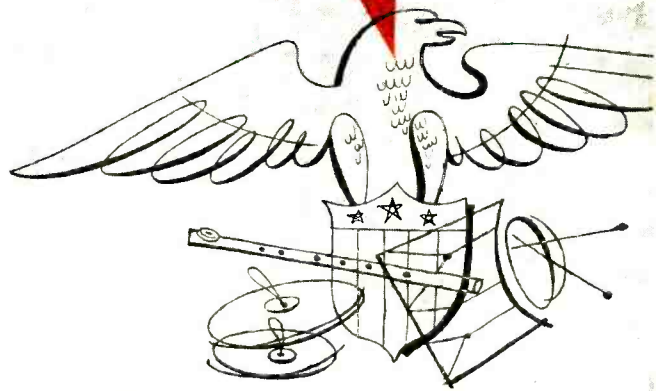
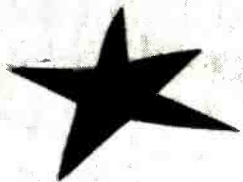


High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

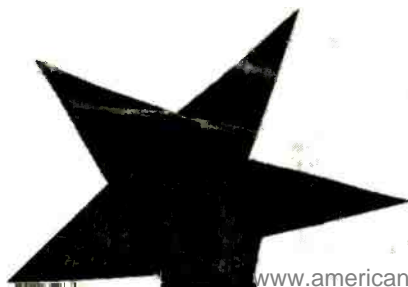
JULY 1956

60 CENTS



americans ON MICROGROOVE

Part I: a discography by Ray Ellsworth





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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 6 Number 7

July 1956

This Issue. Something about summer makes Americans especially conscious of America, or so it seems to us, and we are American as anybody. Perhaps this is in part simply an awareness of the landscape, reawakened as we (and it) emerge from hibernation. But the awareness spreads beyond this. The roads of the mind beckon more urgently, even as do the actual highways leading to picturesque old Marblehead and picturesque old Tombstone. Walt Whitman read in a hammock has an effect lost, or smothered, in a winter living room. The musical landscape, too, comes to life. (It comes literally to life in the environs of HIGH FIDELITY's headquarters. It is nearly impossible to play a piece of American music in the Berkshire Hills between June and September without having the composer step from behind a nearby tree and take a bow.) Hence we invite you on a musical ramble through America past and present, courtesy of Ray Ellsworth, discographer of "Americans on Microgroove," which you will find in the Records pages.

One of the American foci of travelers this month will be— is now— Newport, Rhode Island, site of the third annual Newport Jazz Festival. Prominently featured here was to be (at the time of this writing) a noted young Chopin and Beethoven interpreter, Friedrich Gulda. This gave us and Charles Edward Smith an idea, which he amplifies, most interestingly, we think, on page 24.

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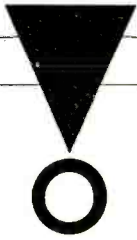
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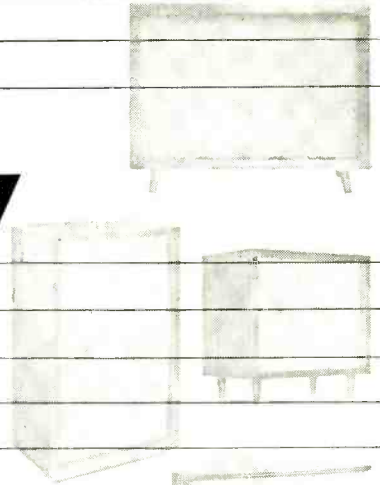
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Noted With Interest	5
Letters	13
AUTHORitatively Speaking	20
As The Editors See It	23
A New Breed of Cats, by Charles Edward Smith	24
<i>The crossover proclivities of Messrs. Goodman, Gulda, and others.</i>	
Living With Music, by Alfred C. Kinsey	27
<i>A famous scientist reflects on his listening adventures.</i>	
Who Gave Brahms the Falling Sickness?, by Fritz A. Kuttner	29
<i>Second in a series of articles on off-speed, off-pitch records.</i>	
As Never Was, by Frederic Grunfeld and Otto Bertmann	32
<i>A cartoon feature.</i>	
Thunder Overhead, by J. M. Kucera	34
<i>Etiquette for the urban audiophile.</i>	
Music Makers, by Roland Gelatt	39
Record Section	41-69
<i>Records in Review; Dialing Your Disks; Building Your Record Library; Americans on Microgroove - Part 1, by Ray Ellsworth.</i>	
The Tape Deck, by R. D. Darrell	71
Books in Review	74
Tested in the Home	79
<i>Racon Triaxial Speaker; Fisher 80-T Tuner; Altec Biflex Speakers; Rogers Cambridge Amplifier and Control Unit; Bonn Sonosphere Speaker Enclosure; Hilard 57 Transistor Preamplifier; Sound Sales Phase Inverter Speaker System.</i>	
Professional Directory	86
FM Directory	90
Trader's Marketplace	90
Audio Forum	93
Advertising Index	95

