away the Schneiders. The fault here is some coolness of tone, compensated by a decided crispness of articulation, both presumably influenced by an acoustical environment a trifle short in reverberation. Thank God we cannot have everything: it is enough to think that these records would have pleased F. J. Haydn. C. G. B.

#### HAYDN

*Symphony No. 44, in E Minor, "Morning"* — See Mozart.

#### IBERT

*Divertissement* — See Saint-Saëns.

#### IVES

##### *A Set of Pieces*

†Milhaud: *Fantaisie Pastorale*

Strell Anderson, piano; Vienna State Opera Orchestra; Jonathan Sternberg, cond. OCEANIC OCS 31. 10-in. 10, 12 mins. \$4.75.

The Ives pieces seem to be fairly early and are not especially impressive except for the third and last, which is an impressionistic, nocturnal affair rather like *The Housatonic at Stockbridge*. Milhaud's *Fantaisie Pastorale* sounds like nothing so much as a *Fantaisie Pastorale* by Milhaud. Adequate sound. A.F.

#### IVES

##### *Symphony No. 2*

Vienna Orchestra, F. Charles Adler, cond. SPA 39. 12-in. 45 min. \$5.95.

This work, composed between 1897 and 1901, represents Ives at a crossroad in his career. It looks backward to the 19th century in its length, its rich, heavy scoring,

and its somewhat Wagnerian chromaticism. It looks forward to the mature Ives in its use of popular song materials and of themes and harmonic progressions derived from old American liturgical music. It sounds, in short, like the work of a Protestant New England Bruckner, although its forms are tighter and more original than those of the Austrian composer. It is a wonderfully beautiful and moving work, especially in its two slow movements, and its last pages are a bit on the hair-raising side. Only Ives could have built a symphonic apotheosis on "The Camptown Races," "Columbia, the Gem of the Ocean," and the U. S. Army reveille call and really made it sound like an apotheosis. The recording is good and the interpretation generally authoritative, but the orchestra sounds like a scratch group rather hurriedly thrown together. A.F.

#### KABALEVSKY

*Suite from "Colas Breugnon"* — See Prokofiev.

## Hello, Young Lovers, Good-bye --- Gounod's Romeo and Juliet

TO most people, Gounod means *Faust*, and *Faust* means Gounod, and a great many people would be well content to leave it at that. However, there are two other operas by Gounod that exist — that really do exist and are performed: *Roméo et Juliette* and *Miréille*. And, like it or not, the one is recorded now, and a recording of the other is on its way. That should settle the Gounod problem for a good long time to come.

*Roméo et Juliette* is eight years younger than *Faust*. It had its premiere at the *Théâtre Lyrique*, Paris, in 1867, was a success (although not an unqualified one) and eventually made its way to the Opéra, where it has been in and out of the repertoire ever since. In this country, it had a great vogue at the Metropolitan between 1891 and 1907, was revived in 1922 for Lucrezia Bori, stayed on until the middle 1930s, slipped from sight, was revived, and slipped from sight again. In Chicago, it had what looks on paper like some brilliant performances. The San Francisco Opera has given it, and Charles Wagner even put a touring company on the road in it a few years back.

Its libretto is not the happiest creation ever. Juicy though the story of Romeo and Juliet may seem at first glance as an operatic subject (and there have been at least twenty Romeo operas), if you stop to think about the plot, you will realize that nothing really happens to Romeo and Juliet, once they have met. They are star-crossed, and that is that. Events happen all around them, but they have almost no experiences save that of loving each other — and people in love can be terrible bores. In the play it is the constant rush of uncontrollable events, the brawling servants, the minor characters, that make the play live, that give it pace in the theatre, that define the lovers.

In an opera, how can one make use of this material? There are two lovers — tenor and soprano, naturally — but who else? Who else, that is, who can be useful? Capulet? No. Paris? No. Tybalt? Why? Mercutio? Well, he can talk to Romeo when Romeo isn't busy giving voice to his emotions about Juliet, and he can be given

a little aria on the Queen Mab speech; but then he dies. Friar Laurence? He comes on too late. So what is there left to do? Rig up arias for Romeo and Juliet, reconcile yourself to giving them two long duets without any real possibility of emotional variety, and use what time is left to attempt some kind of minimal characterization of the minor characters who really keep things going. And that is precisely what Barbier and Carré, the librettists, and Gounod did; it was about all they could do.

The main impression of the score is that of a long tenor-soprano duet, very sweet, and often lovely, but not (and this is the damning thing) quite as good as the garden scene in *Faust*. A composer of tremendous inspiration might have carried it off. Gounod was a very competent man, and the music is almost good enough to be sure-fire. But not quite. That, of course, is not all there is to *Roméo et Juliette*. There is the chanted prologue; there is the glittery ball at the Capulets (pretty pale compared to Berlioz'

idea of the same dance); there is Juliette's waltz song; there is Mercutio's aria; and so on. But back come the lovers, and sweet though their music is it has to be marvelously well sung if it is not to encourage woolgathering, after a time.

The London performance is solid in all departments, and Janine Micheau, as Juliette, does some extraordinarily brilliant singing, some that is quite touching, and some more that might have been equally so if her voice had more variety of color. Those who remember Raoul Jobin without any special quickening of the pulse may be surprised at how well his Roméo sounds. They really shouldn't be, though, because he sang just as well here in French roles.

The Mercutio is the London Pelléas, Pierre Mollet, and he is excellent — a light, flexible *baryton-Martin* voice, used with plenty of snap, and a remarkable ability (really remarkable in this opera) to characterize vocally without resorting to tricks. Of the others, most are up to their tasks. The only real flaw in the casting is the assignment of Heinz Rehfuß as Frère Laurent.

Alberto Erede, on the face of it, would hardly seem the ideal choice to conduct this work, but he does it very well, with only a few of the vacillations of tempo that mar some of his other recordings.

Engineering: Typically London (Paris style) in balances and resonance, and very good of its kind. Recommended to those who want the opera, until a better comes along in the dim, indistinct future. J. H., Jr.

#### GOUNOD

##### *Roméo et Juliette*

Janine Micheau (s), Juliette; Claudine Coltart (s), Stéphanie; Odette Ricquier (ms), Gertrude; Raoul Jobin (t), Roméo; Louis Rialland (t), Tybalt; Pierre Mollet (b), Mercutio; Heinz Rehfuß (b), Frère Laurent; Camille Roquery (b), Paris; Charles Cambron (bs), Capulet; André Philippe (bs), Grégorio and Le Duc de Verone. Orchestra and Chorus of the Théâtre National de l'Opéra, Paris; Alberto Erede, cond.

LONDON LLA-18. Three 12-in. \$17.85.



Some of Gounod's woes were a legitimate legacy from the Bard of Avon himself.

## LALO

*Namouna: Suite No. 1 from the Ballet Roi d'Ys: Overture*  
*Rapsodie Norvégienne*

Lamoureux Orchestra, Paris, Jean Fournet, cond.

EPIC LC 3049. 12-in. 23, 12, 11 min. \$5.95.

Substantial, exhilarating and brilliantly constructed stuff by one of music's best lesser talents, played with an honest gusto in a registration of knowing and refined skill. The engineers have neither perpetrated excesses nor tolerated obscurities. The orchestra seems natural in its totality and in its parts; and the short reverberation admits warmth without excluding definition. Recommended with pleasure. C. G. B.

## LISZT

*Les Préludes*

†Tchaikovsky: *Capriccio Italien*

The Philharmonia Orchestra; Alceo Galliera, cond.

ANGEL 35047. 12-in. 30 min. \$5.95 (factory sealed), \$4.95 (thrift pack).

There's a well-bred air to Galliera's reading of the Liszt tone poem which I find debilitating to the score. The conductor always seems to be holding something in reserve, which if let loose, might really bring this old war horse alive. There is a far better appreciation of the Tchaikovsky score, which is given a nicely atmospheric reading. The orchestral work is admirable, but Angel's recorded sound lacks the sheen of some of its other releases. J. F. I.

## LISZT

*Les Préludes; Hungarian Rhapsodies No. 1, No. 2, No. 3, No. 6*

Philharmonia Orchestra; Rudolf Schwarz, cond.

RCA VICTOR LBC-1070. 12-in. 16, 9, 9, 7, 8 min. \$2.98.

Another in RCA Victor's inexpensive Bluebird series, this disk offers the best-known — probably the best — of Liszt's symphonic poems and four Hungarian rhapsodies in first-rate performances, excellently recorded. The orchestral rhapsodies do not correspond in number to the piano versions except in the case of the familiar No. 2. No. 1 for orchestra is No. 14 for piano; No. 3, No. 6; and No. 6, No. 9. The transition to orchestral dress (by Liszt and Franz Doppler) involves some shrewd structural changes in the music and provides worth-while lessons in orchestration. A good buy for those interested. R. E.

## LISZT

*Les Préludes; The Battle of the Huns; Mazeppa; Orpheus*

Philharmonic Symphony Orchestra of London, Dean Dixon, cond.  
WESTMINSTER WL 5269. 12-in. \$5.95.

Franz Liszt was a pioneer of the tone poem; consequently, when one listens to his works in this form a century later, some of them are bound to sound crudely sensational. Actually, only *Les Préludes* has managed to hold its place in the standard repertoire, though *Orpheus* deserves to be heard more frequently. The melodramatic *Battle of the Huns* smacks of the days of the silent movies, and begins to pall before it is half over. The



"Domestic" but not negligible: the Songs Without Words, played by Ginette Doyen.

four symphonic poems presented here might have had a far wider appeal had their performance been entrusted to a more sympathetic conductor. Dixon apparently cares as little for them as I do, and gets through them as fast and as perfunctorily as he possibly can. A wasted asset is the superlatively realistic, wide-range reproduction achieved by the Westminster engineers. P. A.

## MAHLER

*Kindertotenlieder* — See Bruckner.

## MARTIN

*Concerto for Harpsichord and Small Orchestra*

Isabelle Nef, harpsichord; Ensemble Orchestral de l'Oiseau-Lyre, Louis de Froment, cond.

OISEAU-LYRE LD 53001. 10-in. 20 mins. \$2.95.

This is a real find and a great tribute to Frank Martin's skill, sensibility, and inventiveness. His erudite command of harmony is put to work to discover new and quite fascinating sonorities in the harpsichord; and the sonorities of the orchestra are perfectly adjusted to those of the solo instrument, and the whole thing moves with taste, precision, and spirit. Splendid recording. A. F.

## MENDELSSOHN

*Ruy Blas Overture; The Destruction of Doftanas* — See Beethoven.

## MENDELSSOHN

*Songs Without Words* (Vol. II)

Ginette Doyen, piano.  
WESTMINSTER WL 5246. 12-in. 41 min. \$5.95.

Includes fifteen works: *Op. 38, Nos. 4-6; Op. 53, Nos. 1-6; Op. 62, Nos. 1-6.*

*Songs Without Words* (Vol. III)

Ginette Doyen, piano.  
WESTMINSTER WL 5279. 12-in. 40 min. \$5.95.

Includes nineteen works: *Op. 67, Nos. 1-6; Op. 85, Nos. 1-6; Op. 102, Nos. 1-6; Gondelied in A Major.*

Under a title that was virtually his own invention — *Songs without Words* — Mendelssohn wrote 48 short piano pieces (eight sets of six each) that during the past century have invaded the parlors of almost every home boasting a piano. They have grown

even more pervasive than that: they became hymn tunes in churches (*Consolation* — "Still, still with Thee, when purple morning breaketh"), Music Appreciation pieces in schools (*Spring Song*), and encore display tidbits for virtuosos in the concert hall (*Hunting Song* and *Spinning Song* — also known as *The Bumble Bee's Wedding!*). How fitting, then, that one of them, the *Funeral March, Op. 62, No. 3*, in Moscheles' orchestration, should be played at Mendelssohn's funeral.

What endeared these miniatures to the Victorians and to subsequent generations was the quality so perfectly described by Sir George Grove as "domestic." They express no emotions outside the bonds of propriety; their perfection of form is simple and obvious; they are frequently attractive; and many are easy to play.

Although the works are slight, averaging about two minutes in length, and some are hackneyed, they are not musically negligible. Devotedly played by a fine pianist, as they are here by Ginette Doyen, they can be quite ingratiating.

The French pianist seems temperamentally well suited to the music; her performances are unpretentious without being vapid, technically deft without being unduly virtuosic. The project of recording all the works (Vol. I, Westminster WL 5192, and the above two volumes complete the series) probably could not have been entrusted to better hands. Westminster's engineering is near-perfection, possibly a shade on the brilliant side. R. E.

## MENDELSSOHN

*St. Paul Oratorio (Paulus), Opus 36*

Laurence Dutoit (s), Hans Loeffler (t), Maria Nussbaumer (a), Otto Wiener (b); Akademie Kammerchor, Pro Musica Symphony, Vienna. Ferdinand Grossmann, cond.

VOX PL-8362. Two 12-in. \$11.90.

Mendelssohn's "St. Paul" is an unjustly neglected work. It has both dramatic and lyric moments; in the latter we find many appealing, typically "Mendelssohnian" melodies. The entire work is conceived in the form of the Bach oratorios, yet remains unmistakably Mendelssohn. The overture, based on the familiar chorale, "Wachet Auf!", is one of the most powerful pieces of orchestral writing I have heard from Mendelssohn.

The performance and recording are good, with the exception of the solo soprano part, sung with an unpleasant tone much of the time. Chorus and orchestra seem to be responsive to the conductor's knowing hand. D. R.

## MILHAUD

*Fantaisie Pastorale* — See Ives.

## MILHAUD

*Quartet No. 12* — See Debussy.

## MOZART

*Cassation in G, KV 63*  
*Cassation in B Flat, KV 99*

Vienna Symphony Orchestra, Paul Sacher, cond.

EPIC 3043. 12-in. 20, 19 min. \$5.95.

*Cassation in G, KV 63*  
*Serenade No. 11, in E Flat, KV 375*

Chamber Orchestra of Radio Berlin, Herbert Haarth, cond. (*Cassation*). Munich Philharmonic Wind Ensemble. URANIA 7-32. 12-in. 24, 23 min. \$3.50.

Epic has the considerable advantage of presenting both *Cassations* on one disk, and this is now the only available edition of KV 99, an old one having been withdrawn. The Zimmler record of the First (Decca DL 8520) is pleasant in the glib assurance of its playing, but the new ones have fuller sound. Epic has in fact too full a bass, which would make Urania, which produces easily a sound of matter-of-fact realism, the disk to have if Mr. Haarth matched the suppleness of Mr. Sacher. Complicating selection immeasurably is Urania's *Serenade (Oeet)* No. 11, the best recording of this, and an expert performance, although without the nice authority of the Kell group for Decca or the Vienna Philharmonic players on Westminster. — The reader may now compare the factors for himself, without ignoring the appeal of the Urania price. C. G. B.

#### MOZART

*Two Piano Concertos: No. 18, in B Flat, KV 456; No. 19, in F, KV 459*

Hans Henkemans; Vienna Symphony Orchestra, John Pritchard, cond. EPIC LC 3047. 12-in. 29, 25 min. \$5.95.

*Two Piano Concertos: No. 23, in A, KV 488; No. 24, in C Minor, KV 491*

Clifford Curzon; London Symphony Orchestra, Josef Krips, cond. LONDON L 918. 12-in. 26, 29 min. \$5.95.

*Two Piano Concertos: No. 11, in F, KV 413; No. 22, in E Flat, KV 482*

Vivian Rivkin; National Opera Orchestra, Vienna, Dean Dixon, cond. WESTMINSTER WL 5244. 12-in. 26, 30 min. \$5.95.

It is now standard operating procedure to pair Mozart concertos on a single disk. Three years ago this was bold, and we feared severe deterioration near the center. This hazard has been abated in the best modern recordings and is not evident in the present trio of disks, each offering doubled convenience at halved price.

All are in sum creditable and in part faulty. Mr. Curzon, who seems to play anything well, has perhaps the highest musical conscience of any of today's commanding pianists, and the balance of significance and supple grace in the great KVV 488 and 491 is admirable from beginning to end. The Glyndebourne conductor, Mr. Pritchard, is never a mere accompanist: the few records we have had of him display a Mozartean of rare parts, especially in the *buffa* of the *Figaro* manner. Concerto No. 19, one of the half-dozen either a prolepsis or an echo of *Figaro*, is vivid in the detailed sparkle of the orchestra, and its more serious companion is the opposite of routine in its fresh inquiry of all the orchestral lines. It would have been a triumph had Messrs. Curzon and Pritchard been on the same team, since Mr. Krips is bland beyond the need of the intense No. 24, and enlivened only for the conclusion of No. 23; while the pianist Hans Henkemans, deft enough, and appropriately in miniature to match the nicety of

the Pritchard orchestra, small for this music, is softer in accent than the conductor, reversing the process evident on the London disk.

The Westminster team of Rivkin-Dixon is the best as team, and their No. 11, one of those beautiful skeins of gallantry so often deplored because no strife is in them, is the only recording extant. It is suave work, the conductor responsive and the orchestra silken, the piano neat and assured, the sound both clean and solid except for two or three startlingly coarse tuttis. — Epic's sound is precarious at strong volume, delicate weaker; London's, not remarkable, presents no problems. C. G. B.

#### MOZART

*Two Violin Concertos: No. 5, in A, "Turkish", KV 219; No. 7, in D, KV 271a*

David Oistrakh; Orchestra of the Bolshoi Theatre, Moscow, Nikolai Golovanov, cond. (No. 5). "National Philharmonic Orchestra," Kitil Kondrashin, cond. (No. 7). COLOSSEUM 154. 12-in. 30, 26 min. \$5.95.

Magnificent playing, lamentable sound. C. G. B.

#### MOZART

*Divertimento No. 17, in D, for Strings and Two Horns, KV 334*

Vienna Konzerthaus Quartet with Josef Hermann (string bass), Hans Berger and Othmar Berger (horns). WESTMINSTER WL 5276. 12-in. 49 min. \$5.95.

It is well to remember that the strings are often multiplied in this great Divertimento, and Vanguard has a good record of a performance following that practice. It is exasperatingly difficult to assay the work of the Viennese septet dominated by the manner of the VKQ. The calculated deliberation appalls at first and then assumes a plaintive charm; but it hurts in the brilliant fencing of the second minuet where we hear the waft of a fan instead of the thrust of the rapier. The London version (LL 235) will please more people with its vigor, also made in Vienna; but to confound everyone Westminster has given a very sweet sound to the strings and a brave lack of reticence to the horns which supply color and drama to the music. In fact, the horns violate the capacity of the groove, and we are confronted again

with the old problem of shall they be sounded as written, with some blast? or shall they be demure and the record vexless? Here the preference is for the horn in its unique glory, even at the price of a blast or two: the stallion may kick, but he is complete. — The registration of this most munificent of the wind instruments may well give the verdict to Westminster's stallion, deliberation notwithstanding. C. G. B.

#### MOZART

*Quartets for Strings: No. 20, in D, KV 499; No. 21, in D, KV 575*

Juilliard String Quartet. COLUMBIA ML 4863. 12-in. 26, 22 min. \$5.95.

Both Quartets seem cynically offhand in the playing, to this critic, who prefers several versions extant. Barring occasional hardness from the violins, the recording is of good order. C. G. B.

#### MOZART

*Four Sonatas for Piano and Violin: No. 25, in G, KV 301; No. 28, in E Minor, KV 304; No. 36, in B Flat, KV 378; No. 37, in G, KV 379*

Alice Heksch, Nap De Klijin. EPIC LC 3034. 12-in. 12, 13, 16, 15 min. \$5.95.

There are other versions of all, but naturally no other disk contains the four. The Netherlanders play competently, shunning ambiguity and failing a completion of revelation. Still this is something better than a praiseworthy series of duplications. Miss Heksch (at home, Mevrouw De Klijin) uses a piano modeled on one of Mozart's whose modest gentility accords in lovely fashion with the violin in these Sonatas, apter to its work than either harpsichord or potent modern piano. And since the reproduced sound of the difficult combination is nearly immaculate, the record is one to hear. C. G. B.

#### MOZART

*Symphony No. 35, in D, "Haffner," KV 385*  
*Symphony No. 40, in G Minor, KV 550*

The London Mozart Players, Harry Blech, cond. RCA VICTOR LBC 1069. 12-in. 17, 23 min. \$2.98.

*Symphony No. 35*  
†Haydn: *Symphony No. 44, in E Minor, "Mourning"*

RIAS Orchestra, Berlin, Ferenc Fricsay, cond. DECCA DL 9614. 12-in. 21, 20 min. \$5.85.

Mr. Blech's sensitivity to dynamics and tempo, shown by delicate mutations in both, brings a not uninteresting novelty, while his resistance to contrast where we expect it brings a novelty less pleasing. Big, fairly-well detailed but rather hard sound on this disk, above average for the difficult small classical orchestra. We could say good for the price, except that both symphonies are better here than in several more expensive versions.

Mr. Fricsay rushes the Haffner's andante, but then nearly everyone does; and the sparkle in the rest is entirely unspurious through a natural blending of tones con-



Clifford Curzon. Mozart gets the benefit of supple grace and musical conscience.



trived for the well-disciplined orchestra by engineers without presumption. The warmth of the orchestral synthesis is especially and admirably apparent in the "Mourning" Symphony, one of the best recordings vouchsafed by Decca. — The Symphony seems to be underplayed, as if Mr. Fricsay feared to be maudlin. C. G. B.

#### MUSSORGSKY

##### *The Nursery*

†Rachmaninoff: *Eight Songs*

Maria Kurenko, soprano, Vsevolod Pastukhoff, piano.

CAPITOL P 8265. 12-in. 16, 20 min. \$5.70.

The Mussorgsky cycle includes *With the Nurse; In the Corner; The Beetle; The Doll's Lullaby; The Evening Prayer; The Hobby Horse; The Cat and the Bird.*

The Rachmaninoff songs include *In the Silence of Night, Op. 4, No. 3; Lilacs, Op. 21, No. 5; Summer Nights, Op. 14, No. 5; The Alder Tree, Op. 26, No. 10; Ob, Cease Thy Singing, Maiden Fair, Op. 4, No. 4; Sorrow in Springtime, Op. 21, No. 12; The Soldier's Bride, Op. 8, No. 4; Vocalise, Op. 34, No. 14.*

Mussorgsky's genius is at full bloom in the "Nursery" song cycle, a work that seems as

fresh and up-to-date as anything being written now. In the texts, written by the composer, a child asks for bogeyman stories, is scolded by his nanny, encounters a beetle, says his prayers, rides his hobby horse, gets scratched by a cat, and a little girl sings her doll to sleep. Realistic, touching, the words reflect the wondering curiosity and spontaneous directness of children — a far cry from the conventional expression of childish sentiments. The musical settings are equally realistic letting the vocal line move freely and conversationally and in the accompaniment pointing up or characterizing the subjects with succinctness.

Russian-born Maria Kurenko, one of the finest recitalists of recent decades, sings these superb songs with consummate ease and complete understanding, and the rapport between her and the excellent pianist cannot be too highly praised. Until a better version appears, the Mussorgsky cycle alone makes this disk indispensable.

Lovely melodies, characteristically harmonized, distinguish the fine Rachmaninoff songs in this collection, and the original Russian texts give more bite and flavor to the songs than they have when sung in English. Miss Kurenko, who studied with the composer and has long been a persuasive

advocate of his songs, brings authentic spirit and perfection of phrasing to her interpretations. Her legato is not so smooth, her voice not so gleaming as it once was, but still often beautiful. Good close-to-recording. R. E.

#### NICODE

*Carnival Scenes* — See Francaix.

#### PAGANINI

*La Campanella* — See Bruch.

#### PEZEL, JOHANN

##### *Tower Music*

Tower and Festive Music of the 17th Century. Brass Ensemble under the Direction of Gunther Schuller.

Armando Ghitalia, 1st trumpet; Ralph Kessler, 2nd trumpet; Roger Smith, 1st trombone; Earl Leavitt, 2nd trombone; John Clark, bass trombone.

EMS 7. 12-in. \$5.95.

In view of the small number of such recordings available, this should gladden the hearts of devotees of music for brass instruments. The entire disk consists of *Stadt-pfeiffer* (Town piper) music of 17th century Germany. It was the custom for such music to be improvised, with the middle instrument playing a popular song or ballad, while the upper instrument added florid decorations, and the lower voice a bass. However, all the music on this record was composed by Pezel (1639-1694) one of the leaders of the town musicians in Saxony.

There is nothing rustic about the music, despite the implications of the title. The 14 short works show considerable variety of mood, and are written in a sophisticated style. The performances are all expert and the recording is good. D. R.

#### PROKOFIEFF

Four Portraits from "The Gambler."

†Kabalevsky: Suite from "Colas Breugnon."

Philharmonia Orchestra of London, Wilhelm Schuechter, cond.

M-G-M E-3112. 12-in. 26, 24 mins. \$4.85.

Leonid Sabaneev did Prokofieff a signal disservice with his famous, clever line, "He is a stabilized eaglet who will never grow into an eagle." To be sure, this composer was a past master of the grotesque, the whimsical, and the colorful, but he also had his epic side, and this revealed itself early. One of its most important manifestations is the opera, *The Gambler*, after Dostoevski's novel, from which this big symphonic work is reconstructed. The four portraits — of the reserved, imposing, corrupt General; the grandly domineering old Grandmother; the cat-like Pauline whom the General desires, and the elegant, ineffectual Alexis who is tutor to the General's children and also loves Pauline — fall together to provide self-sufficient work of great psychological subtlety and insight; it is not a series of selections from the opera, but a tone poem paralleling the stage piece and drawn from its material. It makes the music of Kabalevsky on the other side seem anemic and insignificant, though *Colas Breugnon* is by no means lacking in charm when one comes upon it without Prokofieff fresh in one's

## Love (and More Love) from Carl Orff

*Carmina Burana*, *Catulli Carmina*, and *The Triumph of Aphrodite* form a trilogy of vocal works on which Carl Orff labored from 1936 to 1953. All, apparently, have to do with love in one form or another, *Carmina Burana* with love as celebrated by the cynical, anonymous, bohemian poet-scholars of the Middle Ages, and *Catulli Carmina* with love as experienced by the Roman poet, Catullus; it remains to be seen what aspect of the subject will be dealt with in *The Triumph of Aphrodite*, which had not been published or recorded at the time of writing.

Decca brought out *Carmina Burana* some time ago and made a tremendous hit with it. Vox's *Catulli Carmina* is likely to make a

similar hit, because the work is very similar in style. It is a little drama in three scenes. In the first, a group of boys express their devotion to a group of girls, but a group of old men insist that this is all nonsense, and they conjure up Catullus and his lady-love, Lesbia, to prove it. The long middle section deals with Catullus and Lesbia, with the lady's cruelty and faithlessness, and with a few of the poet's side expeditions involving prostitutes named Ipsitilla and Ammiana. At the end, the chorus comes back; nobody has been convinced of anything, but Catullus has expressed himself in some tremendous verse and Orff has created some sensationally zestful and melodious music to go with it.

The opening and closing choral sections are accompanied by a percussion group including four pianos, but the rest is without accompaniment. As in *Carmina Burana*, everything is at the highest, most extravagant pitch of tuneful and rhythmic brilliance. The opening chorus reminds one, in its sweep and excitement, of the final dance in De Falla's *Three-Cornered Hat*, although its colors are those of chorus and percussion instruments, and the solo songs of the middle section are swashbuckling virtuoso affairs of a breath-taking force and range. The performers are excellent and the recording leaves little to be desired. The text is, as my grandmother would have said, *nix für Kinder*, and some parts of it have, of necessity, been left untranslated in the leaflet that comes with the record.

ALFRED FRANKENSTEIN

#### ORFF

##### *Catulli Carmina*

Elisabeth Roon (s); Hans Loeffler (t); Wiener Kammerchor; instrumental ensemble, Heinrich Hollreiser, cond.

VOX PL 8640. 12-in. 35 min. \$5.95.



Heinrich Hollreiser conducts the second part of *Trionfi* in its first recording.

ear. The recording is mediocre, but the performance is not. A. F.

### PROKOFIEFF

*Classical Symphony*  
Suite from "The Love for Three Oranges"

Orchestre des Concerts Lamoureux, Jean Martinon, cond.

*Piano Concerto No. 3*

Alexander Uninsky; Hague Philharmonic Orchestra, Willem van Otterloo, cond.  
EPIC LC 3042. 12-in. 12, 13, 25 mins. \$5.95.

These works are so well known as to demand little comment. A good part of Prokofieff's reputation is based upon them, and quite justly so. The *Classical Symphony* inaugurated a whole era of light-hearted Mozartian composition, but it remains at the head of that particular train. The third piano concerto is now in a class with the Grieg or the second Rachmaninoff so far as popularity is concerned, and it has been recorded at least as often. Performances here are excellent, but the recording is far below the best contemporary standards. A. F.

### RACHMANINOFF

*Eight Songs* — See Mussorgsky.

### RACHMANINOFF

*Piano Concerto No. 2, C Minor; Prelude in G Minor, Op. 23, No. 5; Prelude in G Major, Op. 32, No. 5*

Geza Anda, piano. Philharmonia Orchestra; Alceo Galliera, cond.  
ANGEL 35093. 12-in. 32, 4, 4 min. \$5.95 (factory sealed); \$4.95 (thrif pack).

Geza Anda, is a 32-year-old Hungarian now living in Switzerland, whose American recording debut is in two standard concertos — the Rachmaninoff Second and the Tchaikovsky First. His performances have a skimming quality of considerable élan and transparency. He makes fresh, individualistic rubatos without breaking the continuity; he also uses some curious accentuations, which seem impulsive, not logical. The piano does not stand out as sharply against the orchestral background as is possible and desirable, but neither is Mr. Anda a slashing, banging virtuoso. A good recording, but nor one to take the place of those by Rachmaninoff, in reprint, or Rubinstein or Kapell. R. E.

### RAVEL

*Don Quichotte à Dulcinée*  
†Debussy: *Songs*

Ravel: *Don Quichotte à Dulcinée* (three songs): *Si vous ne disiez que la terre; Bon Saint Michel; Foin du batard*. Debussy: *Dame du Ciel* (Villon); *La grotte; Mandoline*.

Gérard Souzay (b). L'Orchestre de la Société des Concerts du Conservatoire de Paris; Edouard Lindeberg, cond.  
LONDON LD 9091. 10-in. \$2.95.

It is a shock to look in the Schwann catalog and realize that with all the duplication (and multi-) cation of works on LP, just this one representation of *Don Quichotte à Dulcinée* is listed. These are wonderful songs, part of a score planned for a Don Quixote movie with Feodor Chaliapin. The mad old knight is sketched sharply and economically, with wit and sophistication, in

the texts of Paul Morand and their settings by Ravel. The songs are tricky to sing, but Mr. Souzay is equal to their difficulties, and the recording is very fine. Interpretatively, my preference is for the old 78-rpm recording made for Columbia by Martial Singher, but Mr. Souzay is a fine, sensitive musician, too, and has the benefit of ffr engineering — and LP. The Debussy songs are also extremely well sung, with even greater penetration; it does seem a pity that all three Villon ballads could not have been squeezed in. Highly recommended. J. H., Jr.

### RIMSKY-KORSAKOFF

*Scheherezade; Symphonic Suite, Opus 35*

L'Orchestre Symphonique de la Radiodiffusion Nationale Belge, Franz André, cond.  
TELEFUNKEN LGX 66018. 12-in. 40 min. \$5.95.

Where there already exist 16 versions of so popular a work as *Scheherezade*, a 17th must surely be issued with more optimism than common sense. Unless it has especial merit, which this issue has not, it can hardly make much headway against the versions of Dorati on Mercury or of Quadri on Westminster. André's reading is sensuous enough, and colorful, but inclined to conservatism. The Telefunken sound remains much the same as to be found on the disks it previously issued here, under a business agreement with Capitol. Reasonably bright, slightly shallow in the bass, in general somewhat pinched in sound.

This company is now issuing its recordings through London, and it is to be hoped they will avoid further issues of the war-horses, and turn to more esoteric items. J. F. I.

### ROSSINI

*Il Signor Bruschino*

Elda Ribetti (s), Sofia; Claudia Carbi (ms), Marianna; Carlo Rossi (t), Bruschino, son; Luigi Pontiggia (t), Florville; Renato Capecchi (b), Gaudenzio; Carmelo Maugeri (b), Bruschino, father; Walter Tarozzi (b), Commissioner of Police; Ivo Vinco (bs), Filiberto. Milan Philharmonic Orchestra; Ennio Gerelli, cond.  
VOX PL 8460. 12-in. \$5.95.

This is a very charming score, if perhaps not quite top-drawer Rossini. For people who dig in and try to keep pace with the plots of *buffa* operas, it might be noted that this one is more than satisfactorily confusing, and rather more fun than average to unsnarl. The performance is stylish and springy, with an attractive lucidity about it. Recording: Fresh, clean, small-hall-type resonance. Recommended. J. H., Jr.

### SAINT-SAENS

*Carnival of the Animals*  
†Ibert: *Divertissement*

Victor Aller and Harry Sukman, pianos; Concert Arts Orchestra, Felix Slatkin, cond.  
CAPITOL P 8270. 12-in. \$5.70.

This record is bound to be a success. It presents true musical humor in sonic reproduction realistic enough to be called authentic high fidelity, both of which are a good deal rarer than people think. There is, of course, strong competition to the Saint-Saens zoo-suite side in Columbia's version,



Maria Kurenko sings Mussorgsky's song-cycle, *The Nursery* — "indispensable."

which offers Noel Coward reciting Ogden Nash verses over André Kostelanetz's orchestra — very entertaining once, but much less durable than the music alone. Anyway, Saint-Saens is better at getting chuckles than Nash at getting guffaws, especially aided by the kind of fidelity Capitol has achieved. The sizzling high fiddle-harmonics which introduce the donkeys and the subterranean double-bass elephant-dance are supposed to be astonishing sounds, and here they really are. Slatkin and his associates play with fine verve, polish and good taste. The Ibert *Divertissement*, with its police-whistle and can-can, is a practically perfect companion for the Saint-Saens. Highly recommended. J. M. C.

### SCARLATTI, ALESSANDRO

*The Passion According to Saint John*  
(Chapter XVIII and Chapter XIX,  
v. 1-37)

Blake Stern, tenor, Evangelist; David Laurent, bass, Jesus; James Borden, tenor, Pilate; The Choir of St. Thomas's Episcopal Church, New Haven, Conn.; Members of the Yale University Orchestra, Graham George, organist; Howard Boatwright, cond.  
OVERTONE LP1. 12-in. \$5.95.

Overtone is certainly to be thanked for having made available a work that has been neglected since Scarlatti's own day. As Leo Schrade's scholarly jacket notes point out, Scarlatti, in setting the text, returned to a musical style which had all but disappeared after the death of Monteverdi, the dramatic *stile recitativo*. The work consists almost entirely of recitatives; the chorus' part is confined to brief, angry interjections, of a dramatic nature. The part of the Evangelist is accompanied only by the *basso continuo*, that of Jesus by string orchestra. (Note the similarity to the later treatment of the same two parts in Bach's *St. Matthew Passion*.)

The work emerges as a very moving piece of music, especially when listened to with text in hand. This is facilitated by Overtone's having supplied both the original Latin text and the English translation, side by side. Blake Stern gives a moving interpretation of the taxing role of the Evangelist, and David Laurent sings the role of Jesus with gratifyingly fine tone. The

chorus acquits itself well. One could wish for better singing in the smaller roles, but it is apparent that the whole performance was presided over by a knowing hand, D. R.

#### SCHNABEL

##### *Concerto for Piano and Orchestra Ten Songs*

Helen Schnabel, piano. Vienna Orchestra; Philharmonia. F. Charles Adler, cond. Erika Francoulon, soprano. SPA 55. 12-in. 19, 21 min. \$5.95.

The late Artur Schnabel's activities as a composer were overshadowed by his greatness as an interpreter. Moreover, he was not a prolific writer; he was modest about his own creations; and his later works were in the forbidding 12-tone idiom. One work that did achieve some popularity was his Piano Concerto, written in 1901 in a conservative style, and much played in Germany during the 1920s. The Concerto is in two movements: a touching Intermezzo with a wide-ranging melody, and a scherzo-like Rondo, more whimsical than dashing, with a very pleasant theme. Schumann, Brahms and early Strauss are the influences most apparent, and if the work exhibits no novelty, it does have an appealing quality that grows stronger with rehearing. The orchestra takes a simple but tasteful part in the proceedings. The performance by Helen Schnabel, the composer's daughter-in-law, is highly persuasive, delicate and sensitive.

The songs, composed between 1900 and 1902, show the same influences plus that of Hugo Wolf, and exhibit the same thoughtful workmanship. Miss Francoulon sings intelligently and sympathetically in a rather wiry voice. Excellent sound, intimate and clean. R. E.

#### SCHUBERT

##### *Quintet for Piano, Violin, Viola, Violoncello and String Bass, in A, "Trout", Op. 114*

Alice Heksch, Nap De Klijn, Paul Godwin, Carel van Leeuwen Boomkamp, Lion Groen. EPIC LC 3046. 12-in. 36 min. \$5.95.

Like its five predecessors on LP, this "Trout" is a good one. Still, arriving so late, it ought to be a revelation, and is not. The performance has a gratifying community of intonation and harmonic balance, marred by curious stretches of matter-of-fact phrasing. The sound seems to be the truest of any: a certain shallowness in the piano results from a light left hand, and the more difficult treble is crystalline without being glassy. C. G. B.

#### SCHUBERT

##### *Symphony No. 4, in C Minor, "Tragic" Symphony No. 5, in B Flat*

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. DECCA DL 9725. 12-in. 28, 27 min. \$5.85.

Philharmonic Symphony Orchestra of London, Dean Dixon, cond. WESTMINSTER WL 5274. 12-in. 30, 29 min. \$5.95.

If sonic qualities were alone in contest, we could accept these disks as equal, for although Westminster has riper acoustics, it has a too-apparent seepage of proleptic echo and some acid in the violins, and the

Decca balance is superior. But to these ears the violence and haste of Mr. Wallenstein are remarkably misplaced here. The first movement of the "Tragic" is shapeless in this implacable speed, and the lyric juices are desiccated in No. 5. Mr. Dixon is by no means without strength and a sense of urgency, but they are elements of a variety which includes many other elements. After all, in adopting a manner to serve as his trademark, a conductor circumscribes himself: Mr. Wallenstein has done this and Mr. Dixon has not. Most people will prefer the "Tragic" in his version over all the others, and the Fifth in his reading is now the best all-around version. C. G. B.



*The late Artur Schnabel: in a youthful writing, much charm, lasting interest.*

#### SCHUBERT

##### *Symphony No. 8, in B Minor, Unfinished †Brahms: Academic Festival Overture, Op. 80*

†Schumann: *Manfred Overture, Op. 115*  
Orchestra of the Florence May Festival (1953?), Vittorio Gui, cond. AUDIOSPHERE 501. 12-in. 22, 10, 12 min. \$5.95.

The voyage south of the Alps has softened the Unfinished Symphony to an amusing degree. Expunged of its bitterness it is bland and lyrical in a way unknown further from the Arno. Some of this is contributed by a deep hall-sound that envelops the brighter instruments, but since this is less evident in the two conjoined works, it may be assumed that Mr. Gui, who is throughout very forbearing, did not insist on vehemence.

The Brahms is jocular music, given here portentously, in an excellent recording especially commendable in its projection of the full orchestra. The orchestra has difficulty following the stricter exigencies of the *Manfred Overture*. Here again the sound is imposing, the choirs distinct although nicely balanced, the reverberation creative in consolidating. But the sound cannot be divorced from what is sounded. C. G. B. (Addendum: It may be of interest that Audiosphere records emanate from Livingston Electronic Corporation, makers of Livingston arms. Each recording, so far, has been issued on both disk and 7½ ips tape. The tape copies sent here for review proved faulty, and were returned for exchange. — Ed.)

#### SCHUMANN

##### *Manfred Overture, Op. 115* — See Schubert.

#### SCHUMANN

##### *Symphonic Etudes, Op. 13 †Franck: Prelude, Chorale and Fugue*

Julius Katchen, piano. LONDON LL 823. 12-in. 23, 18 min. \$5.95.

##### *Symphonic Etudes, Op. 13 Fantasy, in C Major, Op. 17*

Yves Nat, piano. HAYDN SOCIETY (Collection Discophiles Francais) HSL-87. 12-in. 23, 28 min. \$5.95.

Young Julius Katchen's performances — he is 28 — defy criticism because there is nothing really wrong with them; they are sensitive, musical, carefully phrased and balanced, tonally solid and full. What more is there to ask for in a performance? Perhaps that through an individual approach it adds to our knowledge or understanding of a score that is thrice familiar. If Mr. Katchen does not do this, his Schumann is still as good as its competitors; for the Franck I prefer Joerg Demus's version on a Westminster disk. London has provided satisfactory, but not exceptional, engineering.

Yves Nat gives forceful, mature readings of the Schumann pieces, although he is uncomfortable technically at the end of the Etudes. The first movement of the Fantasy finds him at his best, his directness and strength effectively set off by passages played with quiet lyricism. Excellent piano sound. Here again, Mr. Demus's version is preferred. R. E.

#### SCHUMANN

##### *Symphony No. 2 in C Major, Op. 61*

Stadium Concerts Symphony Orchestra of New York, Leonard Bernstein, cond. DECCA DL 9715. 12-in. \$5.85.

This romantic symphony has recently received crisp treatment from George Szell (Columbia) and relaxed treatment from Carl Schuricht (London). Although I prefer the latter for its greater warmth — and still do after hearing the present disk — I find Bernstein's rather taut approach to the first, second and fourth movements rather refreshing. But whereas Szell atoned somewhat for his brusqueness by imparting to the slow movement a finely phrased, lyrical quality, Bernstein holds the reins here so tightly that the music here never gets a chance to sing. The Stadium Symphony — summer pseudonym for the New York Philharmonic-Symphony — plays with its accustomed excellence, and the reproduction, while lacking a certain resonance and favoring the middle frequency ranges, is more than acceptable. P. A.

#### SERRANO

##### *Les Claveles*

Maria Espinal (s), Josefina Puigsech (s), Pablo Civil (t), Francisco Paulet (t). Orquesta Sinfonica Espanola; Rafael Ferrer, cond. ANGEL ANG 64003. 10-in. \$4.95 (factory sealed); \$3.95 (thrift pack).

This addition to the now fairly extensive zarzuela literature on records is a pleasant trifle by one of the most successful composers of the genre, written 25 years ago.



The amusing book, by Luis Fernandez de Sevilla and Anselmo Carreno, provides opportunity for a half-dozen sprightly tunes while developing the story of a girl who announces that she is going to make a certain young man fall in love with her — and then proceeds, against her will, to fall in love with him. The story ends very happily, of course. The recording is rather harsh, but a system with flexible controls can tame it satisfactorily. G. S., Jr.

#### SIBELIUS

*The Legends of Lemminkäinen, Op. 22*

Symphony Orchestra of Radio Stockholm; Sixten Ehrling, cond.

CAPITOL P 8226. 12-in. \$5.70.

The four *Legends* making up this suite — *Lemminkäinen and the Maidens of Saari*, *The Swan of Tuonela*, *Lemminkäinen in Tuonela*, and *The Return of Lemminkäinen* — have been recorded several times recently, in each case with considerable success. My own favorite is the one by Ormandy (Columbia), but this Swedish performance performed with abundance of dramatic excitement, runs it a very close second, though I think the popular *Swan of Tuonela* is made to sing its hauntingly beautiful song rather too quickly and prosaically. The reproduction is notable for its three-dimensional illusion.

P. A.

#### SIBELIUS

*Symphony No. 4 in A Minor, Op. 63*  
*Tapiola, Op. 112*

Philharmonia Orchestra, Herbert von Karajan, cond.

ANGEL 35082. 12-in. \$5.95 (factory sealed) or \$4.95 (thrift pack).

This is the darkest, most brooding of Sibelius's seven symphonies and, for many, the hardest to assimilate. But it is also the most intimate and personal, though posed in uncompromisingly laconic terms. To fathom its inner beauties requires many hearings, but is worth the effort.

The versatile von Karajan goes a long way toward making this work palatable to the most resistant listener. He has rounded off some of the rugged edges and warmed up many of the cold passages. Whether or not this is the ideal approach to this symphony is debatable, but I must admit that the suavity and polish of the Philharmonia Orchestra are mighty pleasing to hear. There is more ruggedness in the later tone-poem, *Tapiola*. Reproduction throughout is full-range and faithful.

P. A.

#### SOUTULLO and VERT

*La del Soto del Parral*

Maria Espinalt (s), Conchita Panades (s), Juan Gual (bs), Jerónimo Meseguer (t), Enrique Esteban (t), Oscar Pol. Chorus and Orquesta Sinfonica Española; Rafael Ferrer, cond.

ANGEL ANG 65000. 12-in. \$5.95 (factory sealed); \$4.95 (thrift pack).

The Spanish *zarzuela*, like its cousins the Viennese operetta, the Broadway musical, the Gilbert and Sullivan, etc., is a form of popular entertainment in which pleasant tunes highlight a book based primarily on romantic and on comic situations. One curious aspect of the *zarzuela* — or is it of the Spanish people? — is that its plot often

deals with quite serious situations. *La del Soto del Parral*, for example, has a story that no sane Léhar or Hammerstein would even consider, yet it has proved highly popular in Spain. It concerns the efforts of a man to keep the son of his late best friend and benefactor from marrying the latter's former mistress. The task is made more difficult because he had been sworn to secrecy by his friend shortly before dying, and there are other complications. Of course, everything is finally cleared up, but this tale of marital infidelity and near-incest is pretty strong beer, not diluted very much even by the pair of comic lovers that briefly appear.

Musically, the idiom is still the popular Spanish tunes and rhythms characteristic of the *zarzuela*, yet it never does violence to the serious text. Also, the score shows more careful workmanship than is found in the average *zarzuela*.

I have not been able to determine how Americans unacquainted with this type of music would react to this particular work. However, I have the feeling that *La del Soto del Parral* would have a greater immediate appeal to average musical Americans than any other *zarzuela* I know — unless they objected to the libretto!

Performance and recording are both quite good, but, as in the case of every *zarzuela* recording I have seen so far, the accompanying notes are most inadequate. There is a vast American public that knows no Spanish but that, if helped along a little bit, could well take these works to its heart — to the profit of all concerned. One important step in this direction would be to include, along with every *zarzuela* recording, complete Spanish and English texts, as well as such further explanatory matter as may be necessary, just as is done with most operas and other works in foreign languages.

G. S., Jr.



Jascha Horenstein: in the *Symphony of the Psalms*, insight surer than Stravinsky's.

#### STRAUSS, RICHARD

*Closing Scene from "Capriccio"*  
*The Four Last Songs*

Elisabeth Schwarzkopf (soprano); Philharmonia Orchestra, Otto Ackermann, cond.

ANGEL 35084. 12-in. 17, 19 min. \$5.95 (factory sealed); \$4.95 (thrift pack).

*The Four Last Songs*

Lisa della Casa (soprano); Vienna Philharmonic Orchestra, Karl Böhm, cond.  
LONDON LD 9072. 10-in. 18 min. \$2.95.

Sentimentality upon worldliness, an elaboration at which Strauss was a master. The placid elegance of the orchestral writing and the subdued intensity of the voice intertwine to make little triumphs of lofty, meiotic art. The records are only half in rivalry, and if one wants the "Capriccio" music the Schwarzkopf disk is indicated, that nearly faultless singer being in form; but the della Casa soprano has smoother sensuousness in *The Four Last Songs*, and Dr. Böhm's accompaniments are of somewhat superior delicacy. Registration is equally successful in the two cases. C. G. B.

#### STRAUSS

*Metamorphoses* — See Stravinsky.

#### STRAUSS

*Sonata for Piano, B Minor, Op. 5*  
*Five Piano Pieces, Op. 3*

Alfred Brendel, piano.

SPA 48. 12-in. 21, 24 min. \$5.95.

When Strauss wrote these compositions, he was only 16 and had not yet developed — or even indicated — the style of his mature years.

Outside of its historical interest the Sonata is quite dull, conventional in the late-19th-century manner, with respectable themes, conscientiously worked out, and with no breaches in taste. Schumann, Schubert, Mendelssohn, and Beethoven are the models. There is not a trace of originality, only a remarkable skill in manipulating musical materials. The Five Pieces are probably worthwhile, although the idiom is just as tradition-bound.

Mr. Brendel seems a satisfactory interpreter, who produces a very good piano tone, which SPA has neatly captured. R. E.

#### STRAVINSKY

*Symphony of the Psalms*

†Strauss: *Metamorphoses*

Orchestre National et Choeurs de la Radio-diffusion Française, Jascha Horenstein, cond.  
ANGEL 35101. 12-in. 25, 24 min. \$5.95 (factory sealed); \$4.95 (thrift pack).

The austere, monumental, hieratically stylized symphony by Stravinsky is given a remarkably warm and human treatment in this superb recording. Stravinsky's own interpretation (Columbia ML 4129) of the piece is like a huge Byzantine mosaic; Horenstein softens its angular planes and severe, overpowering outlines and in so doing convinces his hearers that his insight into the score is superior to the composer's own. The Strauss on the other side is one of that composer's last works. It is a long slow movement for 23 string instruments, and it sounds like Octavian, the Marschallin, and Sophie Fänal singing their famous *Rosenkavalier* trio under the moon of Schönberg's *Transfigured Night*.

A. F.

#### TCHAIKOVSKY

*Capriccio Italien* — See Liszt.

#### TCHAIKOVSKY

*Piano Concerto No. 1, B Flat Minor*

†Delibes-Dohnanyi: *Valse Lente from Coppelia*

Geza Anda, piano. Philharmonia Orchestra; Alceo Galliera, cond.  
ANGEL 35083. 12-in. 34, 8 min. \$5.95 (factory sealed); \$4.95 (thrift pack).

Mr. Anda's Tchaikovsky is not in the massive vein of most versions; in fact, it is almost playful. This is refreshing but, basically, the work does require a "big" style, and there are plenty of available recorded performances with this attribute. The recorded sound of either orchestra or piano alone is excellent, but the piano is overshadowed by the orchestra when heard with it. Sheer delight is the Delibes-Dohnanyi Waltz from *Coppelia*, entertaining for its virtuoso display, anachronistic harmonies, and fine tunes. Mr. Anda's performance is dazzling, tonally superb. R. E.

#### TCHAIKOVSKY

Waltzes — Transcribed for Four Pianos  
The Manhattan Piano Quartet.  
M-G-M E 3100. 12-in. 29 min. \$4.85.

Several of the better known waltzes from *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker Suite* have been tastefully transcribed for four pianos by Marga Richter. She has kept the melodic line nicely clear, and managed to obtain an orchestral texture to her piano scoring. — Excellently played, well integrated and recorded in stunning piano sound by M-G-M's engineers. J. F. I.

#### TURINA

*Danzas Fantasticas* — See Albeniz.

#### VERDI

*Aida* (Act III, excerpt)

Renata Tebaldi (s), Aida; Ebe Stignani (ms), Amneris; Mario del Monaco (t), Radames; Aldo Protti (b), Amonasro; Dario Caselli (bs), Ramfis. Orchestra of the Accademia di Santa Cecilia, Rome; Alberto Erede, cond.  
LONDON LD 9055. 10-in. \$2.95.

On its envelope, this record is called "Complete Nile Scene." It isn't, unless you consider that Act III of *Aida*, certainly one of the great acts in all opera, begins after *O patria mia*, with *Aida's Ciel! mio padre!* Having got that straight, though, here is some of the most powerful music Verdi wrote — the great duets between Aida and Amonasro and Aida and Radames, the furious explosion of emotions at the end of the act — not cut and in context. For those who do not own a complete *Aida* this is something of a bargain; for *Aida*-lovers, who do not own the complete London set, but are interested in performances of *Aida*, it is even more of a bargain, since it offers in small the typical glories and frustrations of that issue. Here is the marvellous flow and expressiveness of Renata Tebaldi's singing, the sheen of her *piano* top tones; here also is the edgy full-voice top, and her frustrating failure

to make much of the difficult middle-voice climax on *Ob patria! Ob patria quanto mi costi!* Here is the strong, ringing metal of Mario del Monaco's voice, also his lack of polish, and tendency to get excited and rush tempos — and so on. It may not be the best Nile Scene ever, but it is alive and exciting even in its human failings. Recording: typical of the company, and very good at that. Italian and English texts on the envelope. If not an essential, still a good thing to own. J. H., Jr.

#### VIVALDI

*Concerto for Flute, Oboe, Violin, Bassoon and Figured Bass in G Minor; Sonata for Flute and Figured Bass in D Minor* — See Bach.

#### ZELLER

*Der Vogelbändler* (medley)

Maud Cunitz; Emmy Loose; Karl Terkal; Kurt Grosskurth. Singgemeinschaft Rudolf Lamy, Orchester des Bayerischen Rundfunks; Willy Mattes, cond.  
TELEFUNKEN TM 68008. 10-in.

Karl Zeller's *Der Vogelbändler* had its premiere in 1891. The vein of Viennese-German operetta tapped by Johann Strauss, Jr., was beginning to run thin, and not for almost 20 years were Franz Lehár and Emmerich Kalman to set the new Viennese style, typified by *The Merry Widow*. The story Zeller set

## How to Serve a Feast of Wolf: Hotter and Moore

HUGO WOLF, alive, was by all accounts a rather special sort of man; and Hugo Wolf, dead just more than 50 years, is still a rather special composer — not controversial, in any complete sense, but special. He did not live long. He died, insane, before he was 43. But he composed much. He left an opera, *Der Corregidor*, and some instrumental music, but the greatest part of his energy went into songs. There are something like 245 of them — composed in great, feverish, intermittent fluxes of solitary creative activity.

People who love his music love it passionately. Yet there are those in the world (and the mere intimation of this is often enough to arouse ardent resentment among Wolfophiles), who are left utterly and completely cold by Wolf's songs. Since it is useless to argue with people who are bored and tell them that they ought *not* be bored, there will certainly be no argument here. However, for those who love Wolf this recording is a real prize; and for those who never have exposed themselves to Wolf it can be recommended as an excellent introduction — especially to the more serious, elevated side of his musical personality.

With Wolf it was not a question of the composer having been inspired by a poem (or a poetic idea implicit in a poem) to write a tune in similar metric form so that the poem could be sung instead of read. He attempted much more and it just isn't possible to really hear a Wolf song without paying strict attention to the precise words. With some other songs it is, practically speaking, enough to know the general tenor of the words; it is almost enough to know that this one is a song about being



Hans Hotter — "tremendously impressive."

sad because lover-boy has gone far away, that the other one is a song about how pretty mountains look in the sunset, and so on. Wolf is much more complex. His songs follow the poem, accent it and interpret it, sentence by sentence, frequently even word by word. This is an approach that is often called "Wagnerian," but it really is at least as old as the *musica reservata* of the Renaissance.

What is required in the way of performers is a musicianly singer of great intelligence and responsiveness to poetry, along with reliable technique, and a pianist who is just

as intelligent and responsive and at the same time has far more than average keyboard facility. Happily, Hans Hotter is such a singer, and Gerald Moore such a pianist.

Those who know Mr. Hotter only or mainly as an opera singer may wonder what he is like in such a context. The answer is: just as magnificent. His high intelligence and command of language here, are very much in point, and his performances of these songs are masterly. His singing, as singing, is not flawless — there is the familiar showing of high tones up into the facial mask to make them stay put — but what a tremendously impressive artist he is, and how well he is partnered by Gerald Moore, whose affinity for this music is an old, old story to those whose memories extend back to some of the fine 78s issued by the Hugo Wolf Society. J. H., Jr.

#### WOLF

*Lieder*

Hugo Wolf: *Michelangelo Lieder*: 1 (*Wohl denk' ich oft an mein vergang'nes Leben*), 2 (*Alles endet, was entsteht*), and 3 (*Fühlst meine Seele das ersehnte Licht von Gott, der sie erschuf?*); *Coptic Lieder*: 1 (*Lasset Gelehrte, sich zanken und streiten*) and 2 (*Geb! Geborchen meinen Winken*); *Grenzen der Menschheit: Prometheus: Harfenspieler Lieder*: 1 (*Wer sich der Einsamkeit ergibt*), 2 (*An die Türen will ich schleichen*), and 3 (*Wer nie sein Brot mit Tränen ass*); *Geselle. woll'n wir uns in Kutten hüllen?*

Hans Hotter, bass; Gerald Moore, piano.  
ANGEL 35057. 12-in. \$5.95 (factory sealed in album); \$4.95 (thrift pack).

to music here has to do with true love running gradually smoother and smoother in *Tirol*, not that it matters, for what the record presents is a medley of tunes, unspaced and self-identified. The music, is bright and gay, easy to take, sometimes quite acrobatic. The feel is always right. The envelope doesn't tell who sings what. No texts; notes designed for British readers. Recording not new, but passable. Essentially for operetta fans. J. H., Jr.

## COLLECTIONS AND MISCELLANY

### RAPHAEL ARIE *Russian Arias*

Mussorgsky: *Boris Godunoff: I have attained the highest power; In the town of Kazan.* Rubinstein: *The Demon: I am he whom you called.*

Raphael Arié (bs). L'Orchestre de la Société des Concerts du Conservatoire de Paris; Alberto Erede, cond.  
LONDON LD 9073. 10-in. \$2.95.

To judge by recent top-drawer issues in the LD series, it appears that Raphael Arié has not, as intimated in an earlier review, been devalued by London. Very likely an apology is in order. At any rate, the young Yugoslav-Israeli bass sings these three excerpts from Russian operas quite respectably, if not terribly excitingly. Recording: standard London (subdivision Paris). Notes, but no texts. J. H., Jr.

### BRAVO POUR LE CLOWN

*La goulante du pauvre Jean. Et moi. N'y va pas, Manuel. Les amants de Venise. L'effet qu'tu M'fais. Jean et Martine. Johnny, tu n'es pas un ange. Bravo pour le clown.*

Edith Piaf and orchestra.  
ANGEL 64005. 10-in. 25 min. \$3.95.

The diminutive French chanteuse, Edith Piaf, remains unrivalled as "A singer of sad songs," to borrow a phrase from Nikita Khrushchev, compère of the once famous Chauve Souris. In her new Angel recording, six of her songs are devoted to the sordid and seamy side of love, and the title song, "*Bravo pour le clown*," borders on the macabre. Miss Piaf has a most persuasive way with even the most ordinary material, as for instance "Johnny is the Boy for Me," an American hit last year. By artful phrasing and vocal subtlety she transforms it into an appealingly sly little reprimand to a Johnny, who is no angel. J. F. I.

### BY THE BEAUTIFUL SEA

Shirley Booth, Wilbur Evans, Mae Barnes, Richard France, Cameron Prud'homme. Chorus and orchestra under the direction of Jay Blackton.  
CAPITOL S 531. 12-in. 43 min. \$5.95.

Set in the towdy, carnival atmosphere of the Coney Island of 1907, *By the Beautiful Sea* is a pleasant, old-fashioned, George M. Cohan sort of musical comedy, which boasts of a respectably tuneful Arthur Schwartz score and a warm, appealing performance by



Shirley Booth: more at home by the Coney Island sea than in tree-grown Brooklyn.

Shirley Booth. As a vaudeville performer of the era, Miss Booth finds the sea air of Coney Island more congenial than that of Greenpoint, where, as Aunt Cissie in *A Tree Grows in Brooklyn*, she lingered a while a few years back. If her singing lacks musical appeal, she more than makes up for this in the knowing way she projects a song. There is philosophy and rich humor in her "I'd Rather Wake up by Myself," and a genuine old-time vaudeville air to her "Little Girl" number, "Please Don't Send Me Down a Baby Brother," sung in a style worthy of Ray Dooley or Fannie Brice at their best. Mae Barnes and Wilbur Evans acquit themselves well, the chorus sounds agreeable, and the whole production is lively under the direction of Jay Blackton. Capitol's sound, while clear enough, is a bit thin. J. F. I.

### CLEMENTI PIANO

Haydn: *Adagio in F Major*; Bach, C.P.E.: *Twelve Variations on the "Folies d'Espagne"*; Clementi: *Arietta con Variazioni; Sonata in D Major, Op. 26, No. 3.*

John Newmark, piano.  
HALLMARK RS 4. 10-in. 5, 9, 5, 9 min. \$4.80.

Hallmark, a Toronto firm, has put out few recordings, but they are singularly choice for one reason or another. This disk is no exception, for John Newmark's brief recital on a Clementi piano is indeed a charmer. The instrument, built by Muzio Clement in London in 1810, made its way to Canada via Ypsilanti, Mich., where it was discovered in an antique shop by John Challis, the harpsichord maker, who put it in playing condition.

It is 1½ octaves shorter than a modern piano; uses one string for all keys, instead of one, two, or three; and has leather rather than felt hammer covers.

The sound is neither so richly resonant as a modern piano nor so brilliant as a harpsichord. The bass has a heavy twang, the upper notes are weak, and the instrument sounds tinny when played loud. But from piano to mezzo-forte in the middle register the sounds are delectable. Oddly enough, it makes possible a remarkable legato, even and clear.

As to the music, the Haydn is familiar and lovely; the Bach, elaborate, rich, sometimes quite moving. The less weighty Clementi pieces have immeasurable charm on this instrument: their simplicity acquires a sparkle in the tinkling, music-box-like sounds available to the performer. The playing is stylistically astute, the acoustics satisfactory. R. E.

### ORIGINAL DON COSSACK CHORUS *Easter Music*

Serge Jaroff, cond. Soloists: A. Jarovitzky, A. Levchenka, M. Olchowji, L. Lugovsky. W. Magnushevsky.  
CONCERT HALL CHS-1192. 12-in. \$5.95.

Needless to say, the performances on this disk are authentic in every way. Moreover, both the individual soloists and the chorus as a whole produce some ravishing sounds, and the music itself is quite moving. Only two points of criticism prevent an unqualified recommendation. First, the surprisingly bad intonation at several spots; second, the fact that the recording is technically not up to the level that we have a right to expect nowadays. English translations of the texts are provided. D. R.

### MATTIWILDA DOBBS *Song Recital*

Schubert: *Die Entzückung an Laura; La Pastorella; Nacht und Träume; Heidenröslein; Liebhaberin allen Gestalten.* Brahms: *Auf dem Schiffe; Wiegenlied; Nachtigallen schwingen; Botschaft.* Wolf: *Die Spröde; Die Bekehrte; Zitronenfalter im April.* Fauré: *Clair de lune; Notre amour.* Hahn: *Si mes vers avaient des ailes.* Chausson: *Le colibri; La cigale.*

Mattiwilda Dobbs (s). Gerald Moore, piano.  
ANGEL 35094. 12-in. \$5.95 (factory sealed); \$4.95 (thrif pack).

No matter how well a coloratura sings, no matter how suitable and intelligently ordered her program, her truncated vocal spectrum is liable to turn a recital-length song program monotonous. Mattiwilda Dobbs is no exception. Words, whether French, German, or Italian go for nothing, or next to nothing. The phrase is all that seems to matter much. Singing like this can delight the ear, but it never brings songs alive, and after a while delight fades into boredom. Recording: excellent. Not recommended as more than surface representations of these songs, but fine vocalism. J. H., Jr.

### KATHLEEN FERRIER *Arias*

Handel: *Rodelinda: Art thou troubled?; Serse: Ombra mai fu.* Gluck: *Orfeo ed Euridice: What is Life?* Mendelssohn: *Elijah: O rest in the Lord.*

Kathleen Ferrier (c). London Symphony; Malcolm Sargent, cond. Boyd Neel Orchestra; Boyd Neel, cond.  
LONDON LD 9066. 10-in. \$2.95.

Since her untimely death in 1953 there have been so many tributes to Kathleen Ferrier — heartbroken tributes, by those who knew her and loved her as a human being as well as an artist — that another, here, would be an impertinence. There will be none. Her life was tragic, and her death. Her career



## Treasure on Tape

## A-V's "Music for Young Listeners"

Consists of 14 7 1/2 ips dual track 5-inch reels of tape (A-V Tape Libraries, Inc.) and three 122-page books (Silver Burdett Company). \$75 (complete); books \$1.76 each; tapes \$6.75 each; Green, Blue and Crimson sets available separately at \$24, \$24 & \$35, respectively.

Somebody has had a fine idea which should cause much smacking of brows and mumbings of "why didn't I think of that?" A-V and Silver Burdett, evidently in a joint effort, have contrived three "sets" of books and tapes—one book with four tapes, another with four and the last with six tapes. Their aim is to acquaint young people (eight and older, I would suggest) with music by giving them material which may be read to (or by) them, and then graphically illustrating it with taped music. The *Green Book* deals with Handel, Mozart, Ghys, Schubert, Schumann, Bizet, Saint-Saëns, Ravel, Pierné, Poldini, Liadoff, and MacDowell, first relating a quick (and sometimes a bit tomcatized) story of the composer's life and then following with a discussion of some of his specific compositions. The musical works discussed are recorded on the tapes so that while the word-picture is still fresh in the student's mind he may immediately compare the musical picture. For example, under "Mozart" in the book comes first his life story and then six pages of intelligent dissertation on "The Little Nothings" (*Pantomime, Joyous Gavotte, and Graceful Gavotte*).—The *Don Giovanni* "Minuet" and the "Romanza" from *Eine Kleine Nachtmusik*. In the tapes, we find each of these works performed by the Hamburg Chamber Orchestra under the direction of Hans-Juergen Walther.

As indicated, there are two other sets of book and tapes. The *Blue Book* deals with Scarlatti, J. S. Bach, Haydn, Chopin, Toch, Gluck, Rossini, Wagner, Rimsky-Korsakoff, Verdi and Humperdinck, and the *Crimson Book* with Boccherini, Johann Strauss, German, Quilter, Dett, Skilton, Guion, Mendelssohn, Grieg, Tchaikovsky, Debussy, Dubensky and Coates. The last is a six-tape set. The books were all written by Lillian Baldwin and are generally very well done. Some will take exception to the cross-section of composers; others to the selection of music. Considering the outrageous problems involved in such anthology, however, the total effect is top-notch. The music has obviously been picked with young people in mind. The *Toy Symphony*, The *William Tell Overture* and the *Carnival of the Animals*, for example. The fidelity of the tapes is in no case less than good and in many spots really excellent. All the orchestral work is done by the Philharmonia Orchestra of Hamburg under Hans-Juergen Walther and, where appropriate, Sonda Bianca, Gerhardt Arnold, and Felice Takakjian, pianists; Hannelore Unruh, harpsichordist; the Baldwin-Wallace Bach Festival Singers, and the Bartels Ensemble (a string quartet) take part also. Everything is so tastefully done and there seems to be so much good use to which this series should be put that I say "bravo." W. B. S.

was a short one; she came to public notice only in 1945, when she created the name role in Britten's *The Rape of Lucretia*. Even so, its last years were shadowed by approaching death. No one can say what she might have become had she lived on. No one can even guess. But, as she was she is here, already a remarkable artist. It is difficult to describe a vocal personality in words. Hers is even more than usually difficult, because it had, and has, no mannerism about it. Her voice was round and warm, even in scale, and individual in quality. She was a thoroughly reliable musician, intelligent and responsive. And she was a fine vocalist. But she never exploited any of these gifts for herself; she used them in service of the music. No one could call her a cold singer, but she certainly was not an intimate one, nor was she what could be called a shrewd performer. She was simply enormously gifted and absolutely honest. She must have known what vocal "effects" were, but I doubt that she ever attempted to make one. As a result, there was about her singing a kind of classic dignity and sense of expressive proportion combined with the utmost womanly sincerity. In airs such as these few collected here, especially, the communication seems inevitable. She was a very lovely singer. At the risk of seeming to borrow bathos, it might be right to end by borrowing from a liner note by Dynley Hussey part of a Stevenson verse, to which, as he says, such a recording gives new meaning:

Fair is the fall of songs,  
When the singer sings them.  
Oft they are carolled and said —  
On the wings they are carried —  
After the singer is dead,  
And the maker buried.

Recording: ffr. Notes; no texts. Recommended. J. H., Jr.

## FIEDLER'S 25TH

Boston Pops Orchestra, Arthur Fiedler, cond.

Elgar: *Pomp and Circumstance March No. 1*; Tchaikovsky: *None but the Lonely Heart*; Johann Strauss, Jr.: *Thunder and Lightning Polka*; Bosc: *Rose Mouse*; Gillet: *Loin de Bal*; Pierné: *Entrance of the Little Fauns*; White: *Mosquito's Dance*; Seradell: *La Golondrina*; Johann Strauss: *Radetzky March*. Tchaikovsky: *Waltz from "The Sleeping Beauty"*; Herbert: *Dagger Dance from "Natale"*; Paganini: *La Campanella*. Anon: *Wien bleib Wien*; Johann Strauss, Jr.: *Die Fledermaus Polka*; Caillet: *Birthday Fantasy*; Steffe: *The Battle Hymn of the Republic*.

RCA VICTOR LM 1790. 12-in. 50 min. \$5.95.

It is 25 years since Arthur Fiedler took over the conductorship of the Boston Pops Orchestra (Anyone remember his predecessor?) and to commemorate the occasion Victor has issued this 50-minute concert of light classical music. This is the sort of stuff that Mr. Fiedler and his men have perfected through the years, light, lilting music by Strauss, Tchaikovsky, Elgar et al, played with spirit and precision. The 16 numbers selected from the orchestra's repertoire make a nicely diversified program, and if some are more successful than others—as for instance the *Radetzky March* and the *Thunder and Lightning Polka*, an occasional unevenness

is to be expected in a compendium as large as this. Victor provides spanking sound throughout. J. F. I.

## FOLK BLUES

Sonny Terry and his mouth harp, accompanied by Alec Stewart, guitar.  
ELEKTRA EKL 14. 10-in. 25 min. \$4.45.

The fabulous Sonny Terry, wizard of the mouth harp and singer of the blues, never has been treated so considerably before on records. Sitting right on top of the mike, he introduces, explains, sings and blows the blues as informally as if he were on the porch of his own house, entertaining some old friends. His seemingly impromptu remarks, almost a conversation with himself, grow a little tedious after a while, but some of them are pungent. Besides the well-known "John Henry" and "Red River," he does "Talking about the Blues," "Goodbye Lead-belly" (a blues in an almost formative stage), "Mama told Me," "Moaning and Mourning Blues," "In the Evening," and his specialty "The Fox Chase," a humorous and expert tale of the hound dogs who follow the fox, realistically blown, talked and sung through the mouth harp. Remarkably clean sound throughout, and generally a proper balance between Terry and his guitarist, Stewart. J. F. I.

## IGOR GORIN: ARIAS

Leoncavallo: Prologue, from *I Pagliacci*. Wagner: Song to the Evening Star, from *Tannhauser*. Verdi: *Eri Tu*, from *The Masked Ball*. Rossini: *Largo al Factotum*, from *The Barber of Seville*. Verdi: *Di Provenza il Mar*, from *La Traviata*. Massenet: *Vision Fugitive*, from *Herodiade*.

Igor Gorin (bne); orchestra conducted by Donald Voorhees.  
ALLIED LP 3003. 12-in. \$4.85.

## IGOR GORIN: SONGS

Malotte: *Song of the Open Road*. Speaks: *Sylvia*. Siczynski: *Vienna, City of My Dreams*. Seaver: *Just For Today*. Bach: *Jesu, Joy of Man's Desiring*. Clark: *The Blind Ploughman*. Denza: *Had You But Known*. Malotte: *The Lord's Prayer*. Igor Gorin, baritone; orchestra conducted by Carmen Dragon.  
ALLIED LP 2000. 10-in. \$3.85.

For at least 15 years I have thought that Gorin had one of the most mechanically perfect vocal organs I have ever heard. These records do nothing to change this impression. He may have become a little "pinched" in his high work—a little constricted—but not much. He still rolls forth some of the most exciting sounds I have heard uttered by the human throat. Unfortunately, also still present is the same old obstruction to his achieving any pinnacle of vocal greatness. He sings one aria in just the same style, with precisely the same (or lack of the same) histrionics as were in the one before and you know will be in the one after. This was always his trouble; I expect it always will be. The fidelity of the 10-inch "Songs" disk is quite good. The accompaniment is unbearably schmalzty (replete with chimes, et al). The operatic arias on the 12-inch are generally better listening; in part because of a sparkling job of recording and honest,

straight-forward orchestral work by Voorhees and his men. Actually, there isn't much on either record but a terrifically good voice. But there surely is plenty of that. W. B. S.

#### HARP MUSIC, Vol. 2 (Contemporary)

Prokofiev: *Prelude, Op. 12, No. 7. Tailleferre: Sonata. Tournier: La Source. Roussel: Impromptu, Op. 21. Hindemith: Sonata. Glanville-Hicks: Sonata.*

Nicanor Zabaleta, harp.

ESOTERIC ES 523. 12-in. 2, 8, 3, 7, 11, 8 min. \$5.95.

#### HARP MUSIC, Vol. 3 (Eighteenth Century)

Bach, C. P. E.: *Solo (Sonata)*. Beethoven: *Variations on a Swiss Theme*. Mayer: *Sonata*. Rosetti: *Sonata*. Krumpholtz: *Andante con variazione*.