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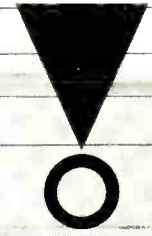
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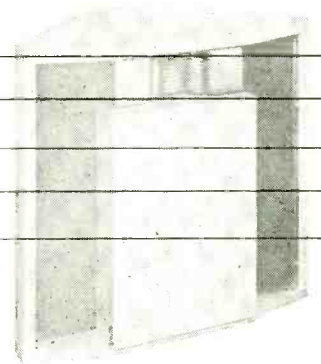
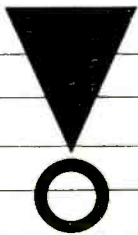
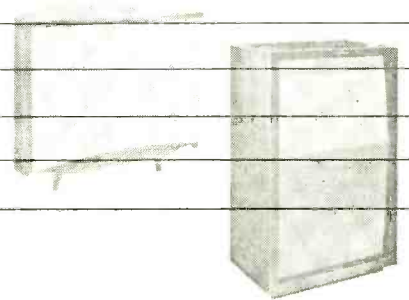
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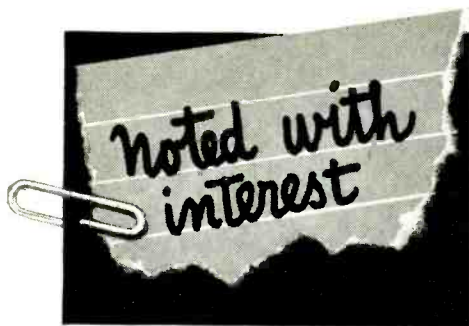


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Changer Covers

Well, it looks as if we had better blush politely and admit that we don't read every word of the Allied Radio catalogue.

This starts with a reader asking where he could get a plastic cover for his record changer. We passed this inquiry along to other readers via an item in the May NWI column. We now have a nice pile of cards and letters, all pointing out that such covers can be obtained from Allied Radio in Chicago for about 98¢. Type 100 fits Garrard, Audiogersh, and Thorens; type 101 fits V-M and Webcor. To all the helpful readers who wrote so promptly, our sincere thanks.

But we still need help. One reader called our attention to the availability of changer covers but then went on to say: "That takes care of changers. Now, does anyone have any idea where plastic covers for turntables can be secured?"