Nicanor Zabaleta, harp.

ESOTERIC ES 524. 12-in. 12, 6, 7, 10, 4 min. \$5.95.

Those who know the initial volume of harp music recorded by Nicanor Zabaleta should welcome volumes 2 and 3. Together they make three of the most satisfactory records I know. A faultless technician and superb musician, the performer has developed an exceptional repertoire, fresh and ear-provoking, in which there is not a shoddy passage. Were David one-tenth as good a harpist in his day as Mr. Zabaleta is now, it is no wonder he could drive the evil spirit out of Saul with his playing. Color and dynamics vary endlessly; rhythms are alive, pitches perfect; and chords are precisely plucked in Mr. Zabaleta's offerings — a relief from the mono-chromatic, pretty-pretty style of standard harp playing. And he is as fully at home in polyphonic passages as in the sweeping arpeggios so dear to harp composers.

In Vol. 2, the Hindemith *Sonata* (1939) is the longest and most consequential work — most striking for its original use of a harp's arpeggio style in the second movement and for its medieval quality in the third. Peggy Glanville-Hicks' *Sonata* (1953) is hauntingly Spanish-Moorish in coloration. Marcel Tournier's work is a standard repertoire piece, but lovely nonetheless. Prokofiev's *Prelude* (1913), designated for either harp or piano, and Germaine Tailleferre's *Sonata* are equally delightful; and Roussel's *Impromptu* (1919) beautifully reflects his interest in East Indian music.

Of the 18th century composers on Vol. 3, Mayer and Krumpholtz were harpists, who, in their representations here, wrote pleasantly conventional music. Rosetti, who might have been a harpist also, so idiomatic is his style, shows more compositional enterprise in his *Sonata*. Beethoven's six variations on a Swiss tune, for harpsichord or harp, are simple and elegant. C. P. E. Bach has provided the most weighty work, however, extremely sophisticated by any standards, with an enchanting final Allegro.

Like the other aspects of these disks, the engineering seems perfect. May we have more such releases from Mr. Zabaleta and Esoteric. R. E.

#### KAPELL — IN MEMORIAM

Bach: *Partita No. 4, in D* (Gigue omitted).

Schubert: *Eight Ländler; Impromptu in A flat, Op. 142, No. 2*. Liszt: *Mephisto Waltz; Hungarian Rhapsody No. 11, in A Minor*.

William Kapell, piano.

RCA VICTOR LM 1791. 12-in. 27, 7, 7, 10, 5 min. \$5.72.

William Kapell's death in an air crash on Oct. 29, 1953, at the age of 31, was a tragedy, for in 10 years before the public the gifted young virtuoso had shown a rare capacity for growth, and he had finally emerged as a mature artist.

This memorial disk reissues a 1945 recording of the *Mephisto Waltz* and adds the last recordings Mr. Kapell made before his death. His technique was always exceptional, because of its combination of clarity, accent, dash and rich tone, and these elements make the *Mephisto Waltz* a virtuosic delight. Technically as brilliant, the Rhapsody, probably because it is a recent recording, is a wonder of beautiful ringing piano sound, but it also shows a greater refinement in style, more sensitive and with the relaxed expansiveness of a thoughtful performer. The Schubert and Bach works give the measure of Mr. Kapell's mature stylistic awareness, for the former is quiet, simple, singing; the latter, set off in planes of sound with the utmost clarity. At the same time, the performances are flavored with individual touches. The pianist made more spectacular recordings, but these of the Schubert and Bach are the best possible tribute to his achievement as a consciously developing artist. Excellent sound for all but the Waltz, which is satisfactory. R. E.

#### THE KING OF INSTRUMENTS

Vol. I: The American Classic Organ.

G. Donald Harrison, narrator.

AEOLIAN-SKINNER ORGAN COMPANY. 12-in. 44 min. \$5.00, postpaid from factory, Boston 25, Mass.

Although this disk is admittedly a "demonstration medium" in which the kinds of pipes that go into one make of organ are described and heard, it should be of importance to anyone who wants further



Nicanor Zabaleta and harp: how David got rid of Saul's demons need puzzle no one.

knowledge of the instrument. The record was prepared by G. Donald Harrison, English-born president of Aeolian-Skinner, who has worked hard in his adopted country to reform organ construction. What he tries to achieve in building his "American Classic Organ" is an instrument that combines clarity for Baroque polyphonic music with dramatic color and massiveness for Romantic and modern music. In the course of demonstrating the sound of principals, flutes, strings, reeds, mutations, and mixtures — the various pipe categories — he contrasts his new instruments with the standard, vague-toned Romantic organ, and makes a pretty strong case for the superiority of his workmanship.

Pipes from many instruments, including the shattering State Trumpet at the Cathedral of St. John the Divine, in New York, are explained and presented, alone and in combination, in phrases or in whole compositions. At one point the full range of the organ is exemplified in an ascending scale from the lowest to the highest tones, which provides a rough test of how many cycles your high-fidelity set is capable of setting forth.

Mr. Harrison's urbanely British delivery of the commentary is a pleasure, and many of the stops are so attractive in themselves that the brevity of their use is quite frustrating. The mechanical aspects of the recording are the best available where organs are concerned, although the company found it necessary to report itself "not satisfied with the quality of the surfaces."

Aeolian-Skinner promises future releases of complete performances. If the standards of presentation are maintained, such releases are to be eagerly awaited. R. E.

#### OPERA PRELUDES AND INTERMEZZI

Verdi: *La Traviata*: Prelude to Act I; Prelude to Act III. *Aida*: Prelude. Puccini: *Manon Lescau*: Act II-III Intermezzo. Mascagni: *Cavalleria Rusticana*: Intermezzo. Cilea: *Adriana Lecouvreur*: Act II-III Intermezzo. Wolf-Ferrari: *I Quattro Rusteghi*: Act I-II Intermezzo. "Orchestra of the Radio Italiana" (no city given); Vittorio Gui, Gabriele Santini, Antonio Votto, Alfredo Simonetto, Federico del Cupolo, and Arturo Basile, conds.

CETRA A-50159. 12-in. \$5.95.

This record, the latest result of Capitol's policy of snipping up and remarketing the Cetra opera catalog, is frankly a miscellany. It is, perhaps, best described, as a sort of operatic party record. If you have guests who (a) like opera, and (b) like to talk, you might try this as background noise. It is unlikely to annoy anyone, and it surely won't disrupt any conversation save the most perfunctory. Viewed more seriously, this collection of preludes and intermezzos makes even less sense musically (or any other way) than does the similar Capitol collection of lopped-off overtures. But it does make less noise. J. H., Jr.

#### GINO PENNO: OPERATIC RECITAL

Bellini: *Norma*: Act I, from *Svanir le voci through Meo all'altar di venere* to end of Scene 2. Verdi: *Simon Boccanegra*: O in-

*ferno!* through *Sento avvampar nell'anima. Il Trovatore: Di quella pira.*  
Gino Penno (t); Angelo Mercuriali (t). "Symphony Orchestra and Chorus (Milano)"; Antonio Narducci, cond.  
LONDON LD 9117. 10-in. \$2.95.

Gino Penno is one of the most successful of the younger, or postwar, generation of Italian tenors with big voices. His rise to fame from the opera school at La Scala was immediate and rapid, and last season he was engaged by the Metropolitan and sang here in such operas as *La Forza del Destino, Il Trovatore, Aida, Pagliacci,* and *Norma.* Before that, Mr. Penno's voice had been heard here in the complete Cetra recording of Verdi's *Ernani.* Much has been made, by interested parties, of the great size of Mr. Penno's voice. As it actually sounded in the opera house, it certainly made a gracious plenty of noise, but it seemed (to me, at least) less remarkable for actual decibels than for the kind of naked, uncushioned impact it made on the eardrums. The recording technique used here (close-to in the London manner) gives some sense of dimension; no one hearing this disk would be likely to think it a small voice. It does, however, give the impression of being somewhat livelier, more vibrant, with more surrounding resonance than it had in the Metropolitan. Otherwise, the singing is typical — straightforward, steady, not very imaginative in treatment of words. The voice itself is reliable, bright, rather lacking in expressive variety. Antonio Narducci's conducting is perfectly satisfactory for a do of this sort. The secondary tenor who sings Flavio, Angelo Mercuriali, is extremely good. So is the chorus (La Scala?).  
J. H., Jr.

#### SYMPHONIC "POPS" CONCERT

*Overture to "Martha" (Flotow); Incidental Music from "Mignon" (Thomas); Storm Music from "The Barber of Seville" (Rossini); Intermezzo from "Pagliacci" (Leoncavallo); Overture to "Medea" (Cherubini); Invitation to the Dance (Weber); Tales from the Vienna Woods (J. Strauss)*

The Bamberg Symphony Orchestra, Ferdinand Leitner, cond.  
DECCA DL 8509. 12-in. 46 min. \$4.85.

A generous serving of seven standard orchestral compositions in good, straightforward performances, and moderately good sound. But isn't this sort of portmanteau LP outdated, these days? With Extended Play 45-rpm records designed to take care of similar selections, at a reasonable cost, it is unlikely that any listener interested, for instance, in the Overture to *Medea* is likely to be willing to spend \$4.85 to obtain it, and also acquire six selections which may be of no interest to him.  
J. F. I.

#### ALEC TEMPLETON IMPROVISES

Alec Templeton, piano.  
REMINGTON R-199-158. 12-in. 18, 19 min. \$2.99.

Alec Templeton forms a two-piano team with himself to produce some amiable entertainment. With considerable wit, he juggles whole tunes or fragments thereof — now you hear them, now you don't — and the bouncing rhythms never flag. Each side is broken up into four movements,

presumably to give the listener a rest, for Mr. Templeton's well-known improvisatory abilities seem inexhaustible. Clean sound, low price make this a good bet for those who like smart-cabaret duo-pianism. R. E.

#### MOTETS OF THE VENETIAN SCHOOL (16th CENTURY) VOL. II

Choir of the Capella di Treviso, Italy. Under the Direction of Monsignor Giovanni D'Alessi.

Composers: Asola, Croce, Ingegneri, Nasco, Porta, Ruffo, Vecchi, Willaert.  
VOX PL-8610. 12-in. \$5.95.

This is a companion-disk to the earlier volume of 16th Century motets issued by the same chorus. The works are beautiful examples of their kind, and repay repeated hearings.

Since the choir consists of men's voices only, the uppermost line is sung, of course, by tenors. The very strain occasioned by the high tessitura causes their voices to take on an unusual quality, the "rightness" of which increases as one listens. Those who are accustomed to the relatively impersonal style so often found in the "English" approach to early music, may be surprised by the quality of the tenor tone in this recording. There is a liberal use of the vibrato, which lends a feeling of urgency. As a result, these are not mere museum re-creations, but rather, readings in which the emotional implications of the text seem to be of greatest importance. One is aware of an undercurrent of passion throughout the music — which is, after all, a product of an era which was given to extremes of emotional expression. Hence my statement that the "rightness" of the approach becomes increasingly apparent as the record progresses. The recording is excellent, and complete texts and translations are supplied. D. R.

#### AMALIA RODRIGUES

Sings Fado from Portugal and Flamenco from Spain

Amalia Rodrigues, accompanied by Jaime Santos and Santos Moreira.  
ANGEL ANG 64002. 10-in. \$4.95.



*Amalia Rodrigues: fado and flamenco song, tailored for night-clubs — or for export.*

Although my knowledge of night clubs is limited indeed, I can easily understand the appeal Amalia Rodrigues would have for their clientele — a warm voice, a personality that comes through, music that is interesting and unusual, and just the right face and figure. In this record she offers four Portuguese *fados* and four Spanish *flamenco* songs. The *fados* include *Coimbra*, better known in this country as *April in Portugal*, a number that seems typical of the genre. (She sings one of its stanzas in English.) The *flamenco* songs seemed a bit tame to my ears, but perhaps this may make them more accessible to the average American listener. The recording I thought quite harsh, but flexible controls can bring it in line. G. S., Jr.

#### SHOWPIECES FOR ORCHESTRA, Vol. I

Borodin: *Polovtsian Dances from "Prince Igor."*  
Enesco: *Roumanian Rhapsody No. 1 in A Major, Op. 11.*  
Ippolitoff-Ivanoff: *Caucasian Sketches, Op. 10*  
Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond.  
DECCA DL 9727. 12-in. 44 min. \$5.85.

These foursquare, not overly expressive performances, vigorously directed by Wallenstein, and well played by his men, do not, in any way, challenge recordings already to be found in the catalog. The Borodin and Ippolitoff-Ivanoff scores may be found in superior performances under Mitropoulos on Columbia ML 4815, and the Enesco is better on Victor LRM 7043 by Stokowski. There is bright sound from Decca, but it calls for some bass boost.  
J. F. I.

#### SONGS AND BALLADS OF AMERICA'S WARS

*Felix the Soldier; The Press Gang Sailor; The Ballad of Moncalm and Wolfe; Doodle Dandy; Paul Jones; The British Soldier; Perry's Victory; The Battle Cry of Freedom; The Twenty-Third; Virginia's bloody Soil; The Southern Girl's Reply; The Old Unreconstructed; The Bonnie Blue Flag.*

Sung by Frank Warner.  
ELEKTRA EKL 13. 10-in. 31 min. \$4.45.

Most of these old songs, born of the camaraderie of men who fought in the wars of this country, have all but been forgotten. A few linger in the memory of those who heard them from their elders, and some may be found in the song books devoted to this medium, but all are quite rare. Anne Warner's informative liner notes as to where, and how this collection was uncovered, plus some historical notes on their backgrounds, and the variants by which some may be known makes fascinating reading. Frank Warner, her husband and a singer with a decided flair for capturing their quality, sings them with simplicity, honesty and without trace of affectation. Whether unaccompanied, or with guitar or wooden banjo, the voice is always nicely placed and the style pleasantly informal. Elektra's sound is first rate.  
J. F. I.

#### SPANISH GYPSY AIRS

Jose Moreno (*flamenco* singer), Carlos Montoya (guitar), and ensemble.





C. G. BURKE SUGGESTS  
A BASIC HAYDN SHELF

## building your record library

number twelve



About one-fourth of the 104 Haydn symphonies authenticated have nicknames to help their identification, to lure the passer-by and cut a place into human memory: they are the ones publicly performed. They are not necessarily the best — there is no best in Haydn — but they have lost the anonymity that keeps the others obscure. A phalanx of numbers, confronted from outside, is not inviting. Maybe the observations here will help some music-lovers to break the phalanx. The shiny integuments of the records, of the 64 symphonies, the 43 quartets, the assortment of 20 trios, the 10 masses, the sonatas and the concertos, look all alike.

But in every one of his five decades of composing, Haydn fashioned particular temptations full of craft, appearing guileless but not to be resisted. The candid contentment of the early Quartet No. 18, Op. 3, No. 5 (London LS 656), is a most ingratiating introduction not only to Haydn but to the rarefied realm of chamber music, and the last piano trio, in G, imperturbably known as Trio No. 1, wafts a propaganda of sophistication in innocence from the superb grooves of Westminster WL 5202. (In every case the records mentioned are believed by the writer to be the best of those devoted to the music under consideration.)

Two famous concertos deserve their fame. Music was never freer of mysticism than in these, the Trumpet Concerto (Haydn Society 1038), a jubilation infallibly dictated, and the keyboard Concerto in D, heard to best advantage on a harpsichord, variously called No. 1 — although it was the composer's last — and Op. 21, in which rusticity and courtliness are married in an unforgettable ceremony without ceremoniousness. Here the Landowska performance has classic values, but the recording (Victor LCT 1029) is old, while the Vox version (PL 6320) of Mme. Roesgen-Champion and the very energetic Lamoureux Orchestra has solid sound, and the overside contains an Oboe Concerto in a masterly performance.

These four things are consummate revelations of a kind of holiday music in which Haydn indubitably excelled, and for which he has been blamed, on the familiar aesthetic premise that it is somehow more laudable to create a troll than a tiara.

A nosegay of pleasing inconsequentiality is presented on Lyri-chord 36, the mingled perfumes of four early symphonies, none found anywhere else. They are the Symphonies Nos. 12, 23, 29 and 30, an intelligent progression from an evanescent aroma to the lasting scent of the confident "Alleluja" Symphony. The elegant early trinity of "Morning," "Noon" and "Evening" — Symphonies 6, 7 and 8 — shows Haydn as courtier, absorbed in the creation of pure concinnity (Haydn Society 1025 and 1016, with Symphony No. 21 on the fourth side). Symphony No. 48, "Maria Theresa," on a brilliant London record (LL 844), trumpets a great bandmaster's pomp in celebration of a great housewife and tragic German Empress.

Far from those are the menacing anxiety of Symphony No. 39 (Haydn Society 1010) and the startling agitation of No. 49. The Scherchen performance of the latter on Westminster WL 5206 is a stunning example of this conductor's ability to vitalize a score through exhaustive scrutiny and indifference to precedent. The "Mourning" Symphony, No. 44, is coupled with this masterpiece on a disk of remarkable grimness.

Haydn's jokes are as frequent and as characteristic as Beethoven's. The sudden explosive interjections in the slow movements of Symphonies 92 (Westminster WL 5137) and 94 (Columbia ML 4453), the flip instrumentation of No. 82 (Haydn Society 1008) and the fastidious allegory ending No. 45 (London LL 525) extort smiles. So do a hundred other movements.

Where to start? Among the following suggestions — for aural shopping — one will find infection in at least three or four: Symphony No. 22, first movement (Haydn Society 1009); No. 39, first movement (Haydn Society 1010); No. 45, finale (London LL 525); No. 48, first movement (London LL 844); No. 49, finale (Westminster WL 5206); No. 82, finale (Haydn Society 1008);

No. 88, second and fourth movements (Decca DX 119); No. 92, second movement (Westminster WL 5137); No. 93, first and second movements (Columbia ML 4374); No. 95, minuet (Westminster WL 5045); No. 97, minuet (Westminster WL 5062); No. 99, probably the most beautiful of the symphonic slow movements in Haydn (Westminster WL 5102); No. 100, first and second movements (Westminster WL 5045); No. 102, any movement (Westminster WL 5062); No. 103, first movement (Columbia ML 4453); No. 104, first, second and third movements (Westminster WL 5066). The frequent recurrence of the Westminster name results from the company's *entente* with the conductor Hermann Scherchen, who has recorded 18 Haydn symphonies, including the last 13, to musical and acoustic standards higher than there is precedent for in so extensive a uniform series.

Restricted in color and timbre, the Quartets present subtler individualities, a more shadowy allure. There are 77, of which 45 are on LP, 41 by the Schneider Quartet for the Haydn Society, and of these 41 only 10 have been duplicated. One calls attention to particular ones with diffidence, certain that others have as commanding an appeal to other people as the ones specified have here, where Op. 77, No. 2 (Haydn Society HSQ-38) is estimated the greatest and Op. 3, No. 5 (London S-656) the most amiable. The six Quartets Op. 76 (Haydn Society HSQ-L) are a treasury, and treasure-hunters will be initially beguiled most by the first and third movements of No. 2, the second movement of No. 3, the first and fourth of No. 4 and the second of No. 5. One movement of the very lyrical Op. 64, No. 5 (Columbia ML 4216) is as captivating as another. The quartet form of the Seven Last Words (Haydn Society HSQ-39) is the most poignant of musical devotions. The *Seven Last Words* in its final, vocal, setting (Remington 199-66) is compulsive in spite of the minor damage undergone in recording a public performance.

Of the 12 extant Masses, 10 have been recorded, not with uniform success. Two of the short ones, Nos. 1 and 5, are the most obviously devout, and occupy the two sides of an excellent Lyri-chord disk (LL 30). No. 7, the huge Saint Cecilia Mass, is grandly operatic (Haydn Society 2028); No. 4, the "Great Organ Mass," is delightfully light (Vox PL 7020); No. 9, the "Wartime" Mass (Haydn Society 2021), composed in the year of Lodi and Rivoli, the first of so many years deadly to Imperial arms, sings victory rather than defeat; and the "Theresa" Mass, No. 12, is one of the most gracious and courteously of all invocations of divine grace (Vox PL 6740).

The fragmentary marionette *singspiel*, Philemon and Baucis has three ethereal arias to counter-balance a surfeit of dialog, and these are enough to justify the disk (Vox PL 7660).

Certain energetic or graceful trifles provide facile entertainment, including some attributed to Haydn which he perhaps did not write. Among the dubious but entertaining works are a curious Flute Concerto (Urania 7031) and the Divertimento (Decca 4066) from whose slow movement Brahms took the theme for his Haydn Variations. Authentic and authentically brilliant are a handful of Divertimentos on Westminster WL 5227, and it is a temptation to recommend the 24 "Dances for the Redoutensaal" Haydn Society 1022) in spite of their direction by a conductor more spirited in music for the church, for these alternating minuets and German Dances are close to the dizzying standard set by Mozart. Finally, seven Nocturnes for Ferdinand IV of Naples (Haydn Society 1023 and 1044), with the Trio for Horn, Violin and Cello, belong to that class of art, which, disarming in title and form, keeps its weapons keen for an inner edge of meaning, like Schubert's *Marche Militaire*, Beethoven's "Kakadu" Variations, Schumann's *Carnival* and Stravinsky's *Pastorale*.

Franz Josef Haydn, as we have had him from the writers on music, was a perpetually old man. But we know when we listen to him that his music was always young, especially when he was really old when he composed it.

# 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. Control positions on phono equalizers are identified in different ways, 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	500 (MOD.)	10.5-13.5 db	16 db
	AES (old)	RIAA RCA ORTHO NAB NARTB	LP COL ORIG. LP LON	AES NARTB RCA ORTHO RIAA LON	NAB (old) COL LP ORIG. LP
Allied		•		•	
Angel		•		•	
Atlantic* <sup>1</sup>		•			•
Amer. Rec. Soc.*		•		•	
Bartok		•			•
Blue Note Jazz*	•			•	
Boston*			•		•
Caedmon		•		•	
Canyon*	•			•	
Capitol*	•			•	
Capitol-Cetra	•			•	
Cetra-Soria			•		•
Colosseum*			•		•
Columbia*			•		•
Concert Hall*	•			•	
Contemporary*	•			•	
Cook (SOOT) <sup>1</sup>		•		•	
Decca*			•		•
EMS*	•			•	
Elektra		•			•
Epic*			•		•
Esoteric		•		•	
Folkways (most)		•			•
Good-Time Jazz*	•			•	
Haydn Soc.*			•		•
L'Oiseau-Lyre*			•	•	
London*			•	•	
Lyrichord, new* <sup>2</sup>		•			•
Mercury*	•			•	
MGM		•		•	
Oceanic*		•			•
Pacific Jazz		•		•	
Philharmonia*	•			•	
Polymusic* <sup>1</sup>		•			•
RCA Victor		•		•	
Remington*		•			•
Riverside		•		•	
Romany		•		•	
Savoy		•		•	
Tempo		•		•	
Urania, most*		•			•
Urania, some	•			•	
Vanguard*			•		•
Bach Guild*			•		•
Vox*			•		•
Walden		•		•	
Westminster		•			•

\*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.  
<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 emphasis.  
<sup>2</sup>Some older releases used the old Columbia curve, others old AES.

REMINGTON R-199-171. 12-in. \$2.49.

Here is a record to thrill the lovers of *cante flamenco*! The intricate arabesques of the *melismata* that adorn the fabric of this music have a strangely powerful emotional effect that moved and excited me much more than any other record of this type of music I have ever heard. This effect was heightened by Carlos Montoya's thrillingly expressive guitar, and was not diminished in the least by Moreno's unprepossessing voice. The recording itself is beautifully clear and perfectly balanced. There are, it is true, a very few spots where, for a second or two, something seems to go wrong with the sound, but these are very minor flaws in a record that otherwise is the equal of the best made by any company. G. S., Jr.

### SPANISH MUSIC

Amparo Iturbi, piano.  
 RCA VICTOR LM 1788. 12-in. 47 min. \$5.95.

Includes Granados' *Asturiana*, *Arabesca*, and *Mazurka* (Spanish Dances Nos. 8, 12, and 9); Turina's *L'Andalouse Sentimentale* and *La Brune Coquette* (from *Femmes d'Espagnole*); Infante's *Danse Gitane*, *Aniers sur la route de Seville*, *Canto Flamenco*, and *Tientos* (all from *Pochades Andalouses*); Albéniz' *Granada* and *Cordoba*; and Cuesta's *Valencian Danse*.

Amparo Iturbi, José's sister, gives her countrymen's music bold, sharply defined performances, with a tone that is sometimes a mite brittle and hard. The style seems right since dance rhythms are the matter at hand, and a couple of performances — of Granados' *Mazurka* and Albéniz's *Cordoba* — are particularly well turned out. Save for all the Granados and Albéniz works, the music is relatively unfamiliar. It follows the well-trodden but still agreeable paths of early-20th-century Spanish music in being eminently listenable. The recorded sound is reasonably realistic. R. E.

### GORDON STAPLES

A Violin Recital (Kroll: Banjo and Fiddle; Sarasate: Malaguena; Prokofieff: March from "Love for Three Oranges;" Szymanowski: La Fontaine d'Arethuse; Falla: Danse Espagnole; Debussy: Sonata No. 3 in G Minor).

Gordon Staples, violin; George Silfies, piano.  
 MCINTOSH MUSIC MM 101. 12-in. (no price listed yet).

Gordon Staples (who is only 25) and George Silfies are both members, for the nonce, of the U. S. Navy Band, in Washington, D. C., which is where they met Frank McIntosh, who lives there. McIntosh, as every sound-enthusiast should know, is the designer of some of the world's most honored audio and radio circuitry.

Lately he has become something of a music maniac, and has decided to show the

recording companies how their job should be done. In poetic justice, he should have come a cropper, but he hasn't. Indeed, *qua* recording, this is one of the best records anyone ever has made, up to now. Both fiddle and piano are absolutely untroubled and natural in sound, and they are balanced in impeccable taste. The lightweight fiddle-fare is played with impressive technique, and if the Debussy isn't Franciscatti, it isn't bad, either. Keep an eye on this label. J. M. C.

### DANCE IN PARIS

Charles Trenet, with orchestra and chorus; Jacques Helian, cond.  
ANGEL 64004. 10-in. 26 min. \$3.95.

A choice bouquet of 20 of Trenet's better-known songs — pleasant listening, less successful as a dance selection. All the numbers are short, and the swift and unexpected changes in tempi, as beguine follows fox-trot and tango gives way to a waltz, break down the continuity. The arrangements are in the current American style, often too elaborate and heavy for these Parisian songs. Good orchestral sound, and clean, noiseless surfaces. J. F. I.

foreboding material with respect, and his baritone is a good deal richer and deeper than most folk-singers. Elektra, on its part, has tied up the whole bundle in an elegant package that includes obvious but far from ordinary cover art, clear, well-balanced sound, and a little booklet containing all the lyrics Mr. Wilder sings.



MORRIS H. JAFFE

Folk-singer Dick Wilder: *The life of a pirate is not for a reasonable man.*

## THE MUSIC BETWEEN

### CITY BLUES

Sonny Terry and Alec Stewart

ELEKTRA EKL 15. 10-in. 15, 16 min. \$4.45.

*Chain the Lock on My Door; Little Annie; Louise Blues; Down in the Bottom Blues; Baby, Baby Blues; Custard Pie; Kansas City; Late One Saturday Evening; Old Woman Blues; Hard Luck Blues.*

Sonny Terry's harmonica, for me, is as nerve-rasping as ever, but in these blues they seem just right. He gets sympathetic collaboration from Alec Stewart on the guitar, and when Mr. Stewart takes his turn with a vocal he turns out to be a far tougher blues-shouter than Mr. Terry. I suggest that you buy this record only if you are really interested in authentic blues; it won't work as background to conversation. Elektra's sound is superb, and they deserve another nod for a first-rate package for special tastes.

### PIRATE SONGS AND BALLADS

Sung by Dick Wilder

ELEKTRA EKL 18. 10-in. 14, 14 min. \$4.45.

*The Bold Princess Royal; The Romantic Pirate; Henry Martyn; The Female Warrior; Captain Kidd; The Female Smuggler; Bold Manning; High Barbaree; The Flying Cloud.*

Most of these songs will convince you in no time flat that the life of a pirate is not for a reasonable man. They point sad morals, not bothering to even nod at the stylized literary romance that has grown up in the past couple of centuries about the men who make their living from robbery-at-sea. Dick Wilder, who seems to believe every word he sings, handles this solemn and

### MUSIC FOR LISTENING

Donald Voorhees, conducting the symphony orchestra.

ALLIED LP-3001. 12-in. 17, 13 min. \$4.85.

*Hejre Kati; Riviera Girl Waltzes; Poeme; First Entr'acte from Raymonda; Intermezzo from L'Amico Fritz; Simple Aveu; Romanza from Concerto No. 2 in D Minor (Wieniawski); Valse Bluette.*

Playing Time: 17 min.; 13 min.

War-horses here, so lame by this time that they have trouble making it to the finish line. Donald Voorhees, who has been conducting the symphony orchestra (credited to radio's Telephone Hour, Cavalcade of America, and General Motors Metropolitan Opera Series) for about two decades, could probably play these selections in his sleep; the band no doubt could do the same. In the Kalman waltzes, however, solo cellist Lucien Schmit tears his heart out, pouring on the schmaltz with the best of them. Too often the sound was tinny; this may well have been the orchestra, though.

### JEWISH FOLK SONGS, Vol. III

Ruth Rubin, musical settings by Richard Neumann.

ORIOLE RECORDS. 12-in. 18, 20 min. \$5.95.

*Gitare; Sheltm, Shelt Ich Dem Tog; Papir Iz Doch Vays; Fisbelech Koyfn; Beker Lid; Dortn, Dortn Ibern Vasserl; Bay Dem Shtetl; Ale Vasserlich; Tontsm Tonts Antkegn Mir; Molad Ti; Shir Ha-Hagana; Viglid; Yafim Hafelot; Zemer Lach: Se Ug'Di; Zirmu Galim; Shir Ha-Avoda.*

Volume three in a series that brings together 19th century Yiddish and contemporary Israeli songs. The bulk of the undertaking

is carried by Ruth Rubin, a young lady whose voice, unfortunately, is not up to the demands of this primitive and emotionally-charged music. Her interpretations, too, lack variety and a certain necessary guttiness. Around to help her are a hearty chorus, a couple of mandolins and an accordion. The accompaniments work well enough. Oriole Records has considerably supplied the texts to the songs and literal translations made by Miss Rubin herself; the engineers, on their part, have given the project first-rate sound, but, as is too often the case, they have not been matched in kind by the performers.

### HOLIDAY IN VIENNA

Alexander Schneider String Ensemble.

COLUMBIA CL 556. 12-in. 12, 25 min. \$3.95.

*Enjoy Your Life; Schonbrunner Waltz; The Triflers; Oracles; The Romantics; Sperl Polka; Country Dances; Secret Magnetic Forces; Nostalgia; Fortuna Polka; Ladies Souvenir; The Sylphs; Piefke and Pufke Polka; Evening Star Polka.*

A quiet, low-pressured recording, guaranteed to keep your mood even, unexcited, and maybe soothed. It's at its best when played in excerpts; run through without a stop, you're liable to become bored, as I was, with the sameness of the selections. There are no Strauss, Jr., waltzes here, but you'll find polkas by Strauss, Sr., a waltz by his son Josef, several waltzes by his friend and quartet partner, Josef Lanner, and a group of Mozart country dances. Possibly your interest will be perked up when you hear one of the waltz themes from *Der Rosenkavalier* stated in Josef Strauss's charmingly-titled *Secret Magnetic Forces*, but that is probably as ruffled as you'll get. The Schneider String Ensemble does its work professionally and with great seriousness, perhaps too much seriousness. Columbia has helped with forthright sound.

### I LOVE PARIS

Michel Legrand and his Orchestra.

COLUMBIA CL 555. 12-in. 19, 21 min. \$3.95.

*I Love Paris; Mademoiselle de Paris; Autumn Leaves; Under the Bridges of Paris; La Seine; Paris in the Spring; Paris Canaille; April in Paris; A Paris; La Vie En Rose; Under Paris Skies; Paris, Je T'Aime; The Song from Moulin Rouge; The Last Time I saw Paris; I Love Paris.*

There isn't a wrong note, technically or otherwise, on this record. Filled with one ingratiating tune after another, it may celebrate a town that does not need another musical rally, but Paris would have to be *gauche*, indeed, to snub the honors Monsieur Legrand and his orchestra offer it here. For one thing, there is the sound: it sparkles. For another, there is Legrand's orchestra. His men may not have the precision of Percy Faith's band, for example, but they play with a good deal more spirit and just plain amiability, it seemed to me. And above all, there are the melodies, sixteen in all, arranged in medley fashion, and not a dull one in the group. I think you'll like Legrand's buoyant soft-shoe approach to *Paris in the Spring*, the wry and acid woodwind harmonies on *La Vie En Rose* that al-



most make the song sound as if it never had been played before, the brassy mockery in the usually solemn *The Last Time I Saw Paris*, and the slaphappy banjo in *Paris, Je T'Aime*. There are dozens of other pleasures here, all to be enjoyed; I think you'll have a fine time.

ROBERT KOTLOWITZ

## THE BEST OF JAZZ

### CHET BAKER ENSEMBLE

PACIFIC JAZZ PJLP 9. 10-in. 26 min. \$3.85.

Chet Baker, trumpet; Jack Montrose, tenor saxophone; Herb Geller, alto and tenor saxophones; Bob Gordon, baritone saxophone; Russ Freeman, piano; Joe Mondragon, bass; Shelly Manne, drums.  
*Moonlight Becomes You; Ergo; Bockhanal; Little Old Lady; Headline; Goodbye; A Dandy Line; Prodefunktus.*

### MEET MR. GORDON

Bob Gordon Quintet.

PACIFIC JAZZ PJLP 12. 10-in. 25 min. \$3.85.

Bob Gordon, baritone saxophone; Jack Montrose, tenor saxophone; Paul Moer, piano; Joe Mondragon, bass; Billy Schneider, drums.

*What a Difference a Day Made; Tea for Two; Love Is Here to Stay; Meet Mr. Gordon; Modus Operandi; Onion Bottom; For Sue; Two Can Play.*

Chet Baker, who has been worming his way into a rather tedious straitjacket in his recent recordings, sheds his bonds on this disk and plays the stimulating kind of horn which first brought him to attention. He is only faced by two slow ballads, a *métier* in which he has become more and more stereotyped, but even in these instances — *Moonlight Becomes You* and *Goodbye* — he escapes the dead quality that has been infecting his ballad work and on *Goodbye* produces an unusually effective moodily moaning solo. To be sure, he is playing a beautifully arranged version of *Goodbye*, a point of no little importance. In fact, it would appear that much of Baker's effectiveness on this disk is due to the fact that it is made up of originals and arrangements by Jack Montrose, a disciplined and imaginative member of the West Coast school who, on the evidence at hand in these numbers, believes that jazz, whatever else it may do, must swing. The young trumpet player would seem to be further stimulated by the ensemble with which he is surrounded. Certainly Gordon, Geller and Freeman add greatly to the net result with their solo work. Those who have been dismayed by Baker lately may be gratified to know that, given something to play and somebody to play it with, he is still an unusually provocative jazzman.

Gordon's disk marks his debut as a leader and he, too, is playing arrangements and originals by Montrose. Gordon does distinguished work in transforming the usually lead-bottomed baritone saxophone into a lithe and driving melodic instrument, but Montrose's writing once again provides the distinguishing features of the disk. His varied and intriguing ways of weaving the two saxophones and the piano into intricate harmonic patterns are both amusing and

stimulating, reaching a particular point of keenly conceived madness on the opening chorus of *Tea for Two*. Montrose's tightly written arranged sections get loving rendition from the group and pianist Paul Moer adds some swinging solo spots in the Russ Freeman manner to the overall excellence of the disk. That excellence, incidentally, includes the recording which is of particularly high quality.

### LIZZY MILES

COOK/SOUNDS OF OUR TIMES 1181. 10-in. 23 min. \$4.00.

Sam DeKemel, bugle; Joe Antoine, trumpet; Jack Delaney, trombone; Tony Costa, clarinet; Nina Picone, tenor saxophone; Frankie Frederico, guitar; Joe Loyacano, bass; Freddy Neumann, piano; Johnny Castaing, drums; Lizzy Miles, vocals.  
*Some of These Days; St. Louis Blues; Old Grey Bonnet; All of Me; Darkness on the Delta; Swanee River; Some Day Sweetheart; Fidgety Feet.*

Lizzy Miles, billed on this disk as "Queen Mother of the Rue Royale" (otherwise Royal St. in New Orleans), is a veteran blues shouter who was a leading practitioner of the art in that period which would now seem to have been the Golden Era of the Blues. She still sings with verve and vitality, with knowledgeable phrasing and in a voice which may once have been bigger but which is still big enough. She is refreshingly direct and to the point, even when she sings *All of Me* in French. Secondary billing goes to Buglin' Sam DeKemel, a gentleman who performs prodigies on a bugle. Despite his efforts, however, his instrument remains a limited one for a jazz performance.

The heart of this disk is the band of seasoned New Orleans men who accompany Lizzy and Sam. It is a group which plays with great polish and ease but without the somewhat rough tone that one might expect from an oldtime New Orleans group. The solo spots by trombonist Jack Delaney and clarinetist Tony Costa are wonderfully sophisticated jazz and when trumpeter Joe Antoine can extricate his horn from the onslaughts of Buglin' Sam, he provides a firm and persuasive ensemble lead. This is a band which deserves more unalloyed disk space on its own.

### FRANK WESS QUINTET

COMMODORE FL 20,031. 10-in. 26 min. \$3.85.

Frank Wess, tenor saxophone, flute;



Lizzy Miles: *The Queen Mother still has verve, vitality and a big enough voice.*

Henry Coker, Benny Powell, trombone; Jimmy Jones, piano; Oscar Pettiford, bass; Osie Johnson, drums.

*Some Other Spring; You're My Thrill; Basie Ain't Here; Mishawaka; Flute Song; Francis; Wess Point.*

This disk marks Commodore's return to active recording after almost a decade of quiescence. It also marks a reorientation of the company's sites toward contemporary jazz. The selections by Frank Wess' Quintet provide an appropriate beginning for the label's new venture — appropriate in that they point a direction in an extremely pleasant and unpretentious way but are not so spectacular as to be almost impossible to follow up.

Wess, a saxophonist with Count Basie's band, plays in a relaxed, swinging manner with taste, self-control and an ardent affinity for melodic line. He makes three appearances on flute, displaying a highly legitimate talent on what currently appears to be the great new instrument in the jazz world. His quintet is compact and integrated as a group but the members of the supporting cast are only adequate as soloists with the exception of Jimmy Jones who plays two brief solo passages in a delightfully delicate and highly personal style.

### RED CAMP UPRIGHT

COOK/SOUNDS OF OUR TIMES 1089. 10-in. 33 min. \$4.00.

Red Camp, piano; Chet Rupe, guitar. Arley Cooper, bass.

*Liza; Love Me or Leave Me; Limehouse Blues; Binaural Bounce; Tea for Two; Nola; Small Hotel; Lulu.*

Fun and games on an old upright piano with mandolin attachment by a Texas pianist whose basically gutty barrelhouse style has somehow become involved with traces of the modern jazz pianist's long, flowing line. The blend is often interesting, frequently amusing. Camp, who is not exactly a polished pianist, quite evidently enjoys himself immensely with the gadgets at hand. When, riding easily along on *Tea for Two*, he is suddenly overcome with a desire for cascades of sound, he cascades with vigor. He prods and pushes *Nola* out of her customary strict tempo ricky-tickiness and attacks *Liza* with such fury that at times the whole thing gets away from him. *Limehouse Blues* comes out a well-developed solo and *Binaural Bounce* is an easy, swinging trio effort with a pleasant guitar spot by Chet Rupe. It's all entertaining, a bit off the beaten track and recorded with Emory Cook's usual interest in clarity.

### BUDDY DE FRANCO

Pretty Moods

NORGRAN MG N-16. 10-in. 22 min. \$3.85.

Buddy De Franco, clarinet; Sonny Clark, piano; Gene Wright, bass; Bobby White, drums.

*Tenderly; Lover Man; Deep Purple; Yesterdays; If I Should Lose You.*

Buddy De Franco is in the great tradition of jazz clarinet men and he proves it very convincingly on this disk. These selections are not (except for *Yesterdays*) fast and flashy show pieces on which a swift fingered virtuoso may show off. They are ballads taken at

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### HIGH FIDELITY MAGAZINE

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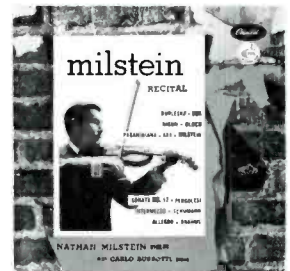
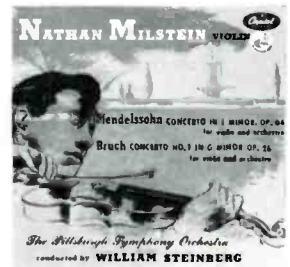
MENDELSSOHN: Violin Concerto in E Minor, Opus 64.

Nathan Milstein, violin. Pittsburgh Symphony Orchestra, conducted by William Steinberg P-8243

### THE NEW YORK TIMES

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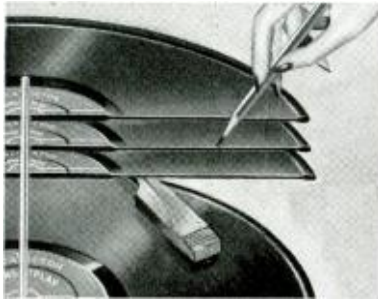
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a gentle pace, a vastly difficult and dangerous matter for a jazz soloist to undertake as De Franco's contemporaries — particularly his colleagues of the reed section — prove almost every time they drag their dreadful way through such an effort. De Franco, however, is a musician of impeccable taste and unusual ability and he invests his imaginative and lyric interpretations of these numbers with charm, vitality and understanding. No small part of the pleasure afforded by this disk is its utter lack of pretention.

#### GENE MAYL AND THE DIXIELAND RHYTHM KINGS

EMPIRICAL EM 102. 10-in. 28 min.

Bob Hodes, cornet; Charlie Sonnanstine, trombone; Joe Darenbourg, clarinet; Robin Wetterau, piano; Jack Vastine, banjo; Gene Mayl, tuba.

*Maple Leaf Rag; Chattanooga Stomp; Wash Blues; Buddy's Habits; Skit Dat De Dat; Panama Rag.*

The Dixieland Rhythm Kings are as determinedly traditional in both repertoire and attack as any group around today. The repertoire has been well tested by time but the attack varies with the personnel of the band. The present group includes two men, Joe Darenbourg and Charlie Sonnanstine, who play within the framework of the tradition but with a fire and drive which are their own — a very important characteristic for musicians who choose to fence themselves in in so many other ways. It is principally Sonnanstine's big, blowy trombone and Darenbourg's rich and floating clarinet that make these selections something more than repetitions of things that have been done many times before, although Bob Hodes lends a commendable hand on cornet on occasion being a deliberate and feelingful rendition of that fine piece of Armstrongiana, *Skit Dat De Dat*. Although the recording is only reasonably good — there's some echoing and the ensembles tend to get muddy — it is still the best the Dixieland Rhythm Kings have so far been granted.

#### THE DON ELLIOTT QUINTET

VICTOR LJM 1007. 12-in. 47 min. \$4.62.

Don Elliott, mellophone, trumpet, vibraphone, bongos, vocals; Ralph Martin, piano; Joe Puma, guitar; Mort Herbert, bass; Jimmy Campbell, drums.

*Angela; Five O'Clock Whistle; Everything I Love; Long Ago and Far Away; Imagination; There Will Never Be Another You; Susan Stands Pat; I Just Don't Care Anymore; Nettie But Nice; Laura; Bingo, Bango, Bongo; Don's Dilemma.*

Don Elliott is a young musician who, it appears, must try his hand at everything. Not satisfied with playing several instruments uncommonly well, he also ventures into areas in which even perfection would scarcely seem worth while. He performs Cole Porter's *Everything I Love*, for instance, by humming in an odd, wailing fashion which might be the height of attraction to a dog but scarcely does anything for a piece of music. On the other hand, given a trumpet or — even better — a mellophone, he can display calm and reasoned taste and an unusually graceful manner of playing. This

he does on several numbers — on *Angela*, on *Imagination* and even on an irritatingly fast version of *Long Ago and Far Away*. Despite the definite merit of much of Elliott's work, there is a disturbing element of hey-look-at-me-and-my-three-heads about this record.

#### REISSUES

The volume of older jazz items being reissued on LP and EP is now almost equaling the volume of new jazz coming out — no small feat these days. There's rich fare in much of this reissued material.

Twelve of Duke Ellington's compositions as recorded by his band between 1928 and 1949 make up *The Music of Duke Ellington* (Columbia CL 558, 12-in.). The numbers, culled from the Master, Brunswick, Okeh and Columbia files, are *Black and Tan Fantasy, East St. Louis Toodle-oo, The Mooche, Mood Indigo, Creole Love Call, Sophisticated Lady, Solitude, Caravan, I Let a Song Go Out of My Heart, In a Sentimental Mood, Do Nothing Till You Hear from Me* and *Don't Get Around Much Anymore*. In other words, an almost definitive 20 year survey.

Other fine big bands brought back on reissue are the spirited and vastly underrated Missourians ("X" EVA 15 and 16), Fletcher Henderson's bands of 1927 and 1931-32 ("X" EVA 1 and 2) and the Jean Goldkette band which included Bix Beiderbecke ("X" EVA 9 and 10).

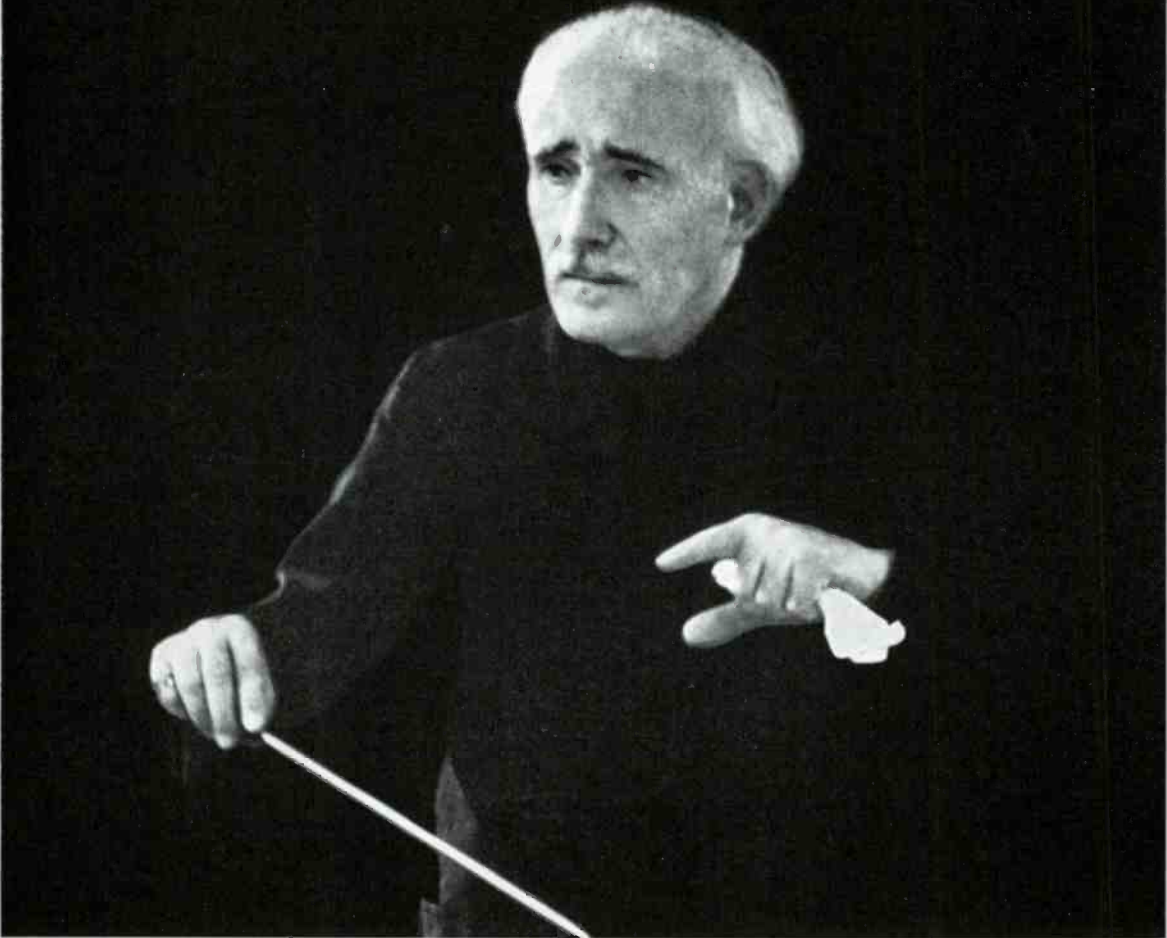
Some Louis Armstrong efforts covering a period of 15 years have been collected in *Louis Armstrong Sings the Blues* (Victor LJM 1005, 12-in.) but, unlike the Ellington disk above, the result is scarcely definitive. Armstrong is, as ever, Armstrong but his material is of varying quality and his accompaniment almost consistently leaden although there are some bright spots from Jack Teagarden on three 1947 recordings. Some of the records made by Armstrong's mentor, King Oliver, in the twilight of his career have been revived on "X" EVA 11 and 12 and, despite arguments about how much of the trumpet heard is really played by Oliver, the group plays with a likeable bite and vitality. Two other New Orleans veterans, Richard M. Jones and Punch Miller, recorded some nostalgic sides for the Session label in 1944 which have been reissued as *New Orleans Stylings* on Pax LP 6010 (10-in.). Jones's group, sparked by some delightfully soaring clarinet work by Darnell Howard, almost manages to make time stand still.

Pax has also rescued from the Session catalog some brooding Jimmy Yancy piano solos (*Yancey's Mixture*, Pax LP 6011, 10-in.) while Riverside has reissued a group of typical, full-blown Jelly Roll Morton piano solos, originally released on Gennett (Riverside RLP 1038, 10-in.). Muggsy Spanier's somewhat legendary work with the Bucktown Five and the Stomp Six has also been put back in circulation by Riverside (RLP 1035, 10-in.) as has a group of recordings featuring Jimmy Blythe, Jimmy O'Bryant (an excellent clarinetist) and Natty Dominique (RLP 1036). These latter two disks, of course, belong on the Chicago shelf where they might nestle somewhat uncertainly next to the imaginative but ill-starred efforts of another Chicagoan, Mezz Mezzrow, to form bands in 1934 and 1937 as preserved on "X" EVA 5 and 6.

JOHN S. WILSON



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# The Chamber Music of Brahms on records

by PAUL AFFELDER

## Part I: Sextets; Quintets; Quartets; Trios



DURING an era of musical transition, such as the one in which we find ourselves now, there is a tendency on the part of many listeners to seek aural refuge in the works of a composer from the past who represented a solid, steady influence in the evolution of the tonal art. Perhaps that is why the popularity of Johannes Brahms has increased so markedly in recent years.

There are several important reasons for Brahms's success. First and foremost, he was probably the most self-critical composer who ever put pen to paper. As a matter of fact, pen seldom *was* put to paper until a musical idea had had time to germinate thoroughly in his mind; and unless that idea recurred persistently, he was likely to discard it. There was very little spontaneous jotting down of themes in sketchbooks, as Beethoven had done, and no instance at all of a composition bursting forth suddenly, to be written out on the nearest tablecloth, as was Schubert's custom. Music was a long time evolving with Brahms. Not infrequently, a work was tried out in one instrumental or vocal form, was found wanting, and was recast in a second or even a third mold before it was sent to the publisher. More often than not, however, the entire composition was rejected by its uncompromising creator, who promptly burned it. From these refiner's fires emerged the pure gold of truly great and lasting music. In the works of no other composer is the level of inspiration and quality so consistently high or so even from one end of the catalog to the other.

Brahms also limited himself in the media for which he wrote. Glancing over the catalog of his works, one discovers music for orchestra, with and without solo instruments; for various chamber music combinations; for piano solo and duet; for organ; for chorus, with and without accompaniment, and for vocal solo, duet and quartet. With in these media, too, the forms are relatively limited. There is no opera, no true oratorio, no tone poem. With the exception of the vocal music, there is nothing with an extra-musical "program," and even the treatment of the songs and choruses is apt to adhere more closely to tonal than to textual dictates.

Finally, there is to be found in Brahms a unique blend of two great musical styles — the classical and the romantic. He lived during the age of musical romanticism, when it was fashionable for every composer to wear his heart on his sleeve, to let everyone hear in his music the inner-

most dreams and secrets of his soul. Brahms's music shows many romantic tendencies, and from the days of his youth he enjoyed the close friendship and enthusiastic support of one of the frankest romanticists of them all — Robert Schumann — and his gifted wife, Clara. But he had the good fortune to study piano and composition with Eduard Marxsen, who saw to it that he received a thorough grounding in classical form and style. Besides, some bitter personal experiences in his youth — the poverty of his parents; being brought up in the red-light district of Hamburg; being obliged to earn a living at a tender age; frustrations and disappointments in early love affairs with Clara Schumann and others; the slow acceptance of his music; some indiscretion in his relations with the neo-German movement of Liszt and Wagner — all these caused him to withdraw more and more within himself, to develop a hard, gruff, sometimes uncouth protective exterior coating, and to feel inhibited from giving free rein to his romantic musical ideas. Brahms stood in great awe of Beethoven, the man who had forged the link between classicism and romanticism. More than one of his well-wishers had hailed him as Beethoven's successor, and he wore this responsibility heavily, striving constantly to live up to his reputation.

Besides Marxsen and the Schumanns, one other musician played a prominent part in Brahms's career. He was the Hungarian-born violinist and composer, Joseph Joachim. Brahms first met Joachim in 1853, while the former was on a concert tour as accompanist to the Hungarian Gypsy violinist, Eduard Reményi. So impressed was Joachim with the 20-year-old Brahms's music that he sent him off with enthusiastic introductions to many important musical personalities in Germany, including Schumann and Liszt. It was Joachim, then, who first opened the door for the shy young composer-pianist from Hamburg. He also remained a constant champion of Brahms's music, playing and conducting his friend's compositions wherever he went. Much of Brahms's skill in writing for stringed instruments he owed to the example and advice of Joachim, and much of his strength as a contrapuntist was derived from the numerous exercises in counterpoint that the two men exchanged regularly in person or by mail.

From the time of his birth, on May 7, 1833, Brahms, like most other composers, had a difficult economic and artistic row to hoe. He won many staunch friends, and



through his gruff, obstinate manner, lost many, too. But he had the satisfaction of seeing much of his music accepted and acclaimed during his lifetime. And, unlike so many of his colleagues, when he died in Vienna on April 3, 1897, he was a rich man.

By comparison with other musical giants, Brahms left relatively few compositions. Considering the hunger with which the record manufacturers have gobbled up everything within reach to commit to microgrooves, it is surprising how many omissions there are in the Brahms catalog of music on disks. All the orchestral works are generously represented, except the *Serenade No. 2*, which was once available on a Mercury disk, now deleted. All the chamber music has been recorded, too, but with fewer duplications. The keyboard works have not fared too badly, though the First Sonata is missing, as are several of the early sets of Variations. Where the real gap exists, however, is in the vocal music. Most of the more familiar songs are represented, but where are the *Triumphlied*, the Motets and the numerous smaller works for chorus, not to mention the scores of vocal quartets, duets and lesser known solo songs?

The process of refinement and rejection which Brahms applied to all of his compositions had an especially felici-

ous effect upon his chamber music. It is generally conceded among enthusiasts for this intimate form of musical expression that no other composer has turned out a complete catalog of chamber works that maintains so consistently high an average of excellence. The usual catalog enumerates 24 works — two sextets for strings; two quintets for strings; a quintet for piano and strings; a quintet for clarinet and strings; three quartets for strings; three quartets for piano and strings; three trios for piano and strings; a trio for violin, horn and piano; a trio for clarinet, cello and piano; three sonatas for violin and piano; two sonatas for cello and piano, and two sonatas for clarinet and piano. Added to these in the present discography are recordings of a recently discovered *Trio in A Major* and the so-called *Sonatenatz* — the Scherzo from a violin sonata, written jointly by Brahms, Schumann and Albert Dietrich. The music will be dealt with here beginning with the works for the largest number of instruments and progressing numerically downward.

If proof of the lasting quality of this music were needed, it was provided conclusively by the experience of listening critically to 58 recorded performances of these 26 works. Instead of losing their appeal, they continued to take on new beauty, new expressiveness and new meaning with each rehearing. Few compositions can pass such a test.

#### SEXTETS

FOR 2 VIOLINS, 2 VIOLAS, 2 CELLOS

NO. 1 IN B FLAT MAJOR, OP. 18 (2 Editions)  
With the exception of the Trio in B Major, Op. 8 (which, however, Brahms revised extensively toward the end of his life) this Sextet constitutes the first of his published chamber music works. It was written while he was still in his 20s, yet there is certainly nothing immature about it; one can find in it, rather, a noble serenity. By its very instrumentation, the music eschews brilliance, for the dark-hued instruments — the violas and cellos — outnumber the lighter ones — the violins — two to one. The net result of the combination of content and scoring is a composition which satisfies by its opulence and fullness of sound and its warm, somewhat relaxed musical atmosphere.

The recording made at the Casals Festival at Prades in 1952 definitely bears the stamp of the great Spanish cellist. His stylistic influence is felt throughout the work, but especially in the rhythmic "bite" and variety of color in the second movement — the lovely theme with six variations — and the expressive tenderness of the final Rondo. There are even occasional moments when this becomes a "septer," Casals' unconscious singing supplementing the six string parts. With six well-known concert artists collaborating in this performance, one might imagine that it would lack unity of conception; but it is Casals who guides his colleagues, molding them into a remarkably well integrated ensemble. The dynamic range is fairly wide, both in performance and recording, and the instrumental timbres are well defined. The microphone has been placed near enough to impart a certain intimacy to the performance, yet far enough away to allow a reasonable degree of room

resonance and an equitable instrumental balance.

Against such a setup, the Vienna group cannot hope to compete. Its performance is workmanlike and serviceable; the ensemble is good; but there is a general lack of tonal and dynamic variety, polish and enthusiasm, resulting in a slightly flabby reading. The principal drawback, however, is the reproduction. The sound is somewhat veiled, though not lacking in volume or room resonance, and the dark color of the music is overemphasized by centering the focus on the violas and the first cello and relegating the violins to a back seat. The higher tones of the latter are also often marred by distortion.

—Isaac Stern and Alexander Schneider, violins; Milton Katims and Milton Thomas, violas; Pablo Casals and Madeline Foley, cellos. COLUMBIA ML 4713. 12-in. 36 min. \$5.95.

—Vienna Konzerthaus Quartet; Ferdinand Stangler, 2nd viola; Günther Weiss, 2nd cello. WESTMINSTER WL 5063. 12-in. 37 min. \$5.95.

NO. 2 IN G MAJOR, OP. 36 (1 Edition)  
Completed several years after the First Sextet — though possibly begun at the same time — the Second is both more ebullient and transparent, and also more deeply searching. This depth is most apparent in the third movement, a *Poco adagio* with five variations, characterized by a masterful use of counterpoint. Perhaps because of this new awareness of the wonders of counterpoint, Brahms became more conscious of the relative roles to be played by the six instruments; consequently, they are handled more skillfully here, with a resultant brightness in tone color. More up-to-date reproduction has also brightened and equalized the performance by the Viennese musicians com-

pared to that they gave the *Sextet No. 1*. Possibly, they could have dug a little deeper into the music, yet theirs is a highly acceptable interpretation. Despite a slight raspiness in a few of the louder passages, the recording has good definition and balance. Since the microphone has been placed rather near to the players, the effect is one of intimacy.

—Vienna Konzerthaus Quartet; Wilhelm Huebner, 2nd viola; Günther Weiss, 2nd cello. WESTMINSTER WL 5263. 12-in. 43 min. \$5.95.

#### QUINTETS

FOR 2 VIOLINS, 2 VIOLAS, CELLO

NO. 1 IN F MAJOR, OP. 88 (1 Edition)  
"The whole work is pervaded by the atmosphere of Spring," wrote Brahms's friend, Theodor Billroth, after he had heard this Quintet, and to Spring it belongs, having been written during that season of the year 1882. It shares with the two Sextets that wonderful Brahmsian geniality; only here, the composer's employment of one less instrument, plus the added experience he had gained with the passing years, enabled him to write with greater flexibility and spirit and without as much cumbersome weight. He has also condensed the work into three movements, the second being a deft combination of a slow movement with two brief interpolated scherzi. Much of the flexibility in the writing is reflected in the single recorded performance, which is both careful and ingratiating. The bright, well-balanced reproduction is marked by considerable, but not excessive, resonance, thereby creating a concert-hall spaciousness. —Vienna Konzerthaus Quartet; Ferdinand Stangler, 2nd viola. WESTMINSTER WL 5027. 12-in. 28 min. \$5.95.

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**YOUR COLUMBIA RECORDS DEALER**

No. 2 IN G MAJOR, OP. 111 (1 Edition)  
Here is a work with a little of everything in it — an exuberant opening movement; a beautifully lyrical, melancholy *Adagio*; a gently swaying third movement, and a Hungarian, peasant-dance finale. It is too bad that the star performers in the present recording do not go after the remainder of the work with the same combination of vigor and mellowness that they show in the first movement. More of an underlying rhythmic pulse, plus a greater feeling of drama and mystery, would have been welcome in the *Adagio*; the swaying forward motion of the third movement is not captured, while the verve and fire of the finale are missing. Altogether, there is too much caution and tonal polish, though the give-and-take in the ensemble is good. Each individual instrument emerges clearly in the close-to-recording, which is not too resonant, yet not too stuffy in sound. This version will suffice, but one recalls with pleasure and a feeling of nostalgia the matchless readings of both this and the *First Quintet* by the Budapest Quartet on some old 78-rpm disks issued by RCA Victor, and wishes that this ensemble might be permitted to record them again.  
—Isaac Stern and Alexander Schneider, violins; Milton Katims and Milton Thomas, violas; Paul Tortelier, cello. COLUMBIA ML 4711. 12-in. 26 min. \$5.95. (with *Schumann: Quintet for Piano and Strings in E Flat Major*).

FOR CLARINET, 2 VIOLINS, VIOLA, CELLO IN B MINOR, OP. 115 (4 Editions)  
The world of music, in general, and lovers of Brahms's chamber music, in particular, owe a tremendous debt of gratitude to Richard Mühlfeld, first clarinetist of the ducal orchestra at Meiningen. As auditor, soloist and guest conductor of this orchestra, Brahms had an opportunity, during the latter part of his life, to hear and admire the artistry of this sensitive musician. Mühlfeld may be said to have been directly responsible for the creation of four of Brahms's last and finest chamber music masterpieces — the *Trio for Clarinet, Cello and Piano in A Minor, Op. 114*; the *Quintet for Clarinet and Strings in B Minor, Op. 115*, and the two *Sonatas for Clarinet and Piano, Op. 120*. Of these, the present *Quintet* is generally considered to be the greatest. It is full of refinement, depth of feeling and quiet introspection — the personal expression of a serious and thoughtful man in the autumn of life. It is made up of a graceful, serene, gently swaying first movement; a sombre, brooding, sometimes starkly dramatic *Adagio*; a placid *Andantino* with a slightly faster, quasi-playful middle section, and a final noble theme with five variations.

Kell is a thorough musician with exceptionally fine control of his instrument. His phrasing is sometimes unorthodox, but always in the best taste, and he is the only one of the four clarinetists who seems able to command a true *pianissimo* when it is required. On the other hand, he employs a rather wide and steady vibrato, not always in keeping with the nature of the music, and his ideas of phrasing make his interpretation of the *Adagio* a bit choppy, causing it to lose interest in spots.

Wlach has a fuller tone, though it is somewhat mono-chromatic, adhering most of the time to a dark color and lacking variety of shading. Boskovsky is a tasteful musician,

if without any great individuality of style. His tone is pure and even. Gallodoro is, perhaps, the most flexible of the four, with control and tonal variety that is almost the equal of Kell's, without his vibrato.

The warmest string playing comes from the Vienna Konzerthaus Quartet. The Stuyvesant foursome is a fairly close second; the Fine Arts players do a reasonably good job, despite some timidity in the third movement, and the Vienna Octet members have a united sound but not much conviction.

Interpretively, the four versions vary widely. As can be seen from the timings below, they range from the leisurely Wlach to the fast-paced Gallodoro, whose reading takes some six and a half minutes less. Yet this does not tell the whole story. Despite the slower tempi in every movement, the overall impression of the Wlach is exceptionally satisfying. Though it lacks the subtlety and polish of the Kell, it is incisive, dramatic and intense. Besides, the quartet's shading is so clever that it usually covers up Wlach's deficiencies in this department. Many more repeated hearings than time will allow will undoubtedly determine whether it will hold up as well as the Kell or better.

With the exception of the third movement, whose speed brings about some blurring in several of the clarinet passages, Gallodoro's performance has a wonderful flexibility and flow. Boskovsky and his colleagues provide a somewhat paler interpretation, though a very closely integrated one, as far as ensemble playing is concerned. But too many of the edges have been rounded off, robbing the music of much of its bite, and giving the impression of superficiality.

There still remains the question of reproduction. All four disks are notable for their equitable instrumental balance and just the proper amount of room resonance. Recording honors go to Westminster, whose rather close-up microphone and fairly high volume level creates the most realistic sound — so realistic in places that one can discern the clarinetist's breathing and the clicking of the keys on his instrument. Decca's microphone is a bit farther away, yet the instrumental definition is still clear. The tone of the first violinist, however, is a trifle edgy in spots, while that of the clarinet takes on a hard quality in a few of the louder, higher passages, and there is some, not much, surface noise throughout.

The paleness of the Boskovsky reading is matched by London's veiled sound. Here, the microphone is yet farther away, though not really distant, but there is a lack of tonal focus which often conveys the impression that the strings are muted. But it is the reproduction in the Concert Hall disk that almost puts it out of the running. It has been dubbed from the 78 rpm disks once issued by International Records, with resulting surface noise and considerable distortion of the higher frequencies. The moderate microphone placement, however, is good, as is the general instrumental definition, but the clarinet tone, in particular, suffers from the old recording techniques. If only this version had reproduction equal to its competitors, it might very well have led the field.

—Reginald Kell, clarinet; Fine Arts Quartet. DECCA DL 9532. 12-in. 34 min. \$5.85.

—Leopold Wlach, clarinet; Vienna Konzerthaus Quartet. WESTMINSTER WL 5155. 12-in. 39 min. \$5.95.

—Alfred Boskovsky, clarinet; Vienna Octet Members. LONDON LL 858. 12-in. 34 min. \$5.95.

—Alfred Gallodoro, clarinet; Stuyvesant String Quartet. CONCERT HALL CHS 1004. 12-in. 32 min. \$5.95.

FOR PIANO, 2 VIOLINS, VIOLA, CELLO IN F MINOR, OP. 34 (3 Editions)

With the possible exception of the *Violin Sonata No. 3 in D Minor, Op. 108*, this *Quintet* is the best-known and most-played of all Brahms's chamber works. This fame is not without logical foundation, for the music abounds in rich, singable melodies, richly scored. It is alternately dramatic and lyric in content, and it possesses a strength and meatiness that are immensely satisfying. Furthermore, Brahms has almost succeeded in doing the impossible: blending the percussive keyboard instrument with the strings.

The spirit of this *Quintet* is best captured by Curzon and the Budapest Quartet. Their interpretation is warm, intense and deeply expressive, and they bring out the many passages of dark drama and passion, even though Curzon does not always match the warmth of his four colleagues. Running this version a very close second is that by Demus and the Vienna Konzerthaus Quartet. There is more serious introspection and less dynamism and fire here; also, with the exception of a fairly rapid first movement, the tempi are a trifle on the slow side, but this is a deterrent only in the forward motion and flow of the *Andante*. One must admire the performance of the Chigi Quintet for its polish, refinement and sensitivity, but must criticize it for being overly reserved and discreet. This group's Latin upbringing is not in tune with this Teutonic music, and the result is an interpretation that has in it more Boccherini than Brahms.

As far as reproduction is concerned, Westminster walks away with the honors; its sound is certainly the cleanest, most transparent and most spacious, and it is the only recording which reproduces the piano tone with any degree of realism. Columbia, however, does a reasonably acceptable job: the strings have plenty of bite and character, and the balance is good, but the piano occasionally takes on a wooden quality. London has recorded the Chigis at a lower volume level and with a somewhat veiled tone. Its microphone tends to favor the piano — again rather wooden-toned — and the first violin, at the expense of the other instruments. The cello, particularly, has been shoved into the background, weakening the necessary solid bass support this work so badly needs.

—Clifford Curzon, piano; Budapest String Quartet. COLUMBIA ML 4336. 12-in. 37 min. \$5.95.

—Joerg Demus, piano; Vienna Konzerthaus Quartet. WESTMINSTER WL 5148. 12-in. 40 min. \$5.95.

—Chigi Quintet. LONDON LL 501. 12-in. 37 min. \$5.95.

## QUARTETS

FOR STRINGS

NO. 1 IN C MINOR, OP. 51, NO. 1 (3 Editions)

Brahms was in no more of a hurry to release



his first string quartet to the world than he was to let his first symphony out for circulation. In both instances, he felt dwarfed by the masterpieces in these forms which Beethoven had produced. When Brahms finally did come out with his first quartet and symphony, both turned out to be in C minor, and both remain the most remarkable "firsts" in the entire literature of music. The *C Minor Quartet*, however, was anything but an initial essay in this genre; the composer had preceded it with at least 20 other string quartets, all of which he discarded as unsatisfactory. And even after he had summoned up courage to release his first quartet and symphony, he must have been haunted by the shadow of Beethoven; for, whereas the earlier composer had produced nine symphonies and 16 string quartets, Brahms could bring himself to write — or at least to allow the world to hear — only four symphonies and three string quartets. Of these three quartets, the *C Minor* is the most fiery, dramatic and poignant.

The three available recorded versions of this glorious work provide an embarrassment of riches for the collector, who cannot really go wrong with any of them. The Budapest is, perhaps, the best proportioned of the three. Theirs is a vigorous, powerful and deeply penetrating interpretation, relieved by great warmth and tenderness in the two middle movements. Tonally, theirs is also the richest, which is not surprising, since it is played on four of the Stradivarius instruments from the Gertrude Clarke Whittall Foundation, and is recorded in the matchless Coolidge Auditorium of the Library of Congress, a well-nigh perfect hall for either in-person listening or recording. A further advantage here is that Columbia has succeeded in getting the entire work on one disk side, thereby permitting uninterrupted hearing. The balance is also commendable, while the string sound, both individually and collectively, has a wonderfully true ring.

The reading by the Amadeus Quartet follows fairly closely that by the Budapest foursome. It is just as forceful, though the Finale emerges with a slightly lighter, more tender touch. Westminster's reproduction, being more resonant than Columbia's or London's, creates the illusion of the concert hall rather than the living room. Perhaps this accounts for the sound being a trifle harder in texture. The microphone placement tends to favor the three higher instruments, eliminating some of the desirable bass foundation provided by the cello.

Cleanliness and incisiveness of performance mark the version by the Vegh ensemble, though some of the flaming intensity and tonal glow of the Budapest are missing here. The opening movement is taken at a more deliberate pace, but does not lose its conviction. Some of the underlying pathos in the third movement is glossed over, however, by the adoption of a faster tempo. London's recording is close-to, favoring to a small extent the first violin, which occasionally has a cutting sharpness.

Since all three disks are of a generally superior quality, the choice will depend on individual tastes.

—Budapest String Quartet. COLUMBIA ML 4799. 12-in. 30 min. \$5.95 (with *Dvorak: Quintet for Strings No. 3 in E Flat Major*).

—Amadeus String Quartet. WESTMINSTER

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NO. 2 IN A MINOR, OP. 51, NO. 2 (2 Edi-  
tions)

This *Second Quartet* is the most melodic of the three, though a shadow of sadness hangs over many of the melodies. The Hollywood Quartet version, comfortably spread over two record sides, is notable for its highly-polished sound and careful, transparent interpretation, all of which is faithfully mirrored in the recording. Almost too much caution has been used in the last two movements, however. The third is rather too solemn and stately, though the concept is valid, and the faster middle section is proper-

ly spirited. The Finale, while abounding in bite and vigor, sounds a bit four-square, and could benefit from more abandon. Moderately close-to reproduction emphasizes the first violin slightly. Crowding the work onto a single side is not an advantage in the Westminster disk, since it takes some of the sheen off of the Curtis Quartet's tone. The more distant microphone placement here and the more resonant studio impart a darker tone quality to the ensemble, while the individual instrumental timbres are less clearly defined. Nevertheless, the Curtis group plays with great warmth. Though its interpretation of the second movement has less flow than that by the Hollywood players, this is compensated for by a closer approximation of the proper tempo in the third movement. As for the Finale, the

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same criticism applies here as to the Hollywood reading: too strict and reserved.  
 —Hollywood String Quartet. CAPITOL P 8163. 12-in. 32 min. \$5.70.  
 —Curtis String Quartet. WESTMINSTER WL 5152. 12-in. 31 min. \$5.95 (with *Quartet No. 3 in B Flat Major*).