Record Jackets

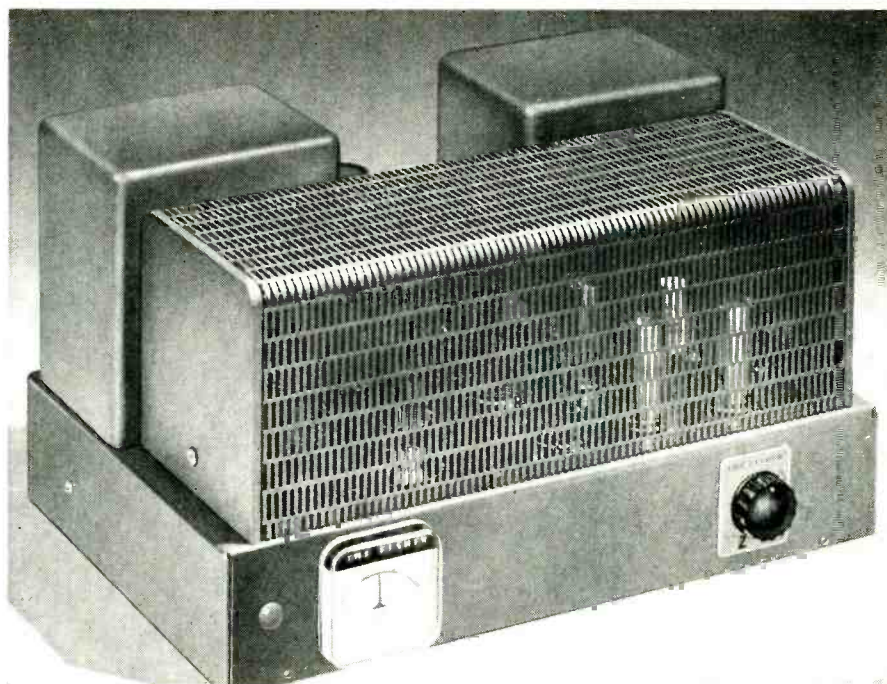
While we're talking about how nice and helpful our readers are, we might as well keep going.

In May, we published a letter from George Liptak, who wanted a source of cardboard record covers. Several readers have said "Me, too!" and, as usual, several have some answers.

A couple of readers suggested "Stratejackets" . . . ten Stratejackets plus ten contour-bottomed polyethylene bags plus a sheet of gold transfer paper sell for \$3.49 through dealers. The jackets come in several colors such as black, maroon, blue, green, and brown.

We also have a letter from Custom Sound Parts, 604 Eighth Avenue, Laurel, Miss., telling us that they are in the process of marketing a solid white sleeve with special cotton tape seams for extra durability. They didn't

Continued on next page



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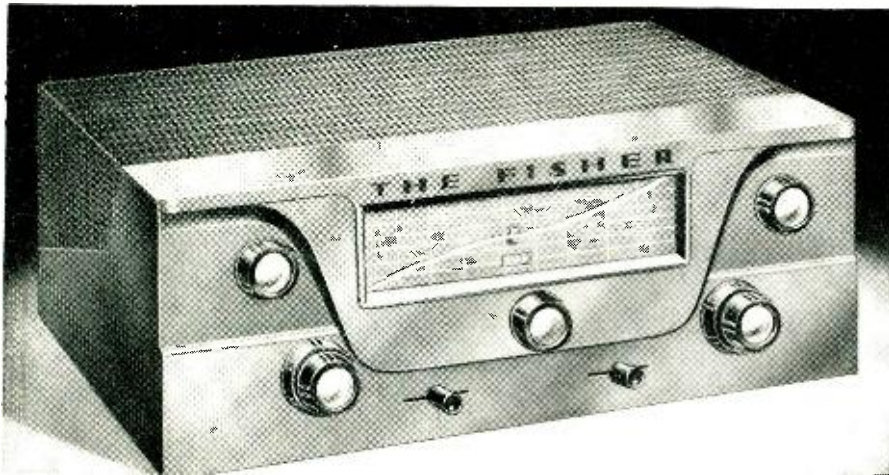
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Continued from preceding page

send us any details of price, etc.; probably too early yet.

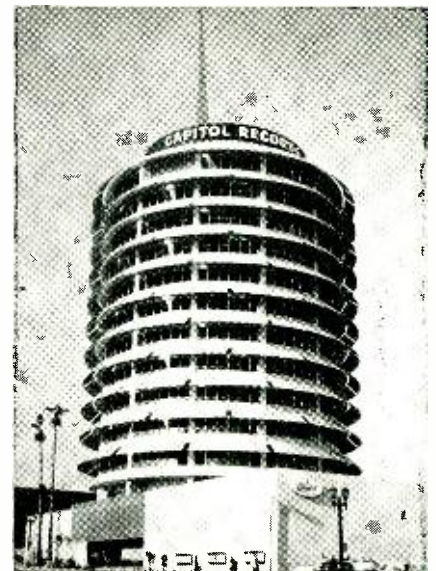
And then there is Gaylord Bros., Inc., 155 Gifford Street, Syracuse 1, N. Y., who manufacture library supplies, and this includes record jackets. There are too many items available for us to include all of them in this column; suffice it to mention a very sturdy holder with covers of tan or green pressboard, flat spine, with a separate kraft envelope inside the covers. Gaylord sent us a sample of this one (their No. 121) and it's a really nice arrangement. These jackets are available to hold one, two, or three records; the size which holds one 12-in. record costs \$7.20 per dozen. Better write Gaylord for complete information.