**NO. 3 IN B FLAT MAJOR, OP. 67 (2 Editions)**  
 Whereas a mood of darkness hangs over the other two string quartets, this one might be described as idyllic and serene, occasionally reflective but never brooding. The spirit of freedom and relaxed warm-heartedness is best captured by the Curtis Quartet, which performs with great flexibility and tenderness. As was the case with this group's recording of the A Minor Quartet, the relatively distant microphone, combined with a resonant studio, creates the effect of a concert hall performance. Here, however, the tone is in no way hampered by crowding the entire work onto a single disk side. The closer proximity of the microphone in the Busch recording, which was made in a less resonant studio, gives more of a living-room effect, but the late Adolf Busch's violin is inclined to protrude from the rest of the ensemble with an edgy, occasionally scratchy tone. There is also less polish in the playing of the Busch's, though perhaps more gusto. Some technical raggedness crops up, especially in unison passages, and the quartet's tone is often pushed and uneven. Whereas the Curtis players move right along — their first movement is even on the fast side — the Busch foursome is sometimes inclined toward choppiness, most apparent in the gentle third movement.  
 —Curtis String Quartet. WESTMINSTER WL 5152. 12-in. 32 min. \$5.95 (with *Quartet No. 2 in A Minor*).  
 —Busch Quartet. COLUMBIA ML 4330. 12-in. 33 min. \$5.95.


**FOR PIANO, VIOLIN, VIOLA, CELLO**

**NO. 1 IN G MINOR, OP. 25 (2 Editions)**  
 Brahms was able to blend piano and strings in his chamber music as could few other composers. This is especially evident in his three quartets for this instrumental combination. The first and most popular of the three embodies a number of interesting elements. Its first two movements are fairly sombre, the third takes on more brightness, and the Finale is a brilliant mélange of Gypsy dance tunes — music such as the young composer heard when he served as accompanist to the violinist, Eduard Reményi. Neither of the present recordings of this *Quartet* is ideal, since neither is very new. Nevertheless, the Serkin-Busch disk has a good deal to recommend it from the interpretive angle. This is a deeply-probing, expansive account of the work, which reaches its climax in the fiery Gypsy music of the last movement, delivered with a full appreciation of its essentially rhapsodic nature. Horszowski and his able colleagues offer a smooth, sensitive and well-integrated performance; though it is a trifle reserved, it might have stood up very well with more modern reproduction. As it is, the recording, which dates from the early days of LP, has a muffled sound, and is lacking in realism and dynamic variation. Besides, the second side is recorded at a higher volume level than the first. The tone is essentially brighter

on the Columbia disk, though the cello remains dark in color, and some hollowness prevails throughout. It is interesting to note that Adolf Busch's violin blends in much better with the ensemble than it does in the *String Quartet No. 3 in B Flat Major*, discussed above. Despite the shortcomings of reproduction noted in the Columbia disk, however, it is of sufficient artistic quality to merit inclusion in a collection of Brahms chamber music.  
 —Rudolf Serkin, piano; Adolf Busch, violin; Hugo Gottsmann, viola; Hermann Busch, 'cello. COLUMBIA ML 4296. 12-in. 38 min. \$5.95.  
 —Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola; Frank Miller, 'cello. MERCURY MG 10011. 12-in. 35 min. \$4.85.

**NO. 2 IN A MAJOR, OP. 26 (2 Editions)**  
 The *A Major Quartet*, written at about the

same time as the *G Minor*, is a brighter, more youthfully vivacious work than its companion; it is also more frankly romantic and lyrical. Thanks to more up-to-date reproduction, this *Quartet* also fares better on disks than the *First*. Yet the two performances represented here differ widely. Basically, the difference is one of personnel. Mercury's is by the Albeneri Trio, supplemented by the violist Raphael Hillyer; Columbia's enlists the services of three members of the Budapest Quartet, with Clifford Curzon added on as pianist. As a rule, it is easier to integrate a stray viola player into an established chamber music group than it is to add a stray pianist. As a result, the Albeneri-Hillyer combination conveys the desirable impression of a closely knit ensemble, whereas the Budapest-Curzon team gives the illusion of a contest between piano and strings. Besides, the Albeneris and Hillyer really dig in and become so deeply immersed



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in their work that they carry the listener irresistibly along with them. They play like real chamber music enthusiasts and sound as if they are enjoying themselves immensely in Mercury's faithful, well-balanced and well-defined recording. The microphone is fairly close, but there is still ample room resonance. Altogether, this is an exemplary job. The Budapest-Curzon effort is not to be decried, however. It is a more cautious, reserved performance, with tempi—especially in the second movement—somewhat slower. There is certainly no lack of warmth or intensity; in fact, some of the dynamic contrasts are more marked and dramatic here; but on the whole, the listener's interest is better sustained by the Albeneris. Columbia's reproduction is just as faithful as Mercury's. The microphone is slightly farther off, however, and the overall tone is drier.

—Erich Itor Kahn, piano; Giorgio Ciompi, violin; Raphael Hillyer, viola; Benar Heifetz, cello. MERCURY MG 10090. 12-in. 40 min. \$4.85.

—Clifford Curzon, piano; Josef Roissmann, violin; Boris Kroyt, viola; Mischa Schneider, cello. COLUMBIA ML 4630. 12-in. 45 min. \$5.95.

NO. 3 IN C MINOR, OP. 60 (2 Editions)  
Though it is possible that the Third Piano Quartet may have been started even earlier than its two predecessors in this form, it was finished some years later, and therefore represents the more mature Brahms. Its dominant trait is seriousness—even tragedy—coupled with a certain passion and intensity. It is also more compact than the other two quartets. Quiet relief from the more sombre emotions of this work comes with the reposeful third movement, *Andante*, whose principal theme is one of the most sublimely beautiful and long-spun melodies to be found in all of Brahms' music. The choice of recording here must, of necessity, fall to the Columbia disk, which was made at the 1952 Prades Festival. But this choice is based largely on the reproduction, which is far superior to Mercury's dated recording, marred by a degree of distortion and an absence of highs. Were this reproduction better, Horszowski, Schneider, Katims and Miller would easily win out over Hess, Szigeti, Katims and Tortelier, for there is much more warmth, cohesion and flow in the former group's interpretation. The latter foursome, however, does a clean, careful job, but also a more deliberate one all the way through, while Szigeti's uneven fiddling is a slight deterrent to full enjoyment. But since the poor sound in the Mercury disk is an even greater drawback, Columbia's close-to, well-defined one will have to do until something really outstanding comes along.

—Myra Hess, piano; Joseph Szigeti, violin; Milton Katims, viola; Paul Tortelier, cello. COLUMBIA ML 4712. 12-in. 36 min. \$5.95.

—Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello. MERCURY MG 10010. 12-in. 29 min. \$4.85.

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and appealing of all Brahms' chamber works, was also the very first of them to be published. It was composed in 1853-54, when Brahms was still in his early 20s, and came to print in 1859. But it was quite different from the Trio we know today. As he matured, Brahms became dissatisfied with this youthful effort, and in 1891, he completely revised it, retaining some of the original material, discarding some of it, tightening up the loose ends. So consistent was he in his musical ideas throughout his life, however, that there is no disparity in styles; the later version is only more sombre and more economically organized; there is no sacrificing of the music's youthful ardor.

Making a choice from the three available recordings is a difficult, though most pleasant task. All three of them are of recent vintage, benefiting from advances in recording techniques, and each of the performances has fine qualities to recommend it. The tone, particularly of the strings, is richer and fuller in the Westminster and Columbia disks, but the Trio di Trieste sets a remarkably high standard of ensemble playing, and its interpretation is sensitive and refined. All three groups do extremely well by the opening movement; Stern-Casals-Hess even repeat the exposition. Both Fournier-Janigro-Badura, Skoda and the Trieste threesome have a lighter, crisper approach to the *Scherzo* than does the Casals group, whose treatment lacks buoyancy. All three take the *Adagio* quite slowly; the Stern-Casals-Hess reading is the most tragically expressive, with that by Fournier-Janigro-Badura, Skoda having the most flow. There is more passionate excitement and forward motion in the *Finale* by Stern-Casals-Hess, with Fournier-Janigro-Badura, Skoda as close runners-up. Westminster and Columbia have just the slightest edge over London in matters of reproduction, though the differences are not appreciable. An intimate, close-to-atmosphere pervades all three versions. All in all, the Westminster disk may prove to be the most satisfying for repeated listening, but all are so distinguished that individual choices are here in order.

—Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. WESTMINSTER WL 5237. 12-in. 33 min. \$5.95.

—Isaac Stern, violin; Pablo Casals, cello; Myra Hess, piano. COLUMBIA ML 4719. 12-in. 39 min. \$5.95.

—Trio di Trieste. LONDON LL 955. 12-in. 33 min. \$5.95.

NO. 2 IN C MAJOR, OP. 87 (1 Edition)  
Nearly 30 years elapsed between the composition of the *Trio No. 1 in B Major* and the *Trio No. 2 in C Major*. During the intervening period Brahms turned out a good deal of important music. He also matured considerably, becoming ever more introspective in his approach. This quality shows strongly both in this trio and the *Trio No. 3 in C Minor*. The Brahmsian propensity for rich melody supported by warm harmony is still there, but some of the youthful ardor has cooled. This *C Major Trio* has many fine attributes, few, if any, of which are realized in this frankly poor performance. It is one of the very few disks from the 1952 Prades Festival that does not reach any real artistic heights. The three players seem to lack spirit, conviction, enthusiasm and a unified point of view. None seems quite sure what

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the others will do next. As a result, the entire performance is sluggish, uneven and uninteresting; at times, it even emerges with a nonchalance that one would expect from a hotel trio playing dinner music. The reproduction is close-to, resonant and clear enough to hear Szigeti's wobbly tone and uncalled-for slides from one note to another, as well as Casals' characteristic grunts and singing. A work of this excellence deserves far better representation on records.

—Joseph Szigeti, violin; Pablo Casals, cello; Myra Hess, piano. COLUMBIA ML 4720. 12-in. 30 min. \$5.95.

### NO. 3 IN C MINOR, OP. 101 (1 Edition)

Not only is this the shortest of all Brahms' chamber works, it is generally conceded, according to Edwin Evans, to be "the shortest of all great chamber-music compositions for three or more instruments, being throughout terse and concise to a remarkable degree." Despite its terseness and the prevailing minor key, it is anything but a sombre work. It receives a warm, fluent reading at the hands of the Compinskys, whose interpretation and close-knit ensemble playing are above reproach. The recording is bright and properly resonant. The strings are somewhat closer to the microphone than the piano, though this does not seriously affect the balance. The jacket, strangely, contains no descriptive notes.

—Compinsky Trio. ALCO ALP 1025. 12-in. 18 min. \$4.85 (with *Ehrhardt: Trio in D Minor, Op. 17*).

### IN A MAJOR, OP. POSTH. (1 Edition)

This Trio is not formally numbered among Brahms' 24 chamber music compositions. The manuscript was only discovered in 1924 in Bonn; Brahms' name was not on it, and the hand was that of a copyist. Nevertheless, scholars seem to be in agreement that it was written by Brahms, probably about 1853, which would place it before the *Trio No. 1 in B Major*. Its four movements contain much that is characteristic of the composer, but the influence of Schumann can be heard in many passages. The music cannot be ranked with the rest of Brahms' chamber works, though it is well put together and makes for good listening. For Brahms, it is a rather gentle work, and it is in that spirit that it is performed on this disk. At times, one might wish for a little less reserve and more verve from the players, yet their refined approach and carefully balanced ensemble playing are fine to hear.

So is the clean, realistic recording, which offers good, almost three-dimensional perspective of a small concert hall.

—William Huebner, violin; Richard Harand, cello; Franz Holletschek, piano. WESTMINSTER WL 5058. 12-in. 43 min. \$5.95.

### FOR VIOLIN, HORN, PIANO IN E FLAT MAJOR, OP. 40 (1 Edition)

This is a combination of instruments unique in chamber music composition. The diversification of tone quality makes a closely knit ensemble difficult, if not impossible, to achieve, and it certainly is not achieved in the present recording. To begin with, the very nature of the horn—that is, the old-fashioned, valveless *Waldhorn* which Brahms prescribed here—prevents it from taking an equal share of the musical burden. Most of the time, it is assigned to fill in harmonies or to sing a slow melodic line. The bulk of the work, then, is divided between the violin and piano. Nevertheless, Brahms has managed to turn out some mighty engaging music for this combination, so that a better equipped trio of performers than this one could really do something with the work. Koch has a fine, round tone on the horn, but is not very flexible. Barylli sounds like too much of an individualist, both tonally and interpretively, to blend in an ensemble of this kind. Only Holletschek maintains the requisite spirit of give-and-take for this music. The best work here is, as might be expected, in the sustained, expressive *Adagio*. The two fast movements—the second and fourth—lack the desirable rhythmic impetus; they are approached too cautiously, and the result is an inescapable stiffness. The reproduction is clear, with the microphone fairly close—at least to the violin—but sound is never cramped, and the horn never blasts.

—Walter Barylli, violin; Franz Koch, horn; Franz Holletschek, piano. WESTMINSTER WL 5146. 12-in. 27 min. \$5.95. (with *Trio for Clarinet, Cello and Piano in A Minor, Op. 114*).

### FOR CLARINET, CELLO, PIANO IN A MINOR, OP. 114 (3 Editions)

This is the first of the final quartet of Brahms' chamber works—all written for the much-admired Richard Mühlfeld, clarinetist of the Meiningen Orchestra. It is a work of serious, even tragic, mien, whose first two movements are said to have been intended for the never-composed Fifth Symphony. In contrast to the *Horn Trio*, which is somewhat inhibited by its instrumentation, the present

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But Wlach, Kwarda and Holletschek enjoy equally fine reproduction, though it shows the clarinetist's tone to be less than ravishing and the cellist's to be rather resinous. Too, there may be a little less polish here, but this is compensated for by a more closely integrated ensemble, more tenderness—coupled with some restraint—and more cohesiveness and flow, making this the most satisfying of the three versions.

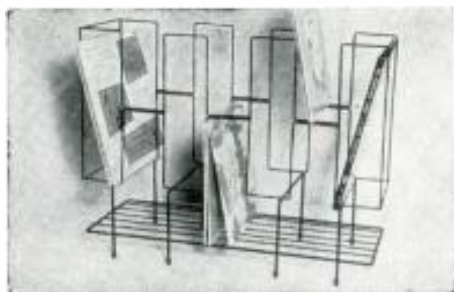
There is considerably less polish in the Forrest-Greenhouse-Balogh disk, partly because it is recorded at an appreciably higher volume level, with the microphone almost too close to the players. Perhaps this may account for the buzziness in the cellist's two lower strings, though the two upper ones have a clean sound, as does the recording as a whole. Nevertheless, this is a more-than-acceptable presentation of the work by three accomplished musicians. One might quarrel with their heavy, deliberate treatment of the opening movement and their almost too careful approach to the *Adagio*; but there is no denying the fluency of the third movement, while their interpretation of the Finale has more impact and meaning than those by their competitors.

—Leopold Wlach, clarinet; Franz Kwarda, cello; Franz Holletscheck, piano. WESTMINSTER WL 5146. 12-in. 22 min. \$5.95 (with *Trio for Violin, Horn and Piano in E Flat Major, Op. 40*).

—Reginald Kell, clarinet; Frank Miller, cello; Mieczyslaw Horszowski, piano. DECCA DL 7524. 10-in. 23 min. \$3.85.

—Sidney Forrest, clarinet; Bernard Greenhouse, cello; Erno Balogh, piano. LYRICHORD LL 9. 12-in. 23 min. \$5.95 (with *Mozart: Trio for Clarinet, Viola and Piano in E Flat Major (K 498)*).

*The remaining non-orchestral works of Brahms will be surveyed in a future issue of HIGH FIDELITY.*



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MEMORANDUM FROM THE DESK OF: WILLIAM H. THOMAS, president

TO: Talented Listeners/ Distributors of and Dealers in High Fidelity Sound Equipment/ Our Sales Representatives.

SUBJECT: The Loudspeaker System we have always wanted to build.

Most people who own and appreciate fine sound reproduction equipment look forward to the day when they will be able to assemble a system -- without limitation -- in just exactly the way they think it should be done.

Periodically, a manufacturer gets this same feeling. We read, and hear, and think of many possible improvements. The art of the industry advances. In our own case, we learned a lot and proved several points while developing theater systems for 3-D and Stereophonic sound.

Some months ago we decided to make available to home music listeners the very finest components we now know how to build. Included are a low frequency unit with a four-inch voice coil and a low-resonance, straight-sided cone; a high frequency unit with a four-inch aluminum diaphragm and voice coil; a highly-refined dividing network; and a new Koustical Lens with a wide horizontal and a narrow vertical coverage pattern.

Our next step was to develop a new inclosure which would make full use of the precision output of our new transducer system. This has been done, and we are ready to present the speaker system we have always wanted to build.

Next month you will see on this same page a new Jim Lansing Signature System which we call "The Hartsfield". The finest components ever made available to serious listeners are housed in a front-loaded, folded corner horn of new design. Some of you will be interested in the optional two-step plan for assembling the system. In the first step, a cone-type driver unit is successfully used with a Koustical Lens. Your Audio Dealer will soon be able to give you a demonstration of The Hartsfield. Look for it at the Audio Fair. In the meantime, we'll be listening for you...

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*With a little work and an FM tuner you can turn that squawking box of singing commercials under your dashboard into a medium-fi transmitter of good music.*



# You can take it with you

by HARRY L. WYNN

SINCE Americans spend a great amount of time in their automobiles, it was inevitable that interest in high fidelity would broaden its base, so to speak, to include auto radios. As it turns out, there is much room for improvement here.

In the qualities considered most important in low-fi days — sensitivity, selectivity and freedom from fading — most AM auto sets now equal home receivers. But the automobile world thinks of the radio as a mere accessory, to be crammed into as small a box as possible. This results in serious fidelity limitations, from which escape is not easy. We can elude this outworn concept only by considering the sound system as an important part of the car, permanently and properly built into the body — just as we scrapped the one-box idea to achieve good sound in the home.

There are at least three ways to make improvements in your mobile audio system: 1) additional equipment can be added to your present car radio; 2) modifications might furnish better sound from your radio; and 3) a better speaker system can be installed. Putting these ideas into practice may require money, physical labor and liberal quantities of common sense.

Let's consider first some ways to obtain a wider range of program material than the conventional AM receiver provides. For instance, an FM tuner can be purchased and attached to the car radio with little fuss. Two units<sup>1</sup> are manufactured specifically for mobile use; in areas of adequate FM service, they furnish static-free reception and fine sound. They are small enough to mount under the dash or on the steering column. Power comes from the existing radio, or from a separate amplifier-speaker-power supply unit. The manufacturer's antenna recommendations should be followed.

For an experimental FM installation of your own devising, where a home-type tuner or a complete receiver is to be used, you can try various kinds of antennas. In strong-signal areas a loop of wire, or a twin-lead dipole, can be put up inside the body or on the edges of the windshield. For areas with weaker FM signals a rooftop dipole might be used, but try the ordinary telescoping cowl antenna, too — the car body serves as the bottom half of an open dipole. This arrangement is non-directional,

which will help. It's likely that tuning can be effected for best overall results, or for a particular station, by changing the length of the antenna.

For better AM reception with the radio you have, try a long police antenna (mounted on the rear bumper) or a pair of cowl antennas on opposite corners of the body. The former's low mounting allows you greater length without collisions, and the rod is well away from the body; both conditions help pickup. With the latter arrangement the top of the car is never between your antenna and the transmitter. However, such an altered antenna may require realignment of the receiver RF stage. In a good AM radio the automatic volume control should be able to cope with the strengthened signals. If yours isn't, as evidenced by distortion on local stations, a serviceman may be able to increase the AVC action.

A conventional AM receiver is handicapped by power line static, lightning static and noise in general, particularly on those long stretches of driving, far from any town, when the car occupants most wish it would behave. If you've not had anti-static powder put into your inner tire tubes, do it now. It's possible to build a noise limiter into the receiver<sup>2</sup>, or you can buy an attachable noise clipper<sup>3</sup> for \$10. These will subdue the louder static crashes, such as lightning, but under some conditions may introduce distortion or cancel sudden fortissimos in music. The performance on steady noises of moderate intensity (the kind experienced while driving beside a power line) will be disappointing. They're engineered to do a job, but they have limits.

Short-wave converters can also be obtained; one type<sup>3</sup> tunes from 3 to 30 mc. in three ranges. While short waves are subject to fading and are not very good during daylight hours, the music lover would do well to consider this AM adjunct because there is much fine music available on short waves. A receiver equipped with FM and SW offers a high probability of freedom from broadcast-band interference, a maximum of program choices and a minimum of boredom.

All accessory gadgets that require 110-volt alternat-

<sup>1</sup>Made by the Gonset Company, 801 S. Main Street, Burbank, Calif., and by Hastings Products, Inc., 171 Newberry Street, Boston 16, Mass.

<sup>2</sup>Radio Amateur's Handbook, 31st Edition, 1954, pp. 92, 435.

<sup>3</sup>Gonset Company.



ing current can be operated from power inverters, which provide the equivalent of house current for moderate loads. Many inverters are sold for operation of electric shavers; one of these might be adequate for powering a small standard FM tuner.

While a better speaker will probably do more for your car radio than anything else, the receiver chassis may be a maladjusted little critter that demands attention too. There's little point in providing an elaborate reproducer if the radio is faulty or unsatisfactory in any way. Also, many may shun a more elaborate speaker set-up, but may be willing to tinker with the chassis, which after all is out of sight. Some cheaper receivers are unnecessarily deficient. Some of the better ones can be improved too. Let's see what can be done with a local anesthetic and not too much mutilation of the body.

Certain little irritations not associated with fidelity might be mentioned briefly. If you haven't enough light on the dial, put in an extra bulb. A socket isn't needed; by soldering the bulb to a stiff wire forming its ground connection, it can be placed where it does the most good. If inward pressure on the tuning knob causes a station to fade away, the cause of this detuning can be located in or near the tuning condenser and corrected.

ONE item every owner should check is the present speaker mounting. In one set the 5-inch speaker is attached to the grille panel with  $\frac{1}{8}$ -inch of open space all around! In such a case, sound is perforce unsound. For closing such gaps, or mounting speakers anywhere, I like sheet cork, sold by the mail order folks for making auto gaskets. It can't rattle, set or deteriorate. But fixing this is only a gesture in the direction of better bass. There's still very little baffle on the bottom of a dashboard radio. It would help if the speaker were above the chassis; it never is. You can mount it on a board under the glove compartment, facing down, and gain a little baffle area, but not much.

In buying a car radio, favor the type in which the power supply is mounted separately on the fire wall, for a buzzing vibrator is a nuisance. Its noise can be transmitted electrically as well as mechanically. In this case there's not merely a buzzing but a frying sound when no station is tuned in. With the chassis partly taken out it continues unabated. To cure this, add a 20-mfd. filter condenser at the rectifier tube filament. For mechanical buzz, which can be felt because it uses the dash as a sounding board, and which diminishes if the vibrator is grasped tightly in the hand, suspending the vibrator in some way is the most effective cure. Put it in a so-called "floating" socket, suspend it in mid-chassis with springs, or just hang it from the chassis on a short cable.

Unless you're revamping the speaker system, it may not be worth the trouble to put in a quality output transformer — a step that will give noticeable improvement in treble, if not in bass. But a simple receiver alteration may do as much in that direction, without costing a cent, and should be tried first.

This works only on sets which have no tone control, or on tone-control receivers that have a second, parallel capacitor across the control itself or across the primary of the output transformer. Remove (or reduce in value) that capacitor, and speech and music will be suddenly crisp with overtones. If the bass is already weak, the situation will not be bettered with regard to balance, and more treble may prove fatiguing. But try it. It's treble overemphasis, no doubt, but in a car this is usable. You can always add a tone control or replace the capacitor.

That capacitor's purpose is to prevent treble peak and supersonic oscillations. I've yanked some of the rascals out. The radios always sound sweeter and never blow up, so I don't lie awake nights worrying about the theory.

If you do reorganize the speaker system, you might want to put in a different amplifier, though the push-pull stage used in better-grade radios ought to be good enough. The single output tube used in less elegant sets gives good volume, but you may dislike its distortion and lack of reserve power for bass peaks. If these are valid objections to you, by all means put in a super-duper, more-than-linear amplifier. The added current drain, however, will demand an added power supply.

If you'd really like to be able to boast "the best sound around," and are willing to spend some time and effort to achieve it, a redesigned speaker system must represent your major effort. Of course, if you trade your car in yearly, you're out of luck, unless you can become resigned to repeating all the labor. And you must accept the fact that a car installation differs from one in a living room. The sound I recommend will surround you, with two sources, front and rear. Both reproducers will carry middles and highs, but bass will come only from behind.

Before we go into the problems of the bottom range, consider intelligibility. It's the high frequencies that are responsible for the nuances in music and crispness in speech. But the noise level in a car is high; this is true of even expensive cars. There is motor noise, tire noise and chassis noise, not to mention noises along the road. In summer, particularly, the sound of rushing air competes savagely with the same high frequencies that clarify speech.

It's imperative to start with what has already been outlined for the highs — pull out that muffling capacitor. Then, substitute a real output transformer. One with some stuff in it that's heavy. The best transformers cost \$15 up, but excellent ones are available for \$5 to \$10. Following this, in the event that words like "sassafras" have been coming out of your speaker "faffafraf," and still do, junk the existing speaker in favor of an extended range type.

IN MOST auto radios the speaker is below the chassis. This places the knobs conveniently, to be sure, but it decreases the distance to the edge of the speaker baffle, thus sabotaging the lows. Since the dash slopes forward underneath, the speaker also beams any available highs into the passengers' laps.

If there's a chance of turning the whole receiver upside down, this should be considered. Or perhaps you can find a way to tilt the speaker up within the cabinet. It's easier if you substitute a smaller speaker, which might be a tweeter; in that case, put the old speaker or another mid-range speaker under the glove compartment, so as not to deprive front-seat riders of the middle range. A third solution is to mount a tweeter in plain sight atop the center of the dash. Aim it either front or back; high notes will bounce off the glass, if you like, in a reasonably wide pattern.

Extension speakers are sold for mounting face up on what is called the "rear deck." That's the catch-all between the top of the rear seat and the bottom of the back window, usually surfaced with a sheet of fiberboard. A switch for selecting either speaker, or both, is a standard item. Speaker prices range from \$6 for a 6-inch

round to \$10 for a 6- by 9-inch oval. My 1952 jalopy appeared to have mounting holes for a 4- by 6-inch oval. Presumably, such a unit will fit if it is bought from your car dealer. At any rate, these speakers bring understandable sound to the rear-seat riders, permitting lower volumes, and give a pleasing wide-source as well.

For best results, of course, effort expended on the rear-deck speaker installation should be devoted primarily to better bass reproduction. Attention has been directed so far toward the treble end of the spectrum. But satisfaction in music listening comes from balanced sound, so that treble range extension must be accompanied by a gain in the opposite direction. Seldom does a car radio have non-resonant bass and, certainly, every one can be improved.

Having tried them all, I am convinced that the only suitable place is the rear deck, where the large, tight volume of the trunk is usually available as a resonator. I found, with a large cabineted speaker lying on the rear seat, that a dual source is very pleasing with that amount of separation. I was unable to tell where the sound came from.

So it seems that the answer to the bass problem is to use the biggest, best bass speaker that can be squeezed into that rear deck, making the partition strong and tight with plywood cut to fit. The trunk, when empty, serves as a closed cabinet of large capacity. Energy from the rear of the cone doesn't stray out of the car. The rear of the speaker is protected. With today's sharply slanted rear windows, the sound is reflected forward, as we desire.

There are difficulties to be expected. The deck width in cars ranges from 8½ to 13 inches or so. The more costly the car, usually the greater the window slope and the wider the space. The largest speaker that could be accommodated is 10-inch.

Deck construction leaves something to be desired. Under the fiber there's a sheet-metal panel full of holes, which will help in maneuvering a hacksaw for a larger circular cutout. That part of the trunk is an inconvenient but not impossible place in which to work. You might decide, upon examination of your particular holes, that sound can escape sufficiently without a larger one. But a firmer, more airtight deck is strongly recommended, with the speaker bolted to it. Some kind of grille and protective covering must be improvised. This side of the cone will be subjected to strong sunlight, so use a light-proof grille cloth. If this is a woofer only, a topside tweeter can be added. Aim it forward or straight up toward that sharply sloping window.

Use heavy wire to connect the rear speaker. A moderately husky household extension cord will serve. Some minor issues, like the choice of an impedance tap and the inclusion of a dividing network, will depend on your particular set-up and must be left to you.

Though this is not a very elaborate system it's about the best that can be done in a car. Anyone having suitable components, and the time, curiosity and energy required to set up the system, should be more than pleased with the results.

What's that you say? You own a convertible?

## Records on Wheels

The gentleman pictured below is Mr. Pat Marks of Eugene, Oregon, who has spent several thousand hours of the past three years conditioning a standard 45 rpm record player to perform in an automobile, even — so he claims — "at high speeds and on the roughest country roads." At the moment, Mr. Marks is looking for a national manufacturer for his patented unit. He believes it can be sold for around \$50 or \$60.

To ready the player for use in an automobile, Marks first converts the six-volt power output of the car into regular 110 AC, 60 cycles. He estimates it takes 13 watts to run a standard 45 rpm changer and to get it he uses a 30-watt converter. As Mr. Marks puts it, "the trick is getting the player's arm to stay in the groove when the car lurches — that's where the patent comes in."

Looking to the future, Marks adds: "There's really no reason why these can't be installed in boats, airplanes or any moving object — even these flying platters."

R. H. SCHILLIOS





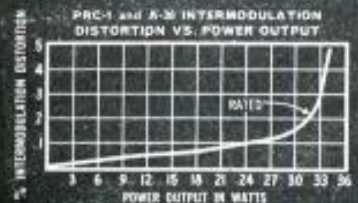
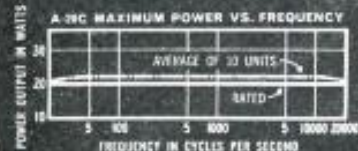
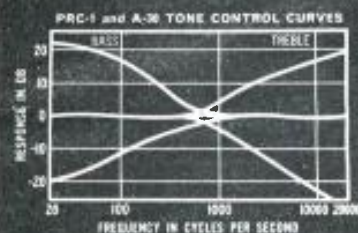
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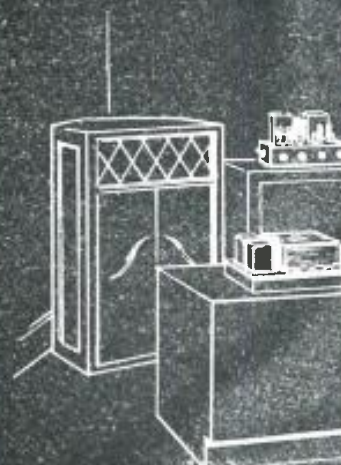
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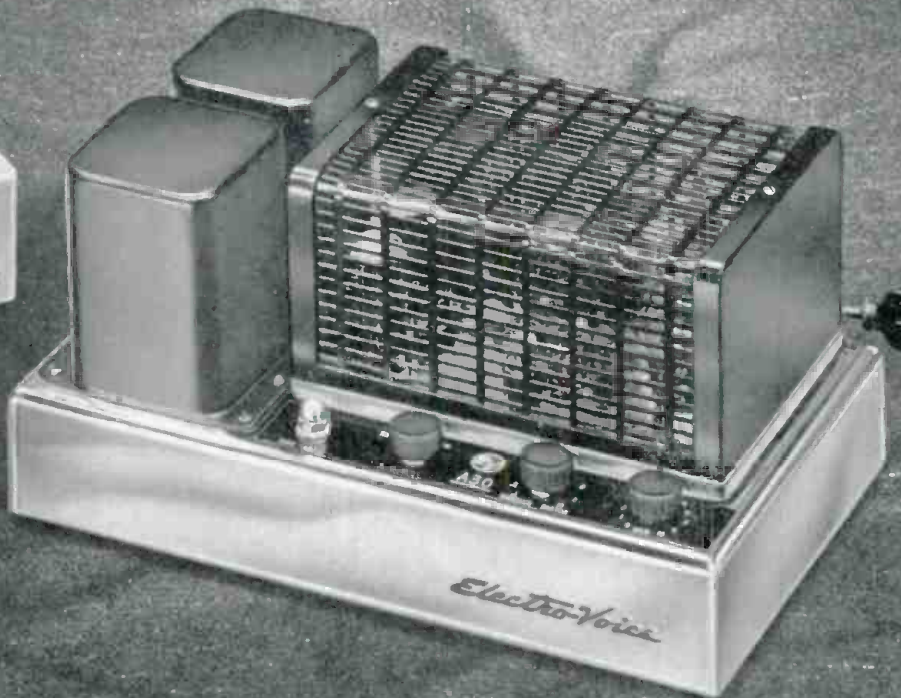
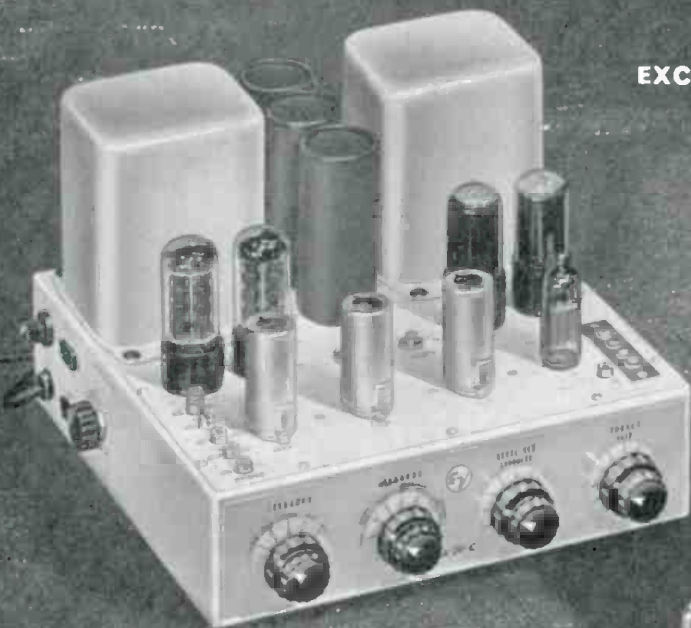




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Model A-20C. List Price \$183.33. Audiophile Net \$110.00

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For use with E-V Model A-30 Circlotron Amplifier. Model PRC-1 allows both Ultra-Linear ceramic and magnetic phono-cartridge inputs. Model PRC-2 is identical except without magnetic phono preamplifier. Frequency Response:  $\pm .5$  db 20-20,000 cps. PRC-1 Inputs: Ultra-Linear phono, high-level magnetic phono, low-level magnetic phono, tuner, tape, tv, and auxiliary. Preamplifier Controls: On-Off switch, function selector, 5 individual input level controls. Remote Controls: Record compensation switch, level control, volume-loudness switch, rumble filter switch, presence switch, bass control, treble control. Size each of the Preamplifier and the Remote Control is 10 $\frac{3}{4}$ " wide x 7 $\frac{1}{8}$ " deep x 4 $\frac{1}{2}$ " high. Supplied with 5 ft. cable on each. Extensions available for Remote Control unit.

E-V Model PRC-1. Preamplifier and Remote Control Set. Includes Model M-1 Magnetic Phono Preamp plug-in unit. Complete with Mahogany or Korina Blonde cabinets. List Price \$200.00. Audiophile Net \$120.00

E-V Model PRC-2. Same, but without the M-1 Magnetic Phono Preamp unit. List Price \$175.00. Audiophile Net \$105.00

E-V Model M-1. Magnetic Phono Preamplifier plug-in unit. List Price \$25.00. Audiophile Net \$15.00

(Preamplifier and Remote Control units are also available without cabinets. Simply deduct \$8.33 from list price or \$5.00 from audiophile net for each cabinet.)