Music in the Round

We don't know quite what we mean by that headline, but we can't think of anything else which would be appropriate for an item about Capitol Records' new domicile in Hollywood. The illustration hereabouts will make all this self-explanatory.

We had the privilege of visiting the building in February, a bit before it was officially opened, and a fascinating experience it was.

The ground floor is rectangular and houses three recording studios. These three studios are almost completely dead, although a certain amount of



controlled reverberation or liveness can be achieved by means of movable panels of wood along the walls. Buried deep in the ground are four

Continued on page 9

NOTED WITH INTEREST

Continued from page 6

reverberation chambers which are the exact opposite of the studios: about as live as they can be made. By combining dead studios with reverberation chambers, Capitol can control the amount of room echo or hall effect present in the final recording. They can cut out the hall reverberation completely—a method favored by some recording engineers—or they can add whatever amount they want. It will be very interesting to listen closely to recordings made in Capitol's new studios; we rather wish they would put out a demonstration disk which would show off the various possible combinations and degrees of blending.

Above the studios are twelve floors, all absolutely round on the exterior. Makes a practical arrangement, though when we first heard about it we thought it would be silly. Actually, you have what amount to a series of concentric circles. The brass hats get the outer circle, where the windows are. Then comes the clerical-secretarial circle. Next, moving inward, is the hall circle—and a hall does actually go right around in a complete circle. Finally, there is the service core—elevators, stairs, wash-rooms, and so on.

Back Copies

The following have complete sets of HIGH FIDELITY for sale:

A. Z. Skelding, 162 Hamilton Rd., Hempstead, L. I., N. Y. for \$20. C.O.D.

Maxwell Walzer, 330 Seventh Ave., New York, N. Y., to the highest bidder.

Theodore F. Daniel, Jr., 39 Glenridge Rd., Katonah, N. Y., to the highest bidder, or in exchange for classical LP records.

J. W. Symonds, 1822 W. Anna, Grand Island, Neb., to highest bidder.

J. B. Ledlie, 413 South Greenwich St., Austin, Minn., first offer over \$15, complete set through 1955, plus record review indexes.

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Carl R. Short, Cleveland Camera & Recorder Co., 3788 Rocky River Dr., Cleveland 11, Ohio, complete set through 1955 for \$7.50.

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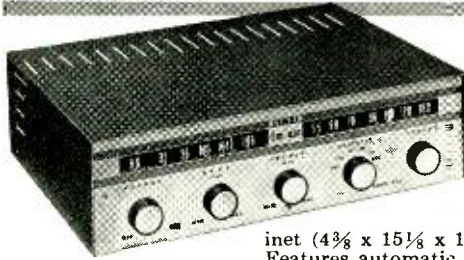
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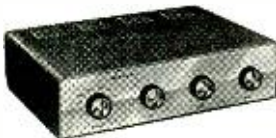


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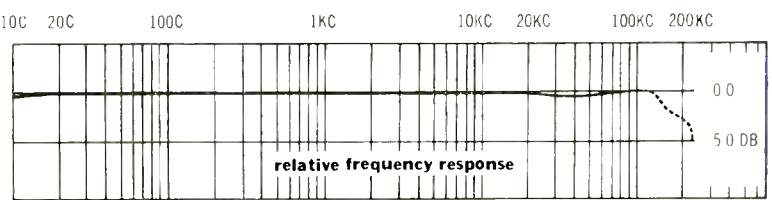
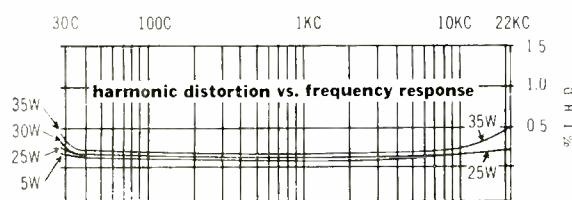
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		340A	
		SPECTACULAR	ENGINEERING FACTS
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FREQUENCY RESPONSE should be given at a stated power output since an amplifier's response curve can vary drastically with changing output powers.		within 1 db 5 - 100,000 cps	within 1 db 5 - 100,000 cps 0 to 5 watts output within 0.1 db 30 - 22,000 cps 0 to 35 watts output
DISTORTION varies with frequency and power output (see curve) and should be stated at full power over a specific range, otherwise it may refer to the lowest distortion point in the mid-range.		0.2% at 35 watts	less than 0.5% 30-22,000 cps at 35 watts less than 0.2% 30-22,000 cps at 5 watts
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Continued from page 9