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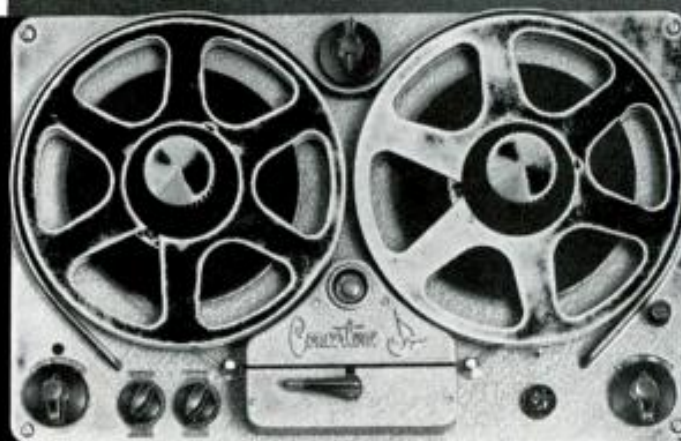
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# TESTED IN THE HOME



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## Brociner Transcendent

**SPECIFICATIONS** (furnished by manufacturer): A 3-way corner reproducer utilizing a special 15-in. speaker driving a folded exponential horn for bass range, to a 250-cycle crossover point, and a twin-cone high frequency driver for mid-range and high frequencies, with a mechanical crossover at 4,000 cycles. **Frequency range:** 30 to 20,000 cycles. **Power input:** 20 watts maximum on program material. **Impedance:** 16 ohms. **Size:** 49 $\frac{3}{4}$  in. high, 33 wide, 29 $\frac{1}{2}$  diagonally from front corner, 23 $\frac{1}{2}$  in. along wall. **Shipping weight:** 300 pounds. **Prices:** from \$597.00 to \$744.00, depending on finish. **Address:** Brociner Electronics Laboratory, 344 West 32nd St., New York 16, N. Y.

When audiophiles start discussing which is the best — bar none — speaker available, the Brociner Transcendent is sure to be among those discussed. As the price indicates, it competes for top place. And whether or not it gets that rating does not depend on the speaker but on the individual who is doing the judging. What do *you* like?

Vic Brociner uses a Lowther for his middles and highs, using the same basic dispersion principles as on his Model 4 enclosure — and about that we made some highly favorable comments a good many issues ago. He also uses a

special 15-inch woofer; to my way of thinking, the Lowther is what counts.

The bass goes down nicely to 30 cycles, full and smooth. The middles and highs (from about 200 up) spread beautifully throughout the room, are rich and honey-smooth. Which I (and this is a first person singular report) like. And which some members of the HIGH FIDELITY staff do not like. When I go to a concert, I sit back 10 to 15 rows; I don't like extreme brilliance, live or reproduced. I play my records medium-soft; I like transparency rather than brilliance. But others sit in the first row and like brilliance. So *you* take your choice; it's your money — and a lot of it! Don't spend this kind of money for *any* speaker, if you can possibly help it, without first listening and listening.

We tried using two amplifiers with this system: one for the woofer and one for the Lowther, with crossing-over being done ahead of the amplifiers. A slight improvement was noticed, but very slight and only in complex sound. We were using a top-quality amplifier for single-ended operations; perhaps a greater difference would have been apparent if a medium-quality amplifier had been compared with two medium-quality jobs.

We have suggested to Brociner that he add a level control on the Lowther, to compensate for differences in room acoustics. Our room seemed to eat up the bass and we had to cut the Lowther down slightly to get correct balance.

I became unaware of this speaker about as fast as any I've listened to in quite a while — which is a high compliment. I personally want music and not sound. — C. F.

**MANUFACTURER'S COMMENT:** We agree that the choice of a speaker is largely a matter of individual taste. A complication is that comparative listening tests often lead to conclusions that are not supported upon extended listening in the home. In other words, a speaker that "demonstrates well" may not wear well. Despite the obvious resulting handicaps, we feel that a speaker should be designed to provide the best possible approximation of the original sound, without imposing any coloration — even those apparently liked by some listeners.

We appreciate your suggestion that we add a balance control to compensate for room acoustics, and are proceeding to do so.



*The Transcendent has full bass, honey-smooth middles and highs.*

## GE Hi-Fi Components

**SPECIFICATIONS** (furnished by manufacturer): model A1-500 "Baton" tone arm is 10 $\frac{3}{8}$  in. long, for records up to 12 in.; model A1-501 is 14 $\frac{1}{8}$  in. long, for records up to 16 in. Each of aluminum construction with cartridge holder that tilts upright for stylus inspection. Stylus pressure is adjustable by a sliding weight on a counterbalance arm that is calibrated directly in grams. Dust-



proof ball bearings do not require lubrication. No resonances in audible range. Height above motor board adjustable up to 2 in. Cartridges plug into head; 2 plug-in slides supplied with A1-501, 1 with A1-500. Extra slides available. Prices: A1-500, \$31.95; A1-501, \$35.50. Model **RPX-052 cartridge** is a triple-play variable-reluctance (magnetic) type, with diamond stylus for microgroove and sapphire for 78s. Styli are easily replaceable. Response is smooth from 30 to 15,000 cycles; recommended stylus pressure 6 to 8 grams. Price: \$23.37. Model **A1-200 preamplifier-control unit** is self-powered, and can be used with any "flat" power amplifier. Inputs for magnetic phono cartridge (matched for GE cartridge), radio, and one auxiliary high-level source; single medium-impedance output. Controls: selector switch with positions for radio and auxiliary inputs as well as five equalization positions for phono input; treble, bass, and loudness controls. Switch on back of chassis converts loudness control to uncompensated volume control. Bass continuously adjustable from +13 to -15 db at 50 cycles; treble continuously adjustable from +15 to -16 db at 15,000 cycles. On rear of chassis are two switched AC outlets, audio output jack, volume-loudness selector, a hum-adjustment control, level control for phono input, and the three input jacks. Output: 2 volts at 4,000 ohms. Distortion: less than 1%. Noise: -52 db with phono input; -60 db with other inputs. Dimensions: 3 3/32 in. high by 12 3/4 wide by 8 1/2 deep. Tubes: 6SC7, 12AX7, 12AU7. Price: \$57.95. Model **A1-300 power amplifier** has 10 watts output for 2 volts input; 4, 8, or 16-ohm impedance. Response  $\pm 2$  db, 30 to 15,000 cycles. Distortion: less than 1% harmonic at mid-frequencies. Noise: -70 db from rated output. Dimensions: 5 1/2 in. high by 12 1/4 wide by 4 1/2 deep. Tubes: 12AX7, 6C4, 2-6V6GT, 5Y3GT. Price: \$47.75. Model **A1-400 coaxial speaker** consists of 12-in. woofer and 2 3/4 in. cone-type tweeter, coaxially



*Ten-watt can be easily changed from 2 to .3-volt sensitivity.*

mounted. Impedance: 8 ohms. Response: 40 to 15,000 cycles. Power rating: 25 watts integrated program material. Slotted cover plate serves as tweeter baffle and part of mechanical-electrical built-in crossover network. Magnet: 14.5 oz. Alnico 5 on woofer; 6.8 oz. on tweeter. Price: \$41.95. Model **A1-406 speaker enclosure** is of the distributed-port bass-reflex type, suitable for wall or corner placement. Enclosed volume: 6 cubic feet. Prices: \$59.95 in mahogany or blonde; \$50.37 unfinished. **Manufacturer:** General Electric, High Fidelity Section, Radio & TV Dept., Electronics Park, Syracuse, N. Y.

General Electric calls this its Custom Music Ensemble, which is just about right — it isn't a complete hi-fi system, since no turntable or record changer is offered, nor is a tuner. And no combination price has been fixed for the entire group of components. Because of these circumstances, we feel justified in evaluating the components individually as well as part of a system. This is for the best; price considered, we should have to rate the system good, while rating some of the components excellent. It should be borne in mind that the performance of a complete system is determined not by the average quality of its components but by any element not up to the standard of the others.

The tone arm belongs in the "best" category. Flexible in application, convenient in operation, and easy on rec-

ords, the arm deserves high praise. The adjustable counterbalance arm is graduated for GE cartridges directly in grams of stylus pressure, and is accurate also for Pickering single-stylus models. For Fairchild cartridges the scale indication is two grams light of the actual weight; with a 5-gram scale reading the true weight is 7 grams. With a Pickering turnover cartridge, the scale indication is 3 grams light of the actual weight.

The main section of the arm rotates freely on the base pivot but does not move vertically. All vertical movement occurs in the head and counterweight assembly, which is advantageous in many ways. Effectively, the vertical mass is reduced for the up-and-down movement caused by a warped record; this reduces wear on the record and stylus, and provides for better tracking. The cartridge head can be tilted up to a vertical position for cartridge installation and adjustment. Finally, the stylus can be lifted from a record being played easily and without tearing grooves, by pushing downward on the counterbalance arm.

In order to install a Pickering or similar turnover type of cartridge, it is necessary to cut off the front lip of a cartridge slide, which is scored for that purpose.

The RPX-052 cartridge was reviewed in the Sept.-Oct., 1952 issue of HIGH FIDELITY. We won't devote much space to it here, since the design has not been changed. Suffice it to remark that we believe the cartridge to be well above its price class in performance and convenience.

The A1-200 preamplifier is a medium-price unit, a good one and worth its cost, but not comparable in flexibility with more expensive preamps. There are practically no self-powered preamp-control units, other than the GE, in the \$50 class. Five record-compensation positions appear on the selector switch at the left: Noisy 78, Eur. 78, AES, Flat, and LP. We should have liked more; alternatively, emphasis might well have been put on equalization for microgroove records rather than 78s (which have three of the five positions). No equalization for RCA-RIAA or London curves is provided. The other switch positions are for the high-level inputs.

Three input jacks are furnished in the back of the unit; the phono input, for which a level-set control is provided, has a sensitivity of 10 millivolts for 2 volts output, and the two high-level inputs produce a maximum of 2 volts output for 1 volt input. The phono channel has insufficient gain for very low-level cartridges unless the preamp is used with an amplifier having high sensitivity (which the A1-300, unless a circuit change is made, does not). No output jack for tape-recorder feed is furnished. Sim-



*Self-powered preamplifier-control unit is capable, inexpensive.*

ple circuit changes made on the preamp's high-level inputs can change the sensitivity to .3 volts, but the phono channel gain is fixed. Similar changes made on the power amplifier input circuit (directions are given in the instruction book) can alter its sensitivity from 2 volts to .3 volt for 10 watts output; if this were done the preamp and power amplifier together would have sufficient gain for low-level phono cartridges.

A good idea is the switch on the back of the chassis that removes the compensation from the loudness control, making it a straight volume control. The overall level is not changed by removal of the compensation circuits, which is desirable. Some might prefer that switch on the front panel.

The power amplifier is well built and sounds clean; it's well suited for medium-priced installations. No operating controls are provided: it is designed to plug into a switched source of AC, and to work with a separate con-



Baton pickup arm and 12-in. coaxial speaker.

control unit. Sensitivity can be altered for use with preamp-control units of various output levels, as explained previously.

## Crestwood 303 Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer and shortened by editor because they are almost the same as those for the Crestwood 401 which was reviewed in detail in the March '54 issue) . . . speeds are 3¾ and 7½ ips, accommodates 7-in. reels; built-in amplifier and speaker. **Frequency response:** 50 to 10,000 cycles. **Distortion:** under 3% at 5 watts. **Size:** 10¼ by 12¾ by 15¾ in. **Weight:** 31 lbs. **Price:** \$199.50. **Address:** Crestwood Division, Daystrom Electric Corp., Poughkeepsie, N. Y.

As noted above, we reviewed the Crestwood 401 in the March issue. The model 303 is so close to the 401 in performance that Crestwood will have to do some price adjusting, we think. The 401 is better quality, built to slightly higher standards: wider and slightly smoother frequency response; less hum, though not much; less wow and flutter; less distortion. And, if the 401 is used with its complementing 402 amplifier-cum-speaker, it will sound better than the 303. But the 303 costs \$100 less than the 401-402 combination. If you're going to use a tape recorder with a hi-fi system, the 401 edges the 303. Nevertheless, the 303 has a monitor jack ahead of the power output stage and speaker, for connection into a hi-fi system. This, to our way of thinking, is all-important if a hi-fi system is involved. The 401 has an equalized phono-input channel, which the 303 does not; balance this against separate bass and treble tone controls on the 303 compared with a single, continuous control on the 401.

Connections to the 303 are made at the back of the case.

A departure from standard American practice marks the A1-400 coaxial speaker; the tweeter is not horn loaded but is of the small cone type. Mounted on a slotted baffle plate that covers the front of the 12-in. woofer, the tweeter operates from 1,800 cycles upward. Something called



a pressure equalizer (actually a phase equalizer) has been installed at the apex of the tweeter cone. Whatever the equalizer's function, this tweeter produces highs that are full-bodied and strong, but crystal clear and very pleasant. In the distributed-port enclosure designed for it, the total sound is far better than the \$100 total expenditure for speaker and enclosure would seem to warrant.

To summarize: we consider the preamp-control unit, the amplifier, and the enclosure good, representative values in their price range; the pickup arm and cartridge, and the speaker, to be very good — significantly higher in quality than their prices would indicate. — R. A.

**MANUFACTURER'S COMMENT:** The AES compensator position on the A1-200 pre-amplifier-control unit is within 2 db of the new RIAA-AES curve and is suitable for this new standard as well as for the old AES curve. For London microgroove, use LP position and readjust treble tone control as desired.

Two compensator positions are labeled specifically for 78 RPM. "Noisy 78" indicates a position with a rapid high-frequency rolloff, and is for use with any speed record having excessive noise or high-frequency distortion.

In addition to the 13 db bass boost at 50 cycles provided by the Bass control, about 17 db more boost is contributed by the Loudness control at low volume levels. Thus the total available bass boost is 30 db or more at 50 cycles.

Two inputs are provided: microphone and radio; *i.e.*, low and high-level. Two outputs: earphones and external speaker. Plugging in the phones does not cut out the internal speaker; plugging into the external speaker jack *does* cut out the internal speaker. Trick: if you connect to a hi-fi system via the earphones jack, you can cut out the internal speaker by inserting a phone plug into the external speaker jack, with a heavy resistor (such as 10 watts, 5 to 50 ohms) wired to the plug.

Hum level on the 303 may be slightly noticeable at high



This package recorder has an output ahead of the power stage.



playback levels when used in conjunction with a hi-fi system. With built-in speaker (a 6 by 9 oval), hum will not be noticed.

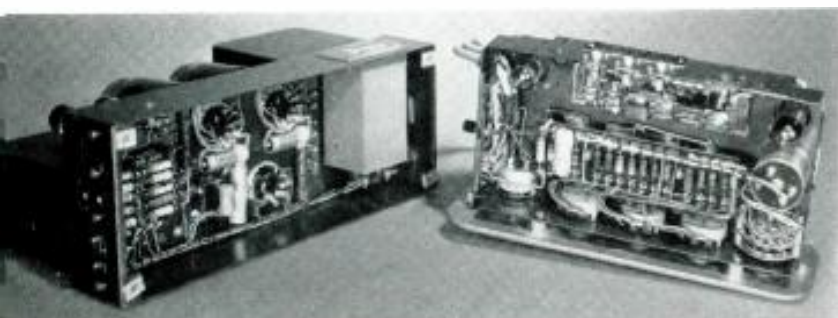
The 303 is a good buy, either as a "packaged" recorder or as a double-duty one: packaged but able to work with a hi-fi system. It is a close second, in this respect, to the 401. — C. F.

## Acoustical Quad II Amplifier System

**SPECIFICATIONS** (furnished by manufacturer): complete amplifying system with separate preamplifier-control unit. **CONTROL UNIT** — **Inputs:** three total; one compensated for phono cartridge, one high-level for tuner, tape recorder, or TV; third is for microphone or another high-level input, depending on plug-in matching network used. **Controls:** AC on-off and volume; **Bass** (-13 to +13 db); **Treble** (-15 to +13 db); **Filter slope;** **Filter range switch.** Also six pushbuttons; four at right are for phono equalization (COL LP, AES, FFRR 78, STD 78), and pushing any one or a combination of these puts the phono channel in operation; two at left are for selection of remaining two channels. **Response:** radio inputs, 20 to 20,000 cycles,  $\pm .3$  db; microphone input, 20 to 18,000 cycles,  $\pm 1$  db; phono input, within .5 db of equalization curve selected. **Distortion:** on radio input with controls level, .02% at 1.4 volts output; worst possible combination of inputs and control settings, less than .1% for 1.4 volts output. **Hum and noise:** -70 db. **Tubes:** EF86, ECC83. **Dimensions:** 10½ in. wide by 3½ high by 6½ deep. **AMPLIFIER** — **Power output:** 15 watts. **Response:** 20 to 20,000 cycles,  $\pm .2$  db; 10 to 50,000 cycles,  $\pm .5$  db. **Distortion:** less than .1% total at 700 cycles, 12 watts; less than .25% at 25 cycles, 12 watts. Maximum intermodulation distortion, not more than .4% at 15 watts output. **Hum and noise:** -80 db. **Output impedance:** 15 or 7 ohms. **Tubes:** 2-EF86, 2-KT66, GZ32. **Dimensions:** 13 in. long by 4¾ wide by 6½ high. **Prices:** \$237.50 total; power amplifier only, \$130.00; control unit only, \$120.00. Additional pickup matching plugs, \$2.75 each. **Manufacturer:** Acoustical Manufacturing Co., Ltd. Distributors in U. S., Beam Instruments Corp., 350 Fifth Avenue, New York 1, N. Y.

More and more, good power amplifiers become closer together in performance, so far as the ear can judge. Therefore let it be said simply that the Quad II unquestionably belongs in the field of the very best power amplifiers, it has no critical adjustments, and that our checks show it to be quite conservatively rated, and focus our attention on the control unit.

The QC II is not a "remote control," but is supplied with two 36-in. lengths of cable that plug into the power amplifier. These carry the main AC power and the audio signal from the control unit to the amplifier, and operating power from the amplifier to the control unit. The QC II has no power supply of its own.



*Insides of the Quad amplifier and control units look like this.*



*Quad II amplifier, quality control unit, pickup matching plug.*

A number of unusual features are incorporated in this new control, which were evidently well thought out in the design period. The plug-in matching network is a little aluminum can that plugs into a nine-pin socket at the back of the QC II. This adjusts the sensitivity of the phono channel and provides the proper terminating resistance for the cartridge at the same time; accordingly, various units are available for different cartridges. Also, each is available in two types, depending on whether the third input channel is to be used with a microphone or a high-level source.

The real forte of the QC II, however, is its ability to control program noise and distortion without unnecessary loss of high-frequency response by means of the elaborate filter system. There is a fixed sharp-cutoff filter that operates at 20,000 cycles, to remove any high-amplitude peaks in the output of wide-range pickups that might cause distortion of the audible signal. In addition, there is an adjustable filter controlled by two knobs at the right of the panel. Four positions are marked on the switch knob at the right: 10 kc., 7 kc., 5 kc., and Cancel. The first three, of course, correspond to the frequencies at which the filter begins to be effective in those positions. In the last position all the filters and tone controls are removed from the circuit. The knob just to the left of this one is continuously adjustable; it controls the rate of cutoff of the filter beyond the frequency selected. This rate can be any from zero to 50 db per octave! It can be seen that the frequency range passed by the amplifier can be matched exactly to the quality of the source. With practice in their use these controls add much to the enjoyment of music.

No tape output jack is furnished, although instructions are given as to how one can be added easily. The process does, however, involve a soldering operation.

Because the record-equalizer pushbuttons are additive in their effect when pushed in multiple, all the standard playback curves can be matched. Pushing the three labeled AES, FFRR 78, and STD 78, for instance, yields the RCA-RIAA-NARTB standard curve. A table is furnished with the instructions (they are unusually complete, by the way.)

At the end of the control unit are two plug receptacles to furnish operating voltages to tuners or other equipments not having power supplies built-in. A nice feature that could often be useful.

Some American purchasers might wish for more input channels, and some might object to supplying their own AC power cords after putting \$237.50 on the line. But the Quad II is capable, flexible in adaptation, and generally of



the highest quality throughout. For deluxe home music installations, we consider it to be well worth its cost. — R.A.

**MANUFACTURER'S COMMENT:** Three switched input channels are provided — no more are really necessary, surely? . . . We do, in fact, now supply a power cord, although your comment concerning this point was fair for the unit you received.

## James B. Lansing Model 34 Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a two-way loud-speaker system consisting of the Jim Lansing 130A 15-in. woofer and the 175DLH Koustical Lens horn and high frequency driver, in a No. 34 horn-loading enclosure. Acoustic crossover of low-frequency horn, 150 cycles. Electrical crossover between woofer and tweeter, 1,200 cycles. Free-air woofer resonant frequency, 36 cycles. Power capacity: 25 watts. Impedance: 16 ohms. Dimensions: 37 7/8 in. high by 22 1/2 deep by 23 3/4 wide. Price: \$361.50 in mahogany. Manufacturer: James B. Lansing Sound, Inc., 2439 Fletcher Drive, Los Angeles, Calif.



Model 34: simple, sturdy, sweet.

We can sum this up in a few words: small (relatively), simple (a 15-in. woofer plus a tweeter), sturdy, and sweet. Add: excellent projection. By that, we mean the sound is pushed out of the cabinet into the room, so that you don't become cabinet-conscious. This effect is hard to describe; pleasant to experience.

Balance between lows and highs is fine; the tweeter has a three-position level control, which we think just about essential. The woofer is rear-loaded through a straight-forward design (the company will be glad to send you specifications and drawings so you can build your own if you want). The tweeter takes over around 1,200 cycles. Cabinet construction is, as we indicated, exceptionally sturdy.

Lows hold up well at low volume levels; we'd rough-estimate the usable bottom at around 45 cycles at normal listening levels.

The cabinet is totally enclosed so it can be used in any location in the room, though a corner position seems best to help the low end. — C. F.

## Telefunken Orchestra Receiver

**SPECIFICATIONS** (furnished by manufacturer): a table-model four-band receiver. Tunes FM band; Long Wave (145 to 320 kc.), Medium Wave (515 to 1,630 kc.), and Short Wave (16.2 to 50.8 meters) AM bands. Has input for phono pickup (high-level). Antenna connections: Built-in Ferrite rod antenna for MW and LW bands; built-in FM dipole, used for SW AM band also. External antenna connections on back. Speakers: one 7 and one 8 1/4 in. speaker in parallel; one crystal-type tweeter. Controls: Volume; direction control for Ferrite antenna (has separate indicator); bass; set of eight push-buttons for turning power off, selecting wave band or phono channel, selecting Ferrite or external antenna; treble; two tuning controls (concentric). Tubes: ECC81, 3-EF41, ECH81, EABC80, EL12, EM35, selenium rectifier.

**Dimensions:** 26 in. long by 16 3/4 high by 11 1/4 deep. Price: \$249.00. Distributed in the United States by: American Elite, Inc., 1775 Broadway, New York 19, N. Y.

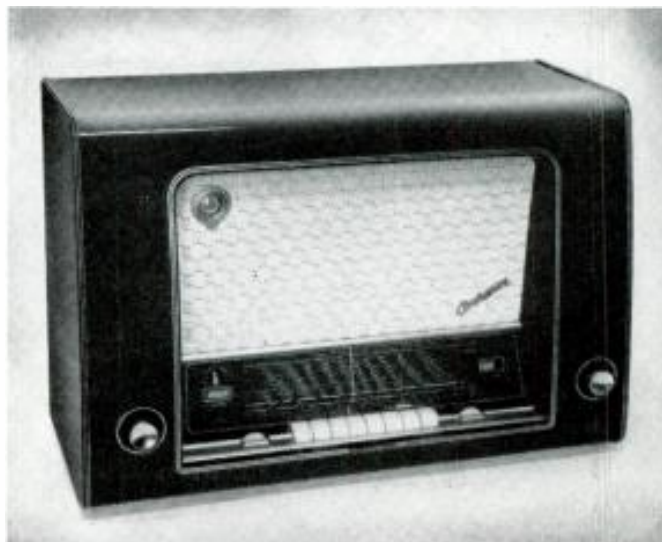
Even the briefest inspection will lead to the conclusion that the Orchestra is a most unusual table model radio receiver. Its controls, exceptionally complete, are equal to those found on many more pretentious sets. The frequency bands covered include most of those of interest to the general listener. The manufacturer, if he anticipates an extensive sale of his product in the United States, might even consider the omission of the long wave band on sets destined for this country. American transmissions on these frequencies have, at best, limited appeal. The short wave band might then be divided in two for greater ease in tuning.

Band selection is accomplished by means of four push buttons, any of which will put the set in operation if it is turned off. A fifth position is provided for phono input. Tuning is controlled by either or both sections of a two-part tuning knob. The center section tunes the receiver for long wave and standard broadcast, and is the main tuning control for short wave. The outer knob acts as a bandspread on short wave and as the main tuning control for FM reception. Separate controls for bass and treble boost are provided, with the treble boost serving also as a selectivity control.

The receiver incorporates a Ferrite rod antenna operative on both long wave and standard broadcast bands. For FM reception, there is a built-in dipole. In this location at least, reception was satisfactory on both these frequency ranges without using external antennas. Short wave reception was rather less satisfactory under the same conditions, but the signal could be improved appreciably by the connection of a simple straight wire outdoor aerial.

To test performance, the Orchestra was compared in operation with a larger fourteen-tube communications receiver. The results were very favorable; its ability to pull in a weak signal or to steady a fading one was only slightly inferior to that of the larger set. Selectivity was good. Stability was excellent; no drift was noticed on nineteen meters or on FM after one half-hour of operation.

Insofar as sound is concerned, it is far above usual table-



A most unusual table model radio receiver; made by Telefunken.

model standards. External loudspeaker connections are furnished. — F. W.

**MANUFACTURER'S COMMENT:** The Telefunken Orchestra, when used in conjunction with a preamplifier and magnetic pickup, reproduces exceptionally well even at excessively low volume. This unit is not designed to fill an auditorium. Its prime purpose is good listening at normal or even below normal room volume. It is a very satisfactory unit for apartment dwellers with limited space.

Service and parts are no problem, as American tubes and parts are interchangeable. Service diagram included with each set.

## Wilcox-Gay 4A10 Recorder

**SPECIFICATIONS** (furnished by manufacturer): a package-type tape recorder, with built-in amplifier and speaker. **Speed:** 7½ and 3¼ ips, double-track. **Inputs:** one phone-jack microphone input, one high-level phono-type input. **Controls:** single-knob tone control (effective on playback only); combined AC on-off and volume control; five push-buttons, interlocked, labeled REVERSE, RECORD, STOP, PLAY, FORWARD. Normal and overload indicators of the neon glow type are furnished. Separate Record lock lever is supplied; this must be operated to depress RECORD button. Rotating knob to control speed. Extension speaker jack is supplied; when this is used, internal speaker is silenced. Microphone is supplied. Remote-control socket is furnished, with a remote-normal switch. Up to 7-in. reels can be used. **Price:** \$149.95. **Manufacturer:** Wilcox-Gay Corp., Charlotte, Mich.

This late model of Wilcox-Gay seems to be greatly improved over previous recorders from that company. Although it still cannot be expected to compare with recorders costing twice as much, the sound is quite respectable.

The two-speed feature, and the easy method of changing speed, are much to be desired. Furthermore, the operation can be controlled remotely, up to 18 ft. away, with a cable and switch that can be plugged into the recorder.

The controls are simple and easy to operate — however, when pressing the STOP button after any mode of operation except reverse, be sure to push firmly. The brakes are applied after the drive mechanism is disconnected, and if the button is pushed inadvertently only half-way, tape is likely to spill out of the reels. If the buttons are pushed firmly, the mechanical action is positive and fast.

In common with other package recorders, the speaker and amplifier are small and of only fair quality. The sound is improved radically when a better external speaker is plugged in. Still more improvement could be expected



Here's a low-priced tape recorder that sounds reasonably good.

if a 10-ohm resistor were connected across the output from the external speaker jack, and this were fed to a hi-fi system.

Frequency response wasn't specified in the literature we received, and our simple checks indicated that it was limited. More important, of course, is the listening quality — and this, as we said before, was not bad. At the price, we'd say that the new Wilcox-Gay recorder is a very good buy. — R. A.

## LEE Catenoid Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a three-way system employing a horn-loaded 12-in. woofer, direct-radiator mid-range speaker, and horn-type tweeter. Woofer is entirely front-loaded by horn designed on the catenary curve. Crossover frequencies are 300 and 6,500 cycles. Tweeter fed through special equalizing network. **Impedance:** 8 ohms. **Response:** 35 to 15,000 cycles, ±4 db. **Dimensions:** 35 in. high and 28½ in. each side from corner. **Price:** \$295.00. **Manufacturer:** Laboratory of Electronic Engineering, Inc., 413 L Street, N. W., Washington 1, D. C.

There's some interesting design theory behind this enclosure: the horn is of catenoidal rather than conventional design. Without getting into an involved discussion, this means that the rate of flare is slower . . . the size of the horn mouth, at a given distance from the throat or loudspeaker end, is smaller. Which means, theoretically, that a catenoidal enclosure will be smaller, for equal results, than one using exponential design.



New design idea in a bass horn.

Inside this enclosure are three speakers: a 12-in. unit which faces into the catenoidal horn and which carries the frequencies from 30 to about 300 cycles; a direct-radiator cone, and a horn tweeter, the former covering the range from 300 to 6,500 cycles and the latter taking over at the 6,500-cycle point. The enclosure looks smaller because the front panel is small, but the unit sits out from the wall quite a distance (it must be used in a corner) and therefore takes up a "normal" amount of floor space.

Considering both the size of the enclosure and its cost, we'd say that low frequency response is smooth and goes deeper than normally expected from a 12-in. speaker; middles excellently clean but a little brighter than this writer likes; highs very bright — in the opinion of, again, this writer, in need of a control. — C. F.

**MANUFACTURER'S COMMENT:** We are indeed happy that your comments on the high frequency response were expressed as an opinion only, since the measured response of the system shows no deviations greater than 4 db above the mean. Because of the unusually wide high frequency response, the system might appear to some a bit bright.

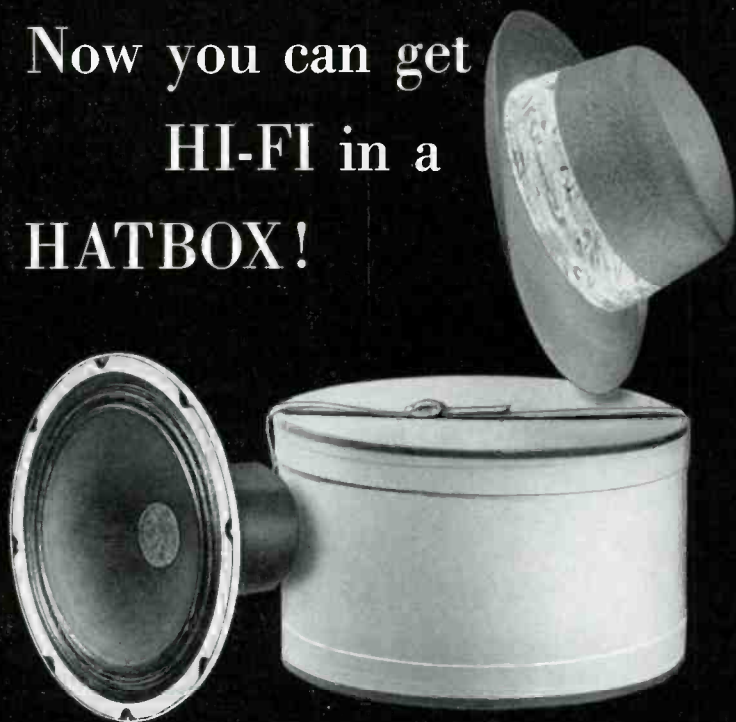
If the middles seem bright, it is as we intended. Production was delayed for months in order to achieve an outstandingly smooth and clean mid-range response. The current trend has been to design to a predominance of high treble and bass while neglecting the middle range. If the listener desires to alter the high frequency characteristics to suit his ear, we suggest that this be done by the amplifier controls and not at the speaker which has been factory adjusted for flat response.

We appreciate your comments on the system's bass response. A fifteen-inch speaker in a horn will yield only 3 db more sound.

In conclusion, we would state that if a system measures well it will sound well and continue to sound well.



# Now you can get HI-FI in a HATBOX!



*New low-priced 8" speaker fits cabinet space as small as 1.7 cubic feet*

Here at last is an answer to your space problems!

This sparkling new Stromberg-Carlson RF-460 8" speaker gives you high fidelity reproduction in an enclosure measuring only 20"x10"x15"—or most other dimensions adding up to 1.7 cu. ft.

With a closed-back cabinet you can use it for just about any type of installation—bookshelf, table, wall, floor or in a portable case. Small in size, it still gives you the top quality reproduction you always

associate with the name Stromberg-Carlson... at only \$20.00 list.

*Real Hi-Fi Quality—with a remarkably low price tag!* You can actually make the RF-460 a part of your Hi-Fi system for less than the cost of 3 or 4 good record albums!

Visit your dealer and get acquainted with this new 8" speaker! If you don't know who your nearest Stromberg-Carlson dealer is, mail the coupon at the right today for complete information.

## STROMBERG-CARLSON®

### THESE FACTS AND FIGURES WILL MAKE BEAUTIFUL MUSIC—FOR YOU!

**Frequency Response:** 50 to 13,000 cps.

**Power Handling Capacity:** 12 watts of program material

**Impedance:** 8 ohms

**Magnetic Structure:** 6.8 oz. Alnico V

**Flux Density:** 13,000 gauss

**Cone:** 8" dia.; moisture resistant; curvilinear with 3/4" dia. voice coil

**Resonant Frequency:** Approximately 75 cps.

**Sound Pressure Level:** At distances from the speaker of 7 1/2, 15 and 30 ft., the sound pressure levels are 88 db., 82 db., and 76 db., respectively. Measurements are made on the speaker axis, at 1000 cps, free field, input of 1 watt, output in db. above a reference level of .0002 dynes per sq. cm.

**Dimensions:** 8 1/8" dia.; 4 1/2" deep.

**Mounting Dimensions:** Eight equally spaced holes on 7 5/8" dia. bolt circle for mounting purposes. Require 6 7/8" dia. baffle opening.

**Weight:** 3 lbs.; packed for shipment 3 1/2 lbs.

**Finish:** Speaker pan—fine-wrinkle, silver-gray over cadmium plate. Magnetic structure—cardinal red.

---

**STROMBERG-CARLSON**  
SOUND EQUIPMENT DIVISION  
1222 Clifford Ave., Rochester 21, N. Y.

Please tell me the name of the nearest Stromberg-Carlson high fidelity dealer, so I can see and hear your new RF-460 8" speaker.

Name.....

.....

Address.....

.....

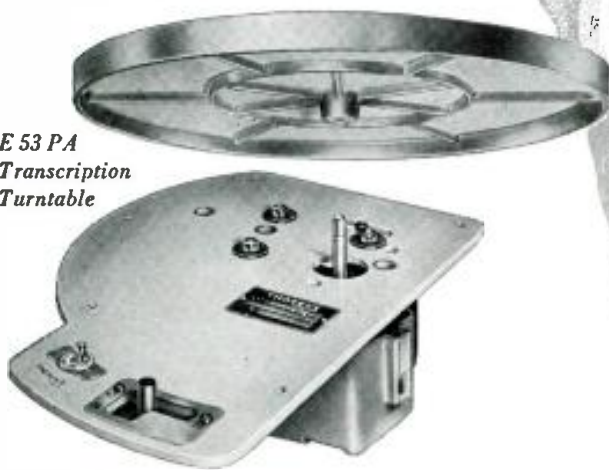
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Zone..... State.....



in **THORENS**  
 exclusive  
 direct-drive...  
 the difference  
 to the ear  
 is here...

E 53 PA  
 Transcription  
 Turntable



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!*

At leading  
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Write  
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 literature:

See us in Room 751,  
 Palmer House,  
 Chicago Hi-Fi Show,  
 Sept. 30, Oct. 1-2



THORENS COMPANY, DEPT. A, NEW HYDE PARK, N. Y.

## SCALA'S QUEEN

*Continued from page 38*

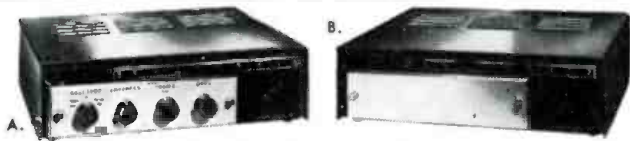
she produces her voice effortlessly, and her mouth scarcely opens; she seems to be talking; her mind is constantly on the dramatic significance of the music. Stignani stands four-square, stiff and stern, the disciplined House Mother; Callas leans forward into the music, her elbows propped against the railing. When the passage is over Stignani simply closes her mouth; Callas shakes her head, frowns and looks ashamedly into the floor, protecting herself against any possible disappointment when she hears the tape. It is a very appealing — and oddly American — gesture.