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Richard A. Helstern, 9517 South McVicker Ave., Oak Lawn, Ill., Nos. 1 through Nov., 1956 (current copies forwarded on arrival), \$25, plus postage.

N. Kappel, 59-29 Queens Blvd., Woodside, N. Y., to highest bidder.

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Stanley Metalitz, 5206 Iroquois St., College Park, Md., complete with exception of Nos. 1, 3, 4, 5, and 24, to highest bidder

Wanted:

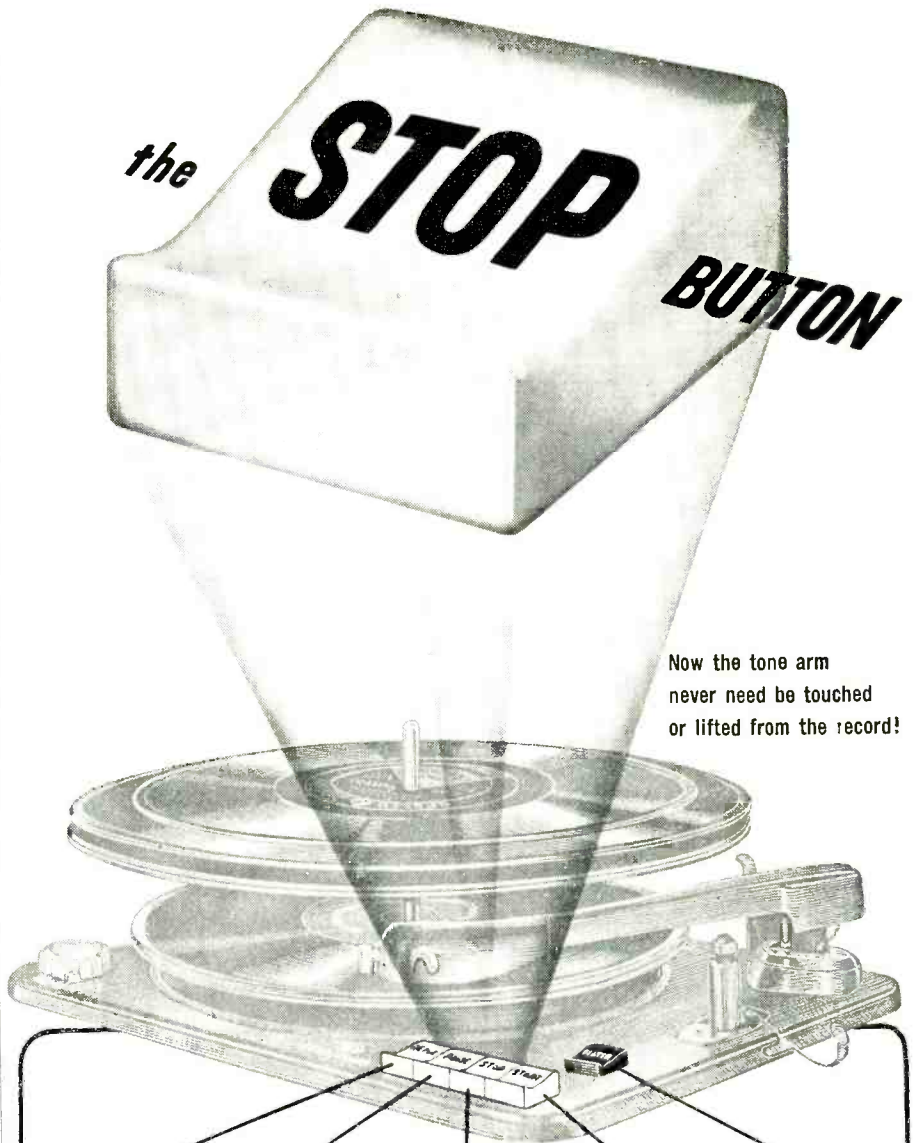
T. W. Macomber, 206 Jordan Ct., Los Altos, Calif., wants copy of issue No. 1.