When the duet started, Callas reached over and took Stignani's hand, to achieve a closer communion. Serafin turned to them with his seraphic smile, and they sang it gorgeously. Then the two engineers came out muttering, and began moving microphones, platforms, scores, people. The girls had sung their perfect thirds, but the resultant tones in that oddly-shaped house, with its acoustically treated ceiling and bare walls, had created serious harmonic distortions. Again they sang it, again, and again, perfectly every time, until Legge had the sounds he wanted. It was an exhausting day — for Serafin, who is now 76 and feels it; for Stignani, who had postponed an engagement in Rome to finish her part of the recording; for Callas, who was fresh out of a sick-bed; for Meneghini, her husband, who is always with her when she sings; and for their chauffeur, a swarthy gentleman in puttees, who kept wandering in and out of the hall. Bored.

Miss Callas lives in Verona, in the penthouse of a new, six-story apartment house two blocks from the Roman amphitheater where, seven years ago, she made her first Italian appearance. (This is one home; she and Meneghini also maintain a permanent suite in Milan's Grand Hotel, where Verdi worked and died.) Her husband probably owns the whole house; when they were married he sold his large building materials factory, put all his money into real estate, and turned his

*Continued on page 102*

# HRC HARVEY the House of Audio



For over 40 years, National has been a byword in radio communications... famous as makers of outstanding equipment for professionals, radio hams, armed forces and other government agencies. This experience and 'know-how' has now been applied to the development of a complete line of high quality audio units embodying the most advanced design elements and performance features.

**(D) CRITERION AM-FM Tuner**  
Completely independent AM and FM sections, each with its own tuning and level controls. Permits simultaneous AM and FM reception for binaural listening of same program or to enable different programs to be fed to different points, or recording one while listening to another. Exclusive 'Automatic' FM tuning eliminates between-station noise and hiss. Other FM features include: 0.5  $\mu$ V sensitivity for 20 db quieting... better than 60 db image rejection... 4-section tuning capacitor for maximum selectivity... less than 0.5% audio distortion with modulation up to 125%... cathode follower output: 2 volts at 600 ohms. Other AM features include: 10  $\mu$ V sensitivity for 10 db signal-to-noise ratio... image ratio better than 60 db... less than 1% audio distortion... cathode follower output: 2 volts at 600 ohms. A recorder output provides a constant 1 volt level independent of gain control setting. Cabinet measures 16 1/2 x 7 3/4". By removing decorative face plate, space is provided for recessing and flush-mounting the Horizon 5 preamplifier-control unit (as illustrated).  
**Complete with tubes (less preamplifier) \$16995**

**(C) HORIZON 5 Preamplifier—Control Unit**  
An unusually flexible, high quality unit with 3 inputs for tuner, TV, phono, tape, or other program sources, and providing 7 phono equalization positions. Each input has gain set adjustment. Independent, continuously variable bass and treble tone controls permit boost or attenuation from +25db to -15db at 30 cycles, and from +12db to -25db at 10,000 cycles. Has Loudness Control with on/off switch. In 'off' position it acts as conventional Volume Control. In flat position, frequency response extends from 20 to 20,000 cycles  $\pm$  25db, and to 100,000 cycles  $\pm$  1db. Harmonic Distortion: less than .2% at 1.5 volts, and less than .6% at 10 volts output. Intermodulation Distortion: less than .3% at 1.5 volts, and less than 1.5% at 10 volts output.  
**Complete with tubes (less preamplifier) \$16995**

## The NEW NATIONAL Horizon Line of High Fidelity Equipment



(400cps and 7kc mixed 4/1). Output impedance: 3000 ohms permits up to 50 feet of cable without frequency discrimination. Horizon 5 may be panel-mounted or recessed in Criterion Tuner or Horizon 20 Amplifier.  
**Complete with tubes \$4995**

**(A) HORIZON 10 10 Watt Amplifier**  
A complete, self-contained power amplifier with phono equalizer, bass and treble, and loudness controls. Has 2 high-level inputs for tuner, tape, etc., and phono input with compensation selector for A.E.S., Ortho, and Foreign records. Tone controls are continuously variable over a range from +11db to -10db at 10,000 cycles, and to +15db at 30 cycles. Frequency response: 20 to 20,000 cycles  $\pm$  1db. Power response: 20 to 20,000 cycles  $\pm$  2db. Distortion: less than .5% harmonic, and less than 2% intermodulation, at 10 watts. Employs new 'Unity Coupling' circuit as described in Horizon 20 Amplifier.  
**Complete with tubes (preamp built-in) \$7995**

**(B) HORIZON 20 20 Watt Amplifier**  
The Horizon 20 embodies a major design innovation called 'Unity Coupling'. By this means, the output transformer is no longer relied upon for distortion cancellation between the output tubes, as is the case in normal push-pull circuits. The transformer serves simply as an impedance matching component. In this way, transformer distortion is reduced to a minimum. Other features of the Horizon 20 include: Frequency response from 20 to 20,000 cycles  $\pm$  1db and from 10 to 100,000 cycles  $\pm$  1db. Power response at 20 watts from 20 to 20,000 cycles  $\pm$  1.5db and from 10 to 60,000 cycles  $\pm$  1db. Harmonic distortion is less than .3% at rated 20 watt output, and .6% at 25 watts. Intermodulation distortion is not more than 1% at 20 watts (400cps and 7kc mixed 4/1). Output taps are provided for matching to either 8 or 16 ohm speaker system. By removing decorative face plate, space is provided for recessing and flush mounting the Horizon 5 preamplifier-control unit.  
**Complete with tubes (less preamplifier) \$8495**

All National Horizon High Fidelity Units Employ Printed Circuitry

### New PICKERING TURN-OVER CARTRIDGE Model 260DS with Diamond and Sapphire Styl



Following the enthusiastic acceptance of the Model 260DD Dual Diamond Cartridge, Pickering now announces the Model 260DS with Sapphire stylus for standard and Diamond for microgroove. Both cartridges are otherwise identical. Response is smooth and clean from 20 to 20,000 cycles. Lower moving mass and higher compliance provides excellent tracking at low stylus pressure, and good transient response. These and other design features result in lower harmonic and intermodulation distortion. The Model 260DS fits most pickup arms and operates directly into conventional low-level preamp inputs.  
**Model 260DS—Diamond-Sapphire \$4800**  
**Model 260DD—Dual Diamond 60.00**

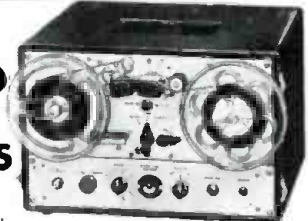
### New ELECTRO-VOICE Model 666 Super-Cardioid Dynamic Microphone



A wide-range, unidirectional microphone with a single moving element and featuring unusually high front-to-back discrimination. Frequency response is uniform from 50 to 13,000 cycles. The output impedance is 50 ohms with internal provision for easily adjusting to 150 or 250 ohms. Output is -57 db (Ref. 0 db = 1 mw/10 dynes/cm<sup>2</sup>). The Model 666 is ideal for TV, radio, recording and other applications calling for high quality, and can be used with boom, floor and table stands, and other microphone mounts. Weighs only 11 ozs.  
**Complete with Stand Coupler and 20-ft., 2-conductor cable with Cannon UA-3-11 connector \$14700**  
**Model 366—Boom Shock-Mount 24.00**  
**Model 420—Table Stand 12.00**

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice.

### New MAGNACORD Portable TAPE RECORDERS



**Model M-30** Precision built to standards which have gained for Magnecord equipment an important position in the professional field, the Model M-30 has been priced within reach of the high fidelity enthusiast, the musician, and others concerned with high quality recording. Frequency response at 7 1/2"/sec. extends from 50 to over 10,000 cycles  $\pm$  2 db, and at 3 3/4"/sec. from 50 to 5000 cycles  $\pm$  2 db. An oversize, 4-pole motor is employed for excellent speed regulation. An eye tube permits control of recording level. Two inputs are provided for recording from high impedance microphone, and from phonograph, radio tuner, or other high level source. The output is high impedance, and can be fed into any conventional high quality amplifier. A monitoring jack permits the use of earphones or external VU meter. Uses tape reels up to 7", dual-track (full-width track optional). Weight: 35 lbs. Supplied with AC cord, 7" take-up reel, and maroon leatherette-covered case measuring 17 3/4 x 11 1/2 x 13 1/4".  
**\$29900**  
**Model M-33** The model M-33 is identical in all respects to the Model M-30, except that it is provided with a built-in amplifier and loudspeaker. The M-33 is also provided with an output connection for playback through an external amplifier system. Supplied as the Model M-30 plus a high quality ceramic microphone.  
**\$32900**

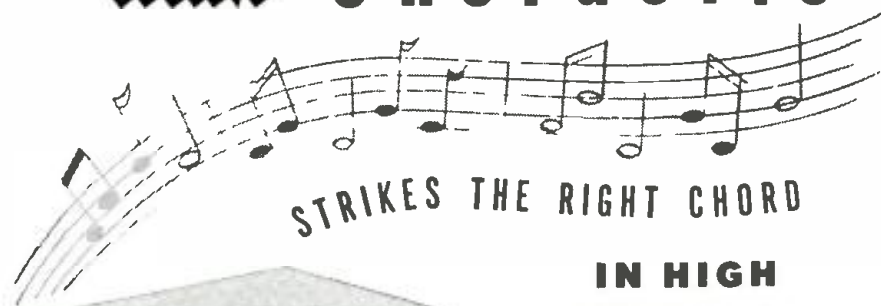
# HARVEY RADIO COMPANY, INC.

103 W. 43rd Street, New York 36, N. Y. JUdson 2-1500



THE NEW

# Utah Chordette



STRIKES THE RIGHT CHORD

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BEAUTY  
STYLING  
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Blond Chordette—  
Model HF 500 B  
Complete with two  
speaker system  
Audiophile Net—\$54.95

*At a price*  
**YOU CAN AFFORD**

Something new has happened in high fidelity—the Utah Chordette. A fine piece of functional furniture with a beauty and styling as modern as tomorrow combined with a two-way high fidelity sound system designed for those who demand fine reproduction. The new Chordette is truly a space saver—it can be used as a chair side or end table, bookshelf—or without the leg assembly—be mounted vertically. The fine woods and tasteful design of the Chordette—whether you select a model in blonde korina, mahogany or rich cherry will complement and grace your decor—excite the envy and admiration of your friends. The new Chordette is truly a master achievement in the art of woodworking and sound engineering—and at a price you can afford.

See and Hear the New Chordette at Your Local Hi Fi Headquarters

ASK FOR A DEMONSTRATION OF ALL THE HIGH FIDELITY  
MODELS IN THE UTAH PERSONALITY SERIES

TRIO ★ BRILLANTE ★ CONCERTO ★ QUARTETE  
★ SQUIRE AND MATCHING ESQUIRE

In the Squire you can enclose your tuner, amplifier and record changer—all in one cabinet.



**RADIO PRODUCTS CO., INC.**

1250 WASHINGTON STREET  
HUNTINGTON, INDIANA

## SCALA'S QUEEN

Continued from page 100

commercial attention to managing his wife's career.

The apartment, like the household, is a handsome blend of Italian and American (Miss Callas, though permanently residing in Italy, retains her U. S. passport and citizenship). The living room is enormous, full of comfortable furniture and *objets d'art*: Miss Callas's grand piano at one end; the 21-inch screen television set at the other. The kitchen is full of chrome gadgets, and Miss Callas trots around in skirt, sweater and flat shoes. There is an exuberant, two-year-old poodle, obviously one of the happiest dogs in dog-rich Italy. (Miss Callas added to this happiness, and took years from the lives of EMI's Milan staff, by bringing the poodle with her to the last recording session of *Norma*.) Around two sides of the living room runs a wide terrace, on which Miss Callas is presently establishing a garden; next year she hopes to have rambler roses.

She loves it all: home and husband, garden and dog. She loves her car, a remarkable light-green Alfa-Romeo specially made for the Paris Auto Salon by Pinin Farina. "You know," she says, "it's very difficult for me. If an ordinary artist has a Cadillac, how can I have a Cadillac, too?" She loves her costumes, many of which are her property, made by her own couturier; she loves her large personal wardrobe. In short, she loves all the appurtenances of her great success; she worries about them; she works terribly hard.

"Every year," she said, "I must be better than the year before. Every year I must have an even greater career. Otherwise, I'd retire. I don't need the money. I work for Art. But also I work for a great success."

Have you noticed  
our money-saving  
*group* subscription  
rates?

See bind-in opposite page 121.



a new high in Hi-Fi!

the new **PRESTO T-15\*** turntable



\*Successor to the nationally-known, nationally-preferred PRESTO 15-G

**HI-FI FANS**

The new T-15 replaces your present record changer, giving you a new dimension in record reproduction with rumble-free performance, professional speed, accuracy, life-long, trouble-free service. Easy to install, easy to operate.

**BROADCASTERS, RECORDING STUDIOS**

Here is the perfect auxiliary turntable to use in studio or control room for music or sound effects. Professionally designed and constructed with speed accuracy comparable to much higher priced units.

- Single lever control
- Three speeds
- Turntable diameter: 12"
- Speed accuracy: 0.25 %
- Noise level: 40 db below program level

**One Control Lever Does Everything . . .**

1. Engages or disengages idler wheel
2. Automatically switches motor off or on
3. Selects 3 speeds—33 1/3, 45, 78 r.p.m.

PRESTO builds professional equipment—for professionals only! And the new T-15 turntable is an outstanding combination of advanced design and engineering, built with the same precision characteristic of the entire PRESTO line. The rim-driven, constant-speed, heavy-weight T-15 virtually eliminates all turntable woes . . . gives you years of trouble-free service . . . and consistently true reproduction.

Designed by PRESTO to meet top engineering specifications, the new PRESTO T-15 is modestly priced at \$53.50.

Mail this coupon today!

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Please send me illustrative data and specifications on the new, improved Presto T-15 turntable.

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WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS

Quality...  
*the essence of fidelity  
 and the character of*

## BELL High Fidelity Amplifiers

Quality of components is the basic necessity for achieving true high fidelity in any custom music system. Such quality is an essential characteristic of the famous family of Bell Amplifiers, and is typified in Model 2199B — a new member with outstanding features and an economical price. In this versatile 12-watt amplifier, you will find a combination of features to answer your every need. Complete control to suit your individual taste is included, through a seven-position selector switch with equalization, a continuously variable loudness control, bass and treble tone controls with boost and attenuation, and gain control.



See the complete line of Bell Hi-Fidelity Amplifiers at your electronics dealer, or write for details.



**BELL**

**Sound Systems, Inc.**

A Subsidiary of Thompson Products, Inc.

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Export Office: 401 Broadway, N. Y. 13, N. Y.

CABLE: UNIONTEX

## ADVENTURERS

*Continued from page 41*

of the Berlioz *Requiem* at the Hippodrome, "in honor of the dead of all nations."

In 1917 he met and successfully courted his American wife. With that much accomplished, he proceeded to initiate New York into the mysteries of the New Music, domestic and imported. Satie, Honegger, Poulenc, Milhaud, Bartok, Hindemith, Webern, Berg, Schönberg, Ives, Ruggles, Riegger, Chavez and Revueltas were among those heard for the first time at concerts of his International Composers Guild in the early Roaring Twenties, "The present-day composer refuses to die!" proclaimed his militant manifesto.

There were outraged counter-cries — of pain — when his own *Amériques* had its premiere, under Stokowski, in Philadelphia. "Amériques Brings Hisses At Academy" and "Catcalls Greet Orchestral Work" were headlines that ushered in the second, fully-ripened stage of the Varèsian style. One critic, aghast at the introduction of a siren, said it "seemed to depict the progress of a terrible fire in one of our larger zoos." Other reviewers took up their cudgels on Varèse's behalf, perhaps concerned lest history repeat itself again. In the sonorities of *Arcanes* Pitts Sanborn heard "a subterranean effect, as of blind tumultuous labors in the secret places of the earth." In the same piece, Paul Rosenfeld sensed "the force which thrusts up towers of steel and stone to scrape the clouds." For him, too, Varèse was "the latest of the great Romantics."

*Hyperprism, Integrales, Equatorial, Ionization* and *Octandre* encountered the same fierce storms of partisanship in the Twenties and Thirties. Varèse thinks the reception of *Deserts* will run true to form. Yet not so long ago he had the satisfaction of reading that *Ionization*, of 1931, was repeated after 10 rounds of applause at a University of Illinois Festival, leading Virgil Thomson to report that he thought the score was about to become a classic.

"How do you think I feel when I see my old ideas fulfilled?" Varèse asks excitedly. "Last year the Radio-

*Continued on page 106*

# NEWS

*“ . . . about a year ago you wrote me that you were then working on a new model reproducer with higher voltage output that would work with my weak amplifier. Any news on this? My friend has an Audax CHROMATIC and I am most anxious to be able to use one. . . .”*

(from a letter)

The newly developed high voltage Audax Hi-Q7 cartridge is our answer.

SINCE the advent of the first Audax CHROMATIC, other pickups have appeared claiming to equal this superb reproducer in performance. However, the famous CHROMATIC performance still stands alone—*NOT* equalled by any other pickup. The new Hi-Q7 CHROMATIC model delivers the same high quality performance but with higher voltage output. As on all CHROMATIC models, the styli are independently replaceable. But, only YOU can decide what sounds best—therefore hear either of the two CHROMATIC models, and you be the Judge. Yet Audax costs no more than ordinary magnetic pickups.

**Write for FREE “Electronic Phono Facts”.**

*Watch for early announcement of the new revolutionary Micro-Poise*

## AUDAX COMPANY

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*Creators of Fine Audio-Electronic Apparatus for Over 25 Years*

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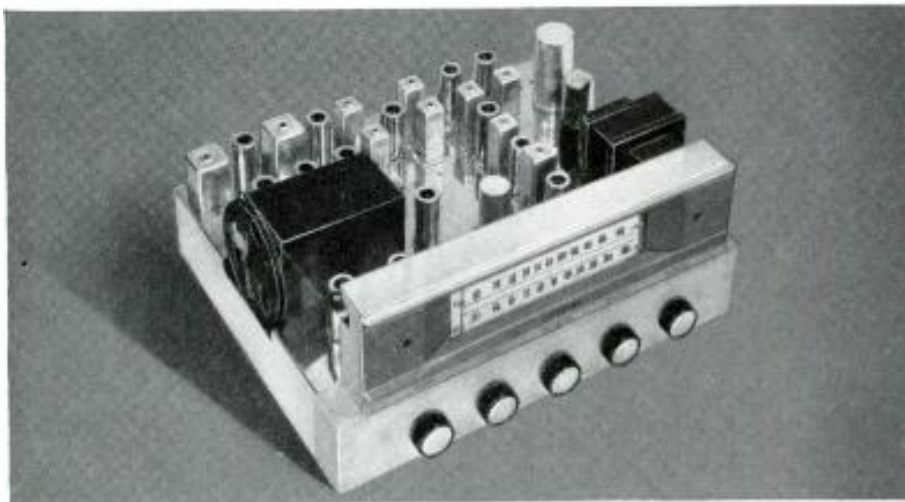
*“The Standard by Which Others Are Judged and Valued”*

---



# Performance never before possible

## THE new craftsmen C1000



Here is the finest FM-AM Tuner ever made. . . . The new Craftsman C1000 is the entire control center for the finest high fidelity system, combining in one chassis a superlative FM-AM Tuner and equalizer-preamplifier. The C1000 affords greater sensitivity, more features and flexibility and the highest standard performance ever attained!

**FM sensitivity** of 1 mv. for 20 db quieting but with wide band pass characteristics and excellent discriminator linearity for undistorted performance. **AFC** for simplified tuning and freedom from drift may be switched out if desired.

**Two AM band width positions:** "Sharp" for noisy areas and DX-ing and "Broad" for high fidelity local reception. **Bandwidth:** FM-200 KC; AM-13KC and 5KC.

Tuned RF stages and separate triode converters assure low noise level. A 10 kc whistle filter eliminates adjacent channel interference.

The audio circuit affords input for magnetic or variable reluctance cartridges, **four positions of record equalization**, separate bass and treble tone controls each giving 15 db boost and attenuation and input positions for tape recorder and TV. **Frequency response:** FM-20 to 20,000 cps 1/2 db. AM-20 to 5,000 cps 1/2 db. **Distortion:** 0.05% 1M at 1/2 volts; Harmonic content negligible. New beauty of design adds refreshing smartness to room interiors, even when used without cabinet installation. **The C1000** (16 tubes, including rectifier) . . . . . \$179.50 net.

The C1000 is indeed a true audio control center.



### new C550 30 watt amplifier

A basic high fidelity audio amplifier, without controls. For use with high fidelity tuners or preamplifiers such as the C1000 or C350.

**30 full watts** of audio with only 1/10 of 1% harmonic and 1/5 of 1% IM distortion. **Exclusive thermal time delay** provides complete protection of power supply; the same type of time delay used in broadcast transmitters. **New circuit design and care materials** provide exceptional stability margin and extended range. Power response: 10 to 50,000 cps 0.1 db at 30 watts; FR 0.1 db 20 to 20,000 cps at 1 mw. Damping factor 32:1. 16 tubes including KT66 output tubes, rectifier and thermal-time delay.

**C550** . . . . . \$109.50 net

See and hear these outstanding new Craftsman developments at your Radio Parts Distributor.

For complete information on C1000 request Bulletin 503; on C550 ask for Bulletin 504.



**The Radio Craftsmen, Inc. Dept. F-9**  
4403 N. Ravenswood Ave. Chicago 40, Ill.

## ADVENTURERS

Continued from page 104

diffusion Francaise performed my *Integrales* in a way I only dreamed of when I wrote the piece in 1924. The net effect was just about as I'd conceived it." How was that? "Well, to give you an idea . . . in our musical system we deal with quantities whose values are fixed. In the realization I dreamed of, the values would be changing constantly in relation to a constant. In other words . . ." and at this point he casts a probing glance at his listeners to see whether they're still following, "this would be like a series of variations where changes would result by slight alteration of the form of a function, or by the transposition of one function into another."

Greeted by blank stares, Varèse shifts into analogue. "Let me make myself clearer," he says hopefully, "Let's make it simple. It's easier to visualize in space. Think of the changing projection of a geometrical figure and plane moving in space, but each with its own arbitrary and varying speeds of translation and rotation." (At this juncture, if Mrs. Varèse is listening, she will excuse herself and tiptoe upstairs.) "The instantaneous form of the projection is determined by the relative orientation between the figure and the plane at the moment," Varèse continues doggedly. "Yes? If you now allow both plane and figure to have motions of their own, you can produce a highly complex and seemingly unpredictable picture with the projection. Then you can heighten the effect by letting the form of the geometric figure vary as well as its speed . . ."

"Anyway, I planned *Integrales* for spatial projection in sound, but with certain acoustical media that weren't then in existence. I knew they could be built and would be available sooner or later. They are now." What he'd like to see developed in the near future are electronic instruments tuned to scales outside the traditional system of equal temperament. He'd like to unravel the tightly-knit and highly practical arrangement put forward by Johann Sebastian and his Well-tempered Preludes and Fugues. Varèse has recently been scale-tampering in

theory with the help of engineers and mathematicians. Graphs, charts and scratch pads covered with equations and logarithmic spirals, the evidence of his latest project, are strewn over his desk in comfortable disorder.

The studio where the composer works and teaches takes up most of the ground floor of the Sullivan Street house the Varèses have owned for 30 years. It overlooks a quiet garden, and contains paintings by several old friends, including Alexander Calder, Fernand Leger, and Marcel Duchamp. A sign above the naked high-fidelity components in one corner warns "Do Not Touch." Percussion instruments by the dozen are scattered on tables and in cupboards: A gleaming brass artillery shell casing; a zinc-and-copper "xylophone" made with a local plumber's help; and two ancient Chinese gongs, whose glorious sonorities the owner will gladly demonstrate for special visitors. Tapping softly around the rim with a padded stick, he explains lovingly, "You must always caress them first, to warm them up."

One cabinet holds a set of wood-block resonators, double-ended with a short handle between, that Varèse strikes delightedly, looking like a weight-lifter receiving inspiration from a bar-bell. These and a drawer-full of shining percussion sticks, or claves, were a gift from Fulvio Pardini, a violin-maker from Tuscany who still plies his ancestral craft in back of a Sixth Avenue cabinet shop.

Fulvio is deeply grieved whenever Varèse expounds his ideas on the role of string instruments in the new music to come. (They're an "anachronism.") To allay his fears, the composer concedes that "all that exist should remain — the old instruments for the old music, naturally. I'm really a conservative," he smiles reassuringly, "enough so that I want to go back and resurrect the original instruments of Monteverdi's time — for playing Monteverdi."

The trouble with standard orchestrations? "They strive always for a blending of colors." What an audience should really be made to hear are the utmost differences of colorings and densities, Varèse insists, staring off into some new spatial projection.

*Continued on page 108*

a new concept of audio control

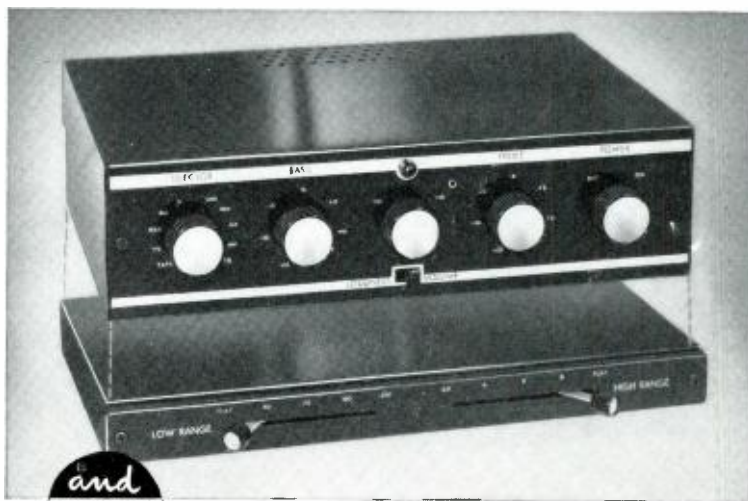
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## ADVENTURERS

Continued from page 107

To Fulvio's joy, Varèse will soon be faced with the problem of writing for fiddles, the first time in 40 years, since his next score has been commissioned by and for the Louisville Orchestra, which includes strings. He is not in the least discomfited. "Don't worry, I'll find a new use for them as sustainers of tone," he says, breaking into hearty laughter. "Go ahead and laugh," he orders, wagging his forefinger, "it's the only internal massage man has at his disposal."

## IN ONE EAR

Continued from page 48

After World War II, the Musikverein, apparently tired of the whole hassle, agreed to hand the skull over to the Esterhazy family so that it could be reinterred at Eisenstadt in the nice, elaborate sarcophagus built for the headless Haydn in 1932. But just as the transfer had been arranged, the present Prince Esterhazy, a Hungarian citizen, was arrested, along with Josef Cardinal Mindszenty, and sentenced to fifteen years in prison. Now, at long, long last, Haydn is one again, and unless the Russians let something happen to him, there he will stay in the Eisenstadt church until judgment day comes round.

The tale of Haydn's head is perhaps the most elaborate of the lot, but there does seem to be something that attracts misfortune to the remains of the musical great. For instance, Bach (J. S.) was buried quietly on July 31, 1750, beside the Johanniskirche, just beyond the east wall of the city of Leipzig. There he remained for two centuries without any sort of marker. Finally, a plaque was put up on the south wall of the church. The plain fact is that nobody *knew* exactly where Bach's bones lay. In 1894, the church was restored, and excavating workmen brought up a box containing a skeleton that was ("after exhaustive research") decided to be that of Bach. Bach or

Continued on page 110



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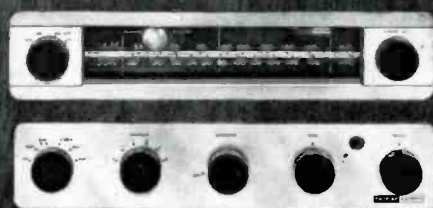


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## IN ONE EAR

*Continued from page 108*

no Bach, they put it in a limestone tomb under the altar of the Johanniskirche. During the latest war, the Johanniskirche was bombed out. When digging out began a great dispute arose: Should Bach be left where he was; should Bach be removed to the Thomaskirche, where many of his great sacred works were first performed; or should a centrally located tomb be built as a civic monument. What *did* finally happen about that? And — ask this only in a still, small voice — *are* the bones in the tomb really those of Bach?

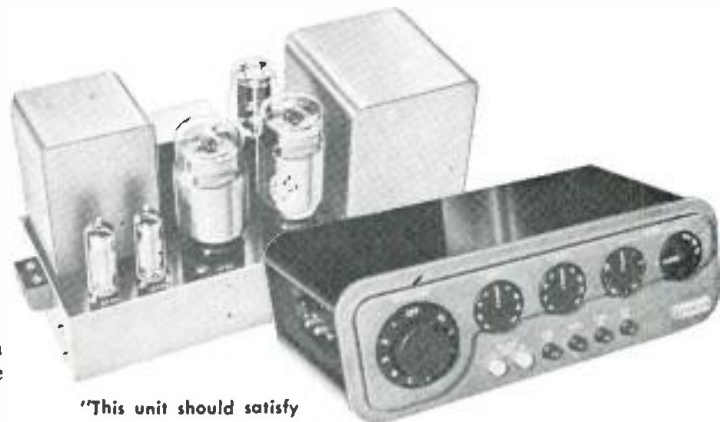
And Liszt. Why should he have been buried at Bayreuth in the first place — except that his daughter Cosima (ultimately) Wagner said that this was "also wholly the wish of the great but modest departed"? Offhand, Bayreuth would seem a most unlikely resting place for Liszt, and there have always been agitations to move his bones (assuming that they are just bones by now) to various other places — to Weimar (because of historic associations); to Hungary (because he was Hungarian); to Rome (presumably because he became an abbé). And so on. Why not put his bones in a great rocket and shoot them into outer space; he was born "in the year of the great comet," wasn't he?

As for poor Mozart, nobody knows where he lies. He was buried in a pauper's field during a heavy snow-storm. His wife was too ill to attend. When she recovered sufficiently to search for his grave, the man who had dug it had gone away, and no one could give her any idea where her husband lay. Haydn, his head at last rejoined to his body, lies in a carved tomb. Bach — if Bach it is — has his bones made the subject of civic acrimony. Liszt is claimed by the points of the compass to which he travelled. But Mozart, the flesh and bones of Mozart, vanished at once into the earth that made them. He was and is his music, and nothing corporeal is left to obscure the fact. There is, after all, a kind of superior dignity in that.





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## IN DEFENSE

Continued from page 36

our people is sparse and in the main derisory. The music-loving part of them depend on records. Even if it were invariably true that the live performance was liver than the recorded one, the contrast of the respective repertoires, live and recorded, so posterously favors the latter that this basic advantage outweighs any disadvantage that could be urged against it. There are three times as many compositions capably available now on records as all the symphony orchestras in the country will play during the next five years. There are on records hundreds of works that have never been publicly performed in the country. Records hold an abundance of music which the phonograph's critics have never heard elsewhere and never will. What is piffle to piffle about this achievement? Those Bach cantatas might indeed be better in public performance, but they are not performed: piffle extols the nihil, the very void, above the brilliant actuality.

There is the old distaste for "canned" music.

There is the predilection of many for music as a social lacquer. Subscriptions to the opera and the symphony orchestra are supposed to give a cachet of social *savoir-faire*. The phonograph, hidden at home, used for personal delectation and not personal advertising, cannot compete with this aspect of art.

There is an impatience with gadgetry, among the most gadget-ridden people in the world, that permits them to sniff at the necessary controls of a high-fidelity phonograph, although their motor cars have more controls, and give out noise and stink, and kill.

There is deafness.

There is in some quarters a resentment that a sanctum has been invaded by the vulgar, as if the Ponte Vecchio were worse for being looked at.

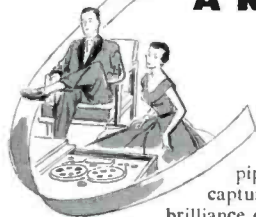
There is the distress — and this is natural if not commendable — of conservative musicians and music-lovers at the relentless irruption of a great new force in their ordered world.

There is a healthy disaffection for fads and hobbies, but high fidelity's

Continued on page 115



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## IN DEFENSE

Continued from page 112

rugged establishment and deep appeal are the opposite of evanescent. It is certainly here to stay, and it is the hope of us who have been with it from the beginning and are its devoted disciples, to make it perfect. We are not deaf to its shortcomings and we hate certain collateral abuses, but we will hear no nonsense from those who, like the categories specified above, have the temerity to exalt their personal physical or temperamental incapacities as a basis to destroy what they incompletely comprehend.

We should also like to castigate and evict from the temple of music those harpies who prey on it, especially those whose savage commercial exploitation of inferior equipment as "high fidelity" has embittered thousands and bewildered millions. Continued debasement may make of the phrase indicating an ideal a heartfelt curse. The responsible members of the industry, who are the majority, must prevail in compelling adherence to clearly-defined standards by those who may use the phrase "high fidelity." The foxes within the industry give some justification to the croakers without. "High fidelity," in continued debasement, will soon mean exactly what "phonograph" means, no more, unless its precious implications are protected by its guardians.

The ideal of High Fidelity was to reproduce sound as it was sounded, and music as it was written. Sometimes the ideal was realized so nearly, in a combination of transmission (radio or record) and reproduction, that the recreation was accepted as an unquestioned truth. The immediate impact of true High Fidelity allows no doubt and permits no reservations. Like a mirror, its truth is relative but unchallenged except after analysis. It reflects an accurate image. It seizes and preserves and re-presents a mass of sound, or a modicum, and the atom within the mass, all identifiable at once and beyond dispute with their prototypes. Its divergences from absolute truth can be recognized through analytic study, never from spontaneous re-

Continued on page 116

# db's

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The solution lies in the shape and form of our new Bogen R640G tuner and DB15G amplifier. Low-slung, smartly encased and closely-matched esthetically as well as electronically, you can take them out of the carton, slip them right into your book case... and you're in business. All they require is a meager 6" of head room.

Or, if you plan to have a cabinet or a built-in installation, you can purchase the R640 and DB15 in chassis form and mount them pickaback in a space only 12" high, 13½" wide and about 9" deep!



New Bogen  
DB15G amplifier

The beautiful thing about this compactness is that it has been achieved without sacrificing performance by even one-tenth of a decibel.

### Circuit based on the famous Bogen DB20

The DB15 incorporates the Partial Cathode Loading circuit first used in our famous DB20 amplifier. Harmonic distortion is less than 1% at 15 watts; intermodulation distortion and frequency response are of laboratory standard level.

A separate loudness contour selector permits you to preserve the highs and lows as you turn down the volume. And there are two different record equalization controls: one for low-frequency turn-over and one for high-frequency roll-off—making possible no fewer than 20 different record equalization positions.

# Bogen

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New Bogen  
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### Like an R604 tuner that somebody sat on

The R640 FM-AM Tuner offers a sensitivity of 5 microvolts for 30 db quieting. FM frequency response is 50-15,000 cps ± 1 db. Stability is comparable to the well-known Bogen R604 tuner, with automatic frequency control and temperature-stabilized oscillator preventing drift and eliminating warm-up period. We have also added an AFC-defeat switch.

Value is in the Bogen tradition (you can pay more but you can't buy better listening):

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Louis Biancolli and I have written this 48-page book with the idea of providing, in about 2 hours' reading time, a theoretical and practical ground-work for the man who is serious about custom hi-fi. For a copy of "Understanding High Fidelity", mail the coupon and 25¢. (If you already know your theory and application, send for the free Bogen catalog.)



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 Crossovers: European, LP, old RCA,  
       new AES (NARTB, RIAA, RCA  
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 Price: Only \$129.00

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Dimensions: 22 $\frac{3}{4}$  x 11 $\frac{1}{4}$  x 10 $\frac{1}{4}$   
 Range: 90—22,000 cps  
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       frequency speaker, multicellular horn,  
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## IN DEFENSE

*Continued from page 115*

action. There is no High Fidelity when the reproduction of a complex sound raises at once the question of accuracy.

When successful it is a reproduction of music as it was written. It reproduces the viola as a viola, and the cello unmistakably as a cello. That is part of High Fidelity, and it does not seem lampoonable. The identity of most modern reproductions of solo instruments with the original is heartening, and chamber music has found an acceptance among discophiles that it never was able to obtain in the American concert hall. There is substantial reason for this, not quite germane to this article: suffice it to say that the recording of chamber music must be a pretty accurate reflection of the musical writing if it has captured the devotees of this comparatively austere type of music.

Good reproduction (high fidelity) becomes integral with a musical presentation, as does bad. The good does not omit anything: the purposes and devices are all clear. We must admire Felix Weingartner's fluent strength in Beethoven's Fifth Symphony on the Columbia disk re-recorded from old 78-rpm's, probably above all others; but it would be strange if we did not find the Kleiber and Dorati records, in less illuminating performances, more effective presentations of the Fifth Symphony. The pungency, completeness, timbre and detail of the newer recording have their own compulsion. For example, in the finale Beethoven adds a piccolo, a contrabassoon and three trombones to the standard classical orchestra of the preceding movements. He did this to strengthen and diversify the fabric, of course, and of course he meant them to be heard. In the Weingartner record the piccolo — which never was recalcitrant to recording — is clear if not brilliant, but the contrabassoon can barely be detected and the trombones fit into the mass like bricks in a wall, without distinction from the rest. The other two disks have spectacular zest in the timbre of these instruments and of the whole orchestra. Weingartner with

*Continued on page 117*



## IN DEFENSE

Continued from page 116

the greatest insight and skill has fashioned the noblest Fifth, obscured and weakened by the engineering of his day, not called high fidelity; while Messrs. Kleiber and Dorati, plus high fidelity, give an illumination of the score high above the physical potentiality of the disk with the best performance.

This example — and there are a hundred like it — is the fundamental argument for good reproduction against reproduction less good. In passing it may be observed that such examples, with their infinity of delicate mutations in comparative values, confront the record critic with a task of terrible responsibility, one whose conquest must often be impossible. When a composer stipulates a score, it is the obligation of interpreter and recording director both to animate it according to the composer's intentions. For conductor and engineer the same rule of conduct — no tricks, nothing misplaced or slurred, no erratic emphases, no condiments not in the recipe.

For in High Fidelity the high does not mean frequency. Treble has its place, and there it must be kept. The balance of cycles is more important than their range. No frequency is better music than any other frequency.

The engineer can scramble the greatest performance. On occasion he has done it from engineering arrogance, not having musical conscience. The evidence is that the musical conscience is ascendant now. When science (measurement) surmounts art (perception) that means farewell to old Plymouth, Old Nuremberg; and farewell to man: here comes Hydrogen.

Simply, inexorably, High Fidelity is providing greatness for everyone's ears to heed. Perception is in control of measurement. The wonder of the high-fidelity accomplishment is dazzling because it has been so bright and swift. It is a pity that some complain of the dazzle and cannot see the accomplishment.

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## of High Fidelity

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**30 Watt Amplifier**  
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Williamson Circuitry  
**\$99.50**



**Preamplifier Equalizer Console**  
Exclusive feedback circuitry  
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Here are the twins that are providing high fidelity enthusiasts with their greatest thrill. The very finest equipment combining every desirable feature: Startling realism, high power, lowest distortion, polished chromium chassis, attractive low prices. Smart . . . both are ultra compact and precision crafted with highest quality components.

**AMPLIFIER:** Famed KT-66 tubes, 60 watts peak! Incomparable multi-section grain-oriented sealed output transformer with matched power transformer. Highest quality components mounted on bakelite terminal board. Plug-in filter condenser. 5 to 200,000 cycle response. Less than 0.05% distortion at 15 watts. Hum and noise level virtually non-measurable. Preamp power supply. Matches all speakers.

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**JAZZ**

*Continued from page 46*

For examples of the new directions in jazz on records listen to: *The Modern Jazz Quartet* (Prestige LP 160) and Volume Two of *Shelly Manne* (Contemporary LP C2511).

Jazz has also been showing up in the curricula of more and more universities. Perhaps the most insistent voice urging recognition for jazz in the academies has been that of Professor Marshall Stearns, who has taught courses in jazz at New York University and the New School. He also established the first important Research center for jazz — the Institute of Jazz Studies, which has already assembled a library for jazz students and a preliminary bibliography prepared by Robert Reisner (The first full-scale jazz bibliography is scheduled to be published this fall by the American Folklore Society. Compiler is Alan P. Meriam of Northwestern).

Other teachers of jazz history are: Tremaine McDowell, chairman of the American Studies program at the University of Minnesota; Nesuhi Ertegun at the University of California at Los Angeles; semanticist S. I. Hayakawa. George Wein will shortly begin a course at Boston University; Sidney Gross will teach jazz at Columbia this fall. There is the excellent practical course for young jazz musicians at North Texas State College and Teddy Wilson and John Mehegan have taught improvisation at Juilliard.

Jazz, then, has stubbornly achieved an important place for itself in Western music. Its audience has broadened and deepened; it is reproduced on records with increasing care and frequency; and it is reported on with growing accuracy in more and more publications. When the town of Newport, therefore, invited the jazz world to hold the first American jazz festival there this past July, the town in its alliance with jazz did place itself — to quote the *New York Times* again — "on the side of the future."

For more information about advertisements in HIGH FIDELITY use the Readers' Service Card facing page 120.

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# Books in Review

**Music Therapy**, edited by Edward Podolsky, M.D. Cloth with bibliography. Philosophical Library, New York, 1954. 335 pages. \$6.00.

Music, in the last fifty years, has been investigated as a relatively pure means of emotional influence for many different approaches. This latest edition to the literature on the subject is a curiously uneven but interesting collection of articles, many of which have been published elsewhere. It seems doubtful that anyone would be interested in all the articles because of the variation in psychological and musical sophistication. The division between the practical and the theoretical is just as pronounced but less avoidable. It is doubtful, however, that anyone interested in music therapy will not find some gems here which will make sifting rewarding.

The book starts wisely enough with the history and rationale of the therapeutic use of music. Repetition is probably unavoidable here but it does seem to be carried to extremes with the overture to every other article performed by little David playing on his harp to King Solomon. After disposing of like preliminaries, Ira Altshuler presents a restrained and informative summary of the entire field. A theoretical explanation for the ability of music to by-pass intellectual barriers against emotional communication is given. The Iso Principle, that of matching music initially to the mood of the patient, and attempting mood modification gradually from that point, is explained. The most interesting medical study is that of Hans Reese, who gives an excellent presentation of the relation of music to diseases of the brain. Musicogenic epilepsy, in which certain musical patterns (in one case, specifically the music of Stephen Foster) caused seizures, is discussed. The localization of music centers in the brain, and the production of organi-

cally-determined musical hallucinations, is also clearly discussed.

An interesting, but controversial article, on the physiological basis of the feeling of well-being and animation produced by music, is presented by Marta Grunewald. Less controversial, yet just as stimulating is Sidney Licht's psychological analysis of the elements in music, discussed by George Arrington.

In contrast, Howard Hanson's scholarly handling of the Objective Studies of Rhythm in Music is rendered suspect, when he descends to subjective invective against the partisans of jazz.

This brings up a major fault in this, or any book yet published on music therapy and a serious pitfall that continually confronts those interested in the field. Subjectivity is the hobgoblin of music therapists and of those who write on the subject. Most music therapists enter the field understandably enough, because of an interest in music. Paperte, in her article on Music in Military Medicine, correctly emphasizes the importance of personality qualifications in therapeutically-engaged musicians, whose main problem is that they may subvert the patients' need to their own emotional expression. Music, being a reality-avoiding device tends to attract the introspective, narcissistic person, one who is extremely sensitive to his own needs, but sometimes unaware of individual variations in others. The projection of our own feelings and tastes on to others may be discouraged by a study on the Recognition of Mood in Music by Psychotic Patients. Music termed "happy" by a group of normal controls was not always perceived thus by psychotics, nor was "sad" music always sad although the discrepancy here was smaller. A study by Fisher and Fisher of the effect of the Personal Insecurity of School Children to unfamiliar music suggests that

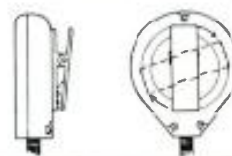
*Continued on page 120*

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- Chrome panel and metal knobs. Gray Hammettone case
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BOOKS

Continued from page 119

musical preference is not an abstracted aesthetic response but a reaction influenced by personal needs and difficulties.

In view of all this, it seems rather incongruous that Podolsky should have devoted sixty pages of an otherwise intelligent and informative book to a series of articles on music therapy for various psychological states. Here in identical format (belying multiple bylines) are presented discussions on the use of music in anxiety; anger; depression; emotional fatigue; emotional disturbances; grief; psychopathic personality; psychosomatic gastric disorders; and emotional high blood pressure. Definition: "Jealousy arises when A loves B and B identifies A as C." Science marches on. A listing of symptoms is followed by the specific musical antidotes and the result seems to be a bastard offspring of a "Child's Garden of Psychopathology" and "Carrie Jacobs Bond's Musical Herbiary". The consistency of approach and concreteness in suggestion is comforting but misleading. We gained the impression that this section is for the bored clubwoman set, who can now dispense with liver pills and discuss the relative merits of Mozart's Sonata in A Minor and Mendelssohn's Octet in E Flat in the treatment of post-prandial belching.

However, consigning this section to the "Advice to the Lovelorn" columns, we still possess a useful, and at times stimulating, addition to the Music Therapy Library. There are several practical articles on the use of music in specialized circumstances, in state hospitals, in operating rooms and in conjunction with electric shock therapy. And as a bonus to hi-fi fans, there is an article by Dr. George Arrington on High Fidelity and Music Therapy. Although the therapeutic advantages are quite obvious and only casually mentioned, the article could serve as an excellent introduction to those unaware of the basic facts of high fidelity sound.

The closing article on the limitations of research in music therapy is a sobering one with words of caution

Continued on page 122



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## NOTED WITH INTEREST

Continued from page 17

### Stacking FM Antennas

Martin Bettan, Director of Sales and Engineering for RMS (antenna manufacturers) was kind enough to send us a copy of a letter he wrote to one of our readers, who was having trouble getting optimum results from stacked yagis. Since many other readers may find his letter helpful, here it is, in full:

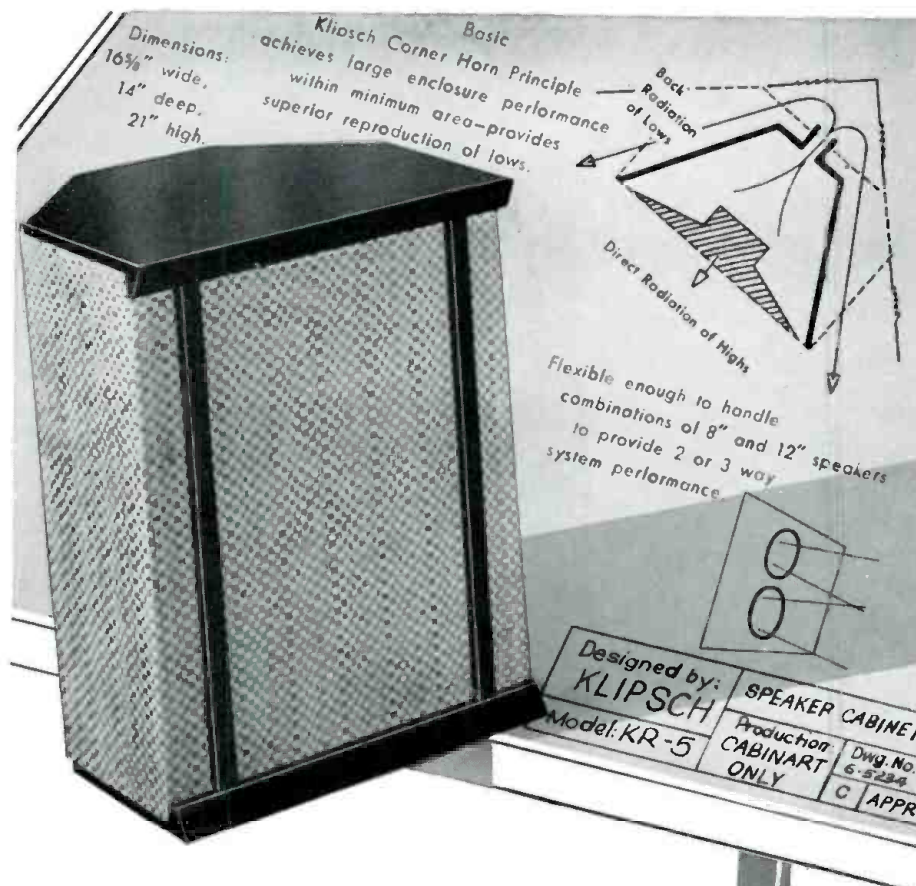
"If it is any consolation to you, in 9 out of 10 cases the installation man experiences the same results as you have — that is, a signal loss instead of gain because of improper stacking methods.

"First of all, you are correct to question whether or not the antenna to begin with is 300 ohms. It actually is not. It is closer to 150 ohms, because each time a director or reflector is added to an antenna it lowers the impedance. In fact, we get it back to 150 ohms by the use of step up folded dipole elements. With a regular folded element it would be closer to 45 ohms.

"Using a 300ohm lead on a 150ohm antenna constitutes a 2:1 mismatch which is still within normal mismatch tolerances. However, stacking the antenna halves the impedance, and then if incorrect stacking bars are used it lowers the impedance even further, so that a mismatch as high as 4 or 5:1 occurs, and such mismatch results in loss of signal.

"The only proper way to stack yagis is by use of a half wave harness of 3/8-in. tubing which also acts as a matching transformer. Such considerations as the velocity of propagation must be taken into consideration when making stacking bars. If you wish to experiment, use 60 3/4-in. as being half wave, and then if you are going to use 300 ohm twin lead, multiply by 65.8% for the wavelength after velocity of propagation has been taken into consideration.

"If you are going to use aluminum tubing, then use a figure of 95% to account for velocity of propagation. In this way you can construct a matching transformer-stacking harness combination that will permit you to get the maximum signal gain out of the stacked array."



... and the little monster

walked right off

the drawing board!

Conceived in the fertile imagination of Paul Klipsch, America's leading designer of loudspeaker enclosures, and brought to life by the advanced production facilities of CABINART, the Little Monster astounded everyone who came into contact with it. Startled and awed by its almost-Klipschorn performance on light and middle bass, they were amazed at its complete freedom from boom and distortion.

You too will be amazed . . . **RESPONSE LIKE THIS FROM A 20" CORNER HORN SPEAKER ENCLOSURE!**

Paul Klipsch had blueprinted a small corner horn enclosure . . . light enough to move anywhere in the home, compact enough to fit in any space, versatile enough to complement any decor, and with performance enough to please the most critical ear . . . thus the Little Monster was born. Size . . . 20 inches; weight . . . 28 pounds; versatility . . . it can be wall-mounted, corner-hung, placed on a table, a bench, a shelf, anywhere in the home; performance . . . unbelievable!

The Little Monster, fifth in the Rebel series and thus called the KR-5, approaches Klipschorn performance on light middle bass . . . is excellent for its size even on heavy pipe organ bass. The response is smooth and clean . . . completely free from boom and distortion.

The acoustical science as applied to musical instruments has been incorporated within the Klipsch-Rebel series—so that the enclosure itself assumes the characteristics of a musical reproducer.

The KR-5 is thus scientifically engineered to provide the maximum performance possible from a 20" corner horn.

*This latest Klipsch Design by CABINART is available in both finished and Utility (unfinished) models. Also available is a portable model in Leatherette.*

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BOOKS

*Continued from page 120*

that could have been restated more often throughout the book. Pepinsky warns against "intellectual dishonesty if only favorable responses are brought to the limelight." He also fears misapplication of experimental design and clinical observation without controlled experimentation. A well-designed study on the effect of music on the general activity of apathetic schizophrenics is a good example of a working model of research in music. The findings consist of a definite but unfortunately transient response to stimulating music.

Podolsky's compilation is recommended as a stimulant to music therapists, a counsel to therapeutically-inclined musicians, and an introduction to those of us who have regarded music as a solely aesthetic adventure.

THOMAS H. GILMORE, M.D.

**A Guide To Longplay Jazz Records,** by Frederic Ramsey, Jr., 263 pages, \$4.40, Long Player Publications, New York, 1954.

Let us suppose that we attended the Newport Jazz Festival in July of this year and were really knocked out by a young baritone sax player named Gerry Mulligan, who headed his own Quartet, and especially by one number he played: *The Lady is a Tramp*. The problems then are as follows: (1) how to find out which Mulligan record contains *The Lady is a Tramp*, and (2) how to dig more of this Mulligan. Turning quickly to our trusty Schwann we find only the albums Mulligan has made under his own name and, of course, no listing of the individual numbers in each album. But after five minutes with Fred Ramsey's Encyclopedia, we know just about everything there is to know about Mulligan except the name of his attractive brunette wife whom we also saw at Newport. For instance, using the Index of Song Titles, we find that *The Lady is a Tramp* is included on the Gerry Mulligan Quartet, Fantasy label, 3-6. Under the heading, "Gerry Mulligan," there is a list of all the records he has made with his Ten-Tette, Quartet, All Stars

*Continued on page 125*

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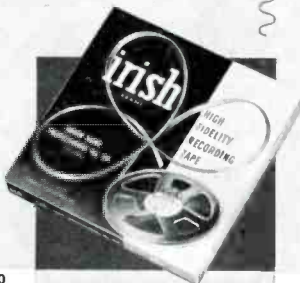
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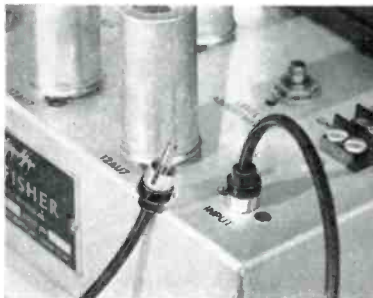
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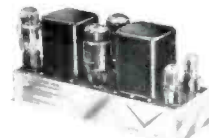
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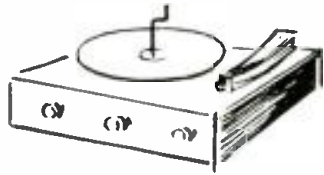
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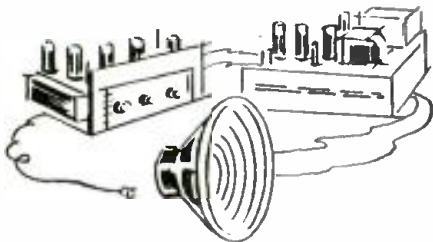
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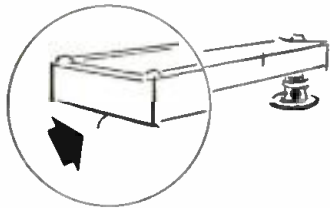
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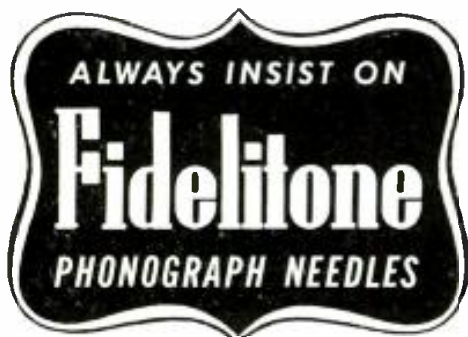
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**BOOKS**

*Continued from page 122*

and with Lee Konitz and a complete list of all the numbers included in the various Mulligan records. Finally, with the aid of the Performer's Index, we learn that Mulligan has also appeared on records with Allen Eager (Prestige 120); The Chubby Jackson All-Star Band (New Jazz 105); Kai Winding (Prestige 109); and The Kai Winding All-Stars (Roost 408).

It is hard to see how any jazz record buyer could do without Mr. Ramsey's book.

However, there is one problem: With jazz records being released at the rate of about 50 to 100 a month it is inevitable that Mr. Ramsey's book will be rapidly outdated. However, Mr. Ramsey's publishers have assured us that he is already hard at work on a supplement.

ROY H. HOOPES, JR.

Life With The Met, by Helen Noble. 250 pages. Index. Illustrated. Cloth. G. P. Putnam's Sons, New York. \$3.75.

Helen Noble worked for the Metropolitan Opera Company for over 30 years as sort of a super Girl Friday — mostly to Edward Ziegler, the then assistant general manager. Her memoirs are at once humorous and engaging. She tells of typing in the next room to where the basso, Ludwig Hoffman, was doing his pre-performance vocal warmups. She answered his complaint that her typing bothered him with the counter complaint that his singing bothered her. (Final result; she stopped typing).

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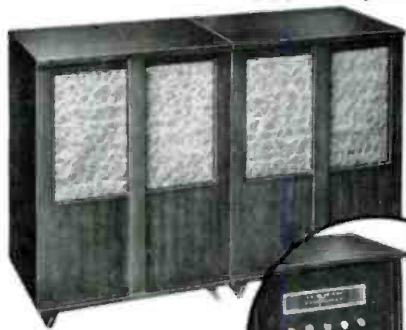
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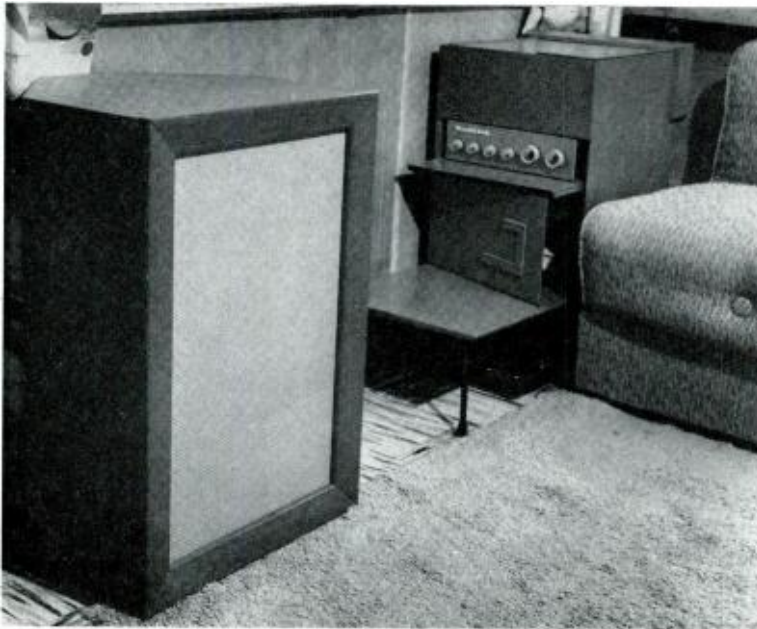
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*Continued on page 130*



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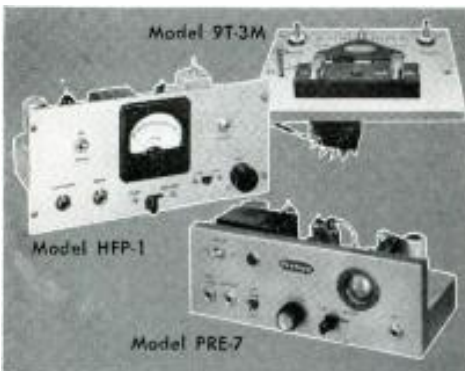
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## AUDIO FORUM

Continued from page 127

cushion it with glass wool. And in my bedroom the speaker could be placed near the bed with the back part of the speaker projecting into an adjoining room without difficulty.

John Dougherty, M.D.  
517 West Cumberland  
Knoxville, Tenn.

*If you are willing to mount speakers permanently in a wall, in the manner you have described, you should obtain very good results. This is one of the acoustically ideal methods of baffling; it furnishes about the cleanest possible sound. By all means, go ahead with this plan.*

*We don't know where you plan to mount the two speakers in the living room, but you should be aware that the bass performance will be improved if you mount them close together and drive them in phase. Also, the bass will be doubled by mounting any speaker near the junction of a wall and ceiling or between two walls; it will be quadrupled by mounting it near a three-way junction—i.e., two walls and the ceiling. This applies to the lower bass, of course.*

SIR:

Perhaps you will be kind enough to help me. Ever since I bought a manual 3-speed player about 6 months ago, I have been very unhappy, and I can't

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seem to get the answers here.

When the stylus (GE sapphire) approaches the center of the record, the reproduction gets so fuzzy that it's excruciating. I suspect a faulty cartridge, but I'd hate to buy a new one if this one is OK. Is there anything I can do, short of throwing the player out? This happens on every record, new or otherwise.

Benjamin Shapiro  
64 North Drive  
New Brunswick, N. J.

*It is of course impossible to make a certain diagnosis of the trouble with your record player without examining it. The difficulty may be caused by a sluggish shutoff mechanism; by removing the turntable you can see the little arm that moves over the trip dog on the spindle as the playing arm approaches the record center. If this little lever drags it could cause the stylus to hit on a cartridge pole-piece. If so, there is a height adjustment that may prevent it from dragging.*

*Another possibility is that the stylus arm is permanently bent so that it is too close to a pole-piece, and the effect is aggravated by the natural tracking error as the center of the record is approached. You can straighten the stylus arm with tweezers to re-center it between the poles. If neither of these measures helps, we can only recommend that you take the player to a competent hi-fi service organization. There are several in your general area.*

SIR:

UTC measured the lead and speaker system capacity of a typical Williamson-type high fidelity amplifier load and found it to be "on the order of .0025 mfd and greater." In their tests they found the cable capacities "to run from 40 to 80 mmf/ft." and the shunt capacities per speaker to "range from 50 to 150 mmf." These stray capacities were found to be a contributing factor causing waveform distortion at high frequencies.

Here's an easy way to eliminate 94% of this troublesome capacity: split your paired cable leads to the speaker and fix the wires 12 inches apart.

Captain Ed Newman  
Supply Sq., APO 406  
c/o PM, New York, N. Y.

Continued on page 133

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## AUDIO FORUM

*Continued from page 130*

SIR:

Through my Altec 604C speaker comes a weird and persistent whistle, probably about 7,000 or 8,000 cycles. Everything in the system is grounded; there are no AM or FM stations within a radius of 10 miles; all cables are insulated; the location of the various components has no effect on the whistle; and it not affected by any control setting except that of the amplifier input level control.

The equipment in my system is of quality similar to that of the speaker — I have a Fisher 70RT tuner and control unit, and a Fisher 50-watt amplifier. These units have been checked twice by the manufacturer and found to be in perfect condition. I have no doubt that they are; originally, I had an S. B. Marantz preamp and a McIntosh 50-watt amplifier — an extremely high-quality combination, you will agree — which I returned because of the same whistle. To confound the issue further, there is another high fidelity sys-

tem in the house, much less expensive, which works perfectly.

I have asked a number of engineers about my problem, and none of them can figure it out. I'm open to suggestions from anybody. I've invested \$677.89 in equipment which should be enough for decent sound of some sort, and am asking your staff and readers for a helping hand before I get the final estimate from the junk dealer.

*Bertrand S. Cheel*  
12 Hollis Drive  
Ho-Ho-Kus, N.J.

*We wrote Mr. Cheel when his letter first was received, offering some suggestions which didn't work. Apparently this is a peculiar bug; we can't recall ever having run up against one like this. Perhaps a reader has — if so, would be be kind enough to let Mr. Cheel know about it, and how it was exorcised?*

SIR:

I have been watching the pages of HIGH FIDELITY magazine with considerable interest, hoping for a com-

*Continued on page 136*

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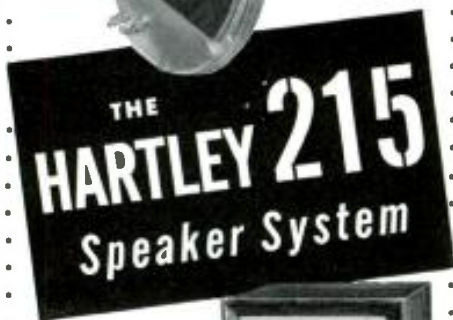
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Say — why do you people exhibit at the Audio Fair?

Well — we meet a lot of old customers again, and we contact a lot of new, potential customers.

Well — who comes to see you?

Oh, people who have dealt with us; people who have considered dealing with us; and many people who want the new things they see at the Fair.

Well — why would they deal with you — you're all the way out in Queens — Aren't you?

No—we are exactly 30 minutes from the Hotel New Yorker by subway. So it isn't so bad.

Yes — but I can get hundreds of places right in Manhattan.

That's true — but you see, the AUDIO EXCHANGE is the TRADING ORGANIZATION in the Hi Fi field.

You mean I can give you all my old junk?

No — but we will take any of your Hi Fi equipment in trade if it is in good condition and resalable.

Yes — that's what I mean. I think I will come to see you people!

That's swell!

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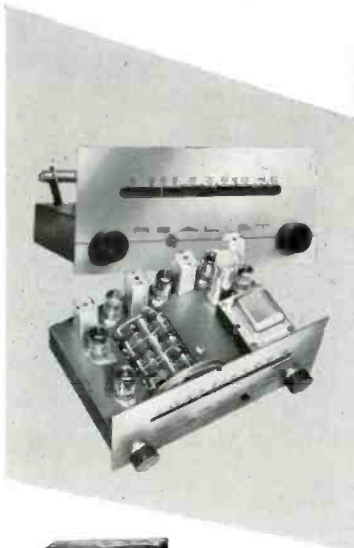


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5 uv sensitivity; tuned RF stage; 8  $\mu$ c bandwidth; superhet; 20-5000 cps  $\pm 3$  db. 5 tubes (1 dual); AC power supply. Same size as FM tuner.

**PLUS VALUES:** ultra-compact to fit anywhere; built-in tape output, phono/function switch, solid 1-piece full-panel front. For binaural — purchase of both tuners saves you at least \$100. Use with any amplifier, radio, TV, sound system. Both tuners EXACT match! Exclusive at Radio Shack!

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# RADIO SHACK CORPORATION

167 Washington St., Boston 8, Mass.

## AUDIO FORUM

Continued from page 133

prehensive article on binaural sound. No such article has appeared.

I am especially interested in finding out whether corner loudspeakers can be integrated into a system, either by using one binaural corner speaker with another speaker placed against a wall or by using two corner speakers. If neither of these systems would be satisfactory, I wonder whether the bass systems of the corner units could be used in the corner and the middle range and treble speakers shifted to a position against the wall and out of the corner. Another problem of great concern to me is the distance which should separate the two loudspeakers.

In Mr. Emory Cook's recent article in HIGH FIDELITY Magazine, he specified a separation of ten feet, which is hopelessly impractical in a large number of rooms, including my own living room, unless one corner speaker at least could be used in the binaural system.

One further question: do coaxial or other "point-source" speakers work better in binaural systems than do other two-way or three-way systems, the components of which are mounted close to one another but nevertheless spread over a larger area?

J. Foy Guin, Jr.

Russellville, Ala.

*We have found from our own experience that corner speaker systems can be used quite effectively. No deterioration from the wall-mounted setup was noticed. Taking this one step further, it seems quite likely that one corner speaker and one wall speaker could be employed also.*

*As for separation — if you can separate the speakers by at least ten or twelve feet, then that is the separation to use. If this isn't possible, use the maximum convenient separation you can obtain. In no case, however, should the speakers be put in opposite corners or on opposite walls.*

*We don't believe it to be necessary to use coaxial speakers or single-cone types. In all practical multi-element speaker systems the separation of the individual components is negligible compared to the separation of the complete systems of a binaural setup.*



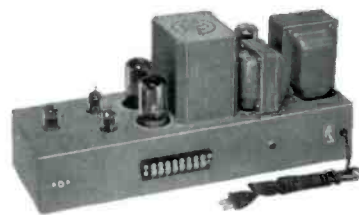


# Revolutionary LINEAR STANDARD AMPLIFIER

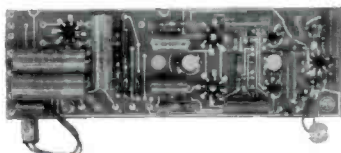
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20 WATTS  
KIT FORM**



**LINEAR STANDARD MLF AMPLIFIER**



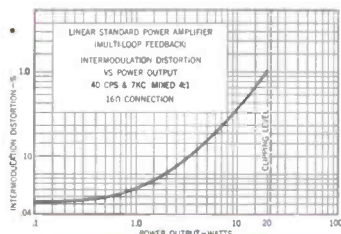
**WITH COVER REMOVED**



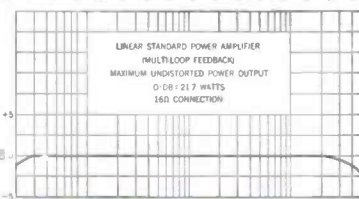
**PRINTED CIRCUIT CONSTRUCTION**



**SUITED TO 7" RACK PANEL MOUNTING**



**INTERMODULATION DISTORTION CURVE**



**FREQUENCY RESPONSE CURVE**

The Linear Standard amplifier climaxes a project assigned to our audio engineering group a year ago. The problem was, why does a Williamson circuit amplifier which tests beautifully in the laboratory seem to have considerable distortion in actual use? It took a year to fully determine the nature and cause of these distortions and the positive corrective measures. This new amplifier not only provides for full frequency response over the audio range but, in addition, sets a new standard for minimum transient distortion.

An inherent weakness of the Williamson circuit lies in the fact that its negative feedback becomes positive at subsonic and ultrasonic frequencies. The resultant instability in use lends to parasitic oscillation at the high end and large subaudio cone excursions both of which produce substantial distortions. The Linear Standard Amplifier uses Multiple Loop Feedback and network stabilization to completely eliminate these instabilities. The oscillograms below show comparative performance. The flat frequency response and extremely low intermodulation distortion provided by 36 db feedback, are self evident from the curves shown.

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...

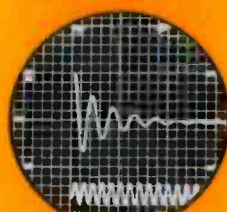
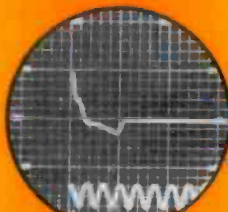
Rated Power Output:	20 Watts
Intermodulation Distortion:	0.07% - 1W, 1% - 20W
Frequency Response (controlled):	1 db 20 to 20,000 cycles
Hum & Noise Level:	80 db below rated output
Feedback:	36 db
Output impedances (not critical):	4, 8, 16 also 2, 5, 10, 20, 30 ohms
Tubes:	1-12AX7, 2-6AU6, 2-5881, 1-5V4G
Dimensions & Weight:	5 1/4" x 8" x 1 7/8", 24 lbs.
Net Price:	\$108.00

## COMPARATIVE PERFORMANCE

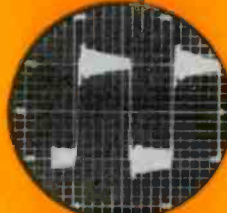
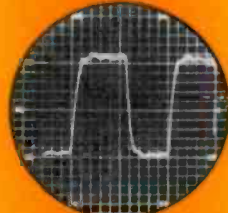
### LINEAR STANDARD

### WILLIAMSON TYPE

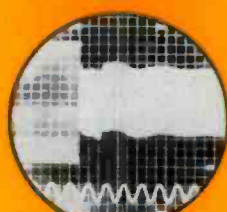
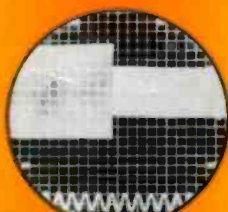
Step function  
(low frequency)  
transient stability.



High frequency  
oscillation stability.  
Average speaker wiring  
capacity.



Overload recovery  
transients.



**United Transformer Co.**  
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## Lend us your ears...

Because you love fine music...because you seek incomparable high fidelity...lend us your ears for a story significant to you—the story of Full Dimensional Sound.

Years before the present hi-fi tumult began, we at Capitol determined to capture on records live music which would, when played at home, *re-live* in all its original clarity, tonal balance and fidelity.

We depended not on trick effects and special devices which give a temporary illusion of high fidelity. We sought instead to record the music exactly as performed by great artists of our time, collaborating with sensitive producers and demanding engineers, under the most ad-

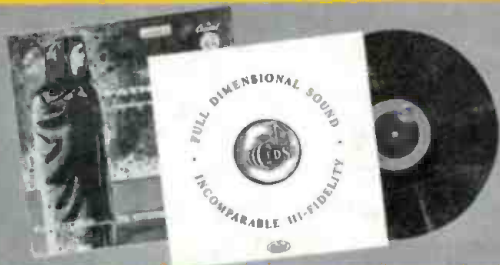
vanced recording conditions. In those cases where the final product did not measure up to the high standards set by both musicians and engineers, the records were to be scrapped.

The result was Full Dimensional Sound. The worth of our efforts in producing FDS records may be judged from a typical critical review by Francis A. Klein, Music Editor of the St. Louis Globe-Democrat: "Capitol's FDS is as close to live performance as the engineers are likely to get..."

For your own discovery of this high fidelity and musical accomplishment, lend us your ears once more...listen to just one recording which bears the Full Dimensional Sound symbol.

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All Full Dimensional Sound records come to you in Inner Protective Envelope.



*Incomparable High Fidelity  
in Full Dimensional Sound*