D. A. Quan, 1544 Irving St., Rahway, N. J., offers \$2.50 for a copy of No. 4.

E. W. Feddersen, 143 Bloomingband Rd., Riverside, Ill., will play \$5.00 each for copies of Nos. 1 & 4.

Richard Bennett, 158 West 37 St., Bayonne, N. J., wants copies Nos. 1 through 16 at reasonable price.

C. R. J. Skatfeld, 4490 Pine Crescent, Vancouver, B. C., wants No. 1 through 5 plus 7, 8, 9, 19, and 28. Will trade following duplicates: Nos. 11, 12, 17, 18, 20, 21, 23, and 24.



Now the tone arm never need be touched or lifted from the record!

REPEAT • PAUSE • STOP • START • FILTER

...MIRACORD'S NEWEST EXCLUSIVE!

WORLD'S ONLY Automatic Record Changer and Automatic Manual Player in ONE Precision Instrument

Again MIRACORD XA-100 lengthens its lead over all other record changers with the newest, most important Hi-Fi record changer development to date... the new "STOP" BUTTON... an extra automatic convenience that insures the ultimate in automatic control. The unit can now be stopped at any time by simply pushing the "STOP" BUTTON. The tone arm lifts up and automatically goes to rest position.

• The "Magic-Wand" eliminates pusher arms and stabilizing plates • Intermixes 10" and 12" records regardless of how stacked • **PROLONGS THE LIFE OF YOUR RECORDS** • Heavy Duty 4-pole Motor • Interchangeable Plug-in Head.

Shipped completely assembled with all plugs and leads attached, ready for operation.

Audiophile Net **\$67⁵⁰**

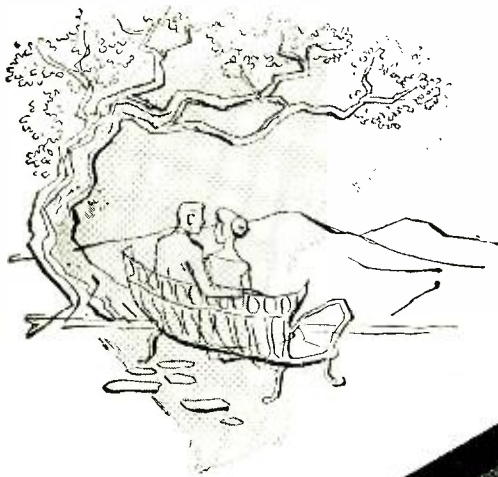
with GE RPX-050A (Dual-Sapphire) Cartridge Audiophile New \$74.50
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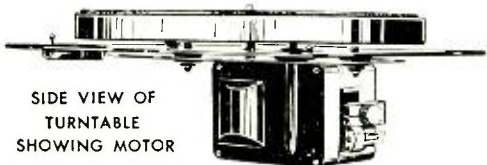


“as silent as
the stars”



COMPLETE
STARLIGHT TURNTABLE
MODEL 671

STARLIGHT TURNTABLE
MODEL 60



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TURNTABLE
SHOWING MOTOR

CHECK THESE IMPORTANT FEATURES

- ★ Continuous variable speed control from 16 to 83 RPM
- ★ Built-in illuminated stroboscope for setting speed exactly to 16 $\frac{2}{3}$ —33 $\frac{1}{3}$ —45—78.26 RPM
- ★ “wow and flutter” less than 0.2% RMS
- ★ Rumble and noise more than 40 db below average recording level
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- ★ Attractive, satin-finished $\frac{1}{8}$ " aluminum mounting plate
- ★ Over-all hum shield assures best performance with all types magnetic cartridges
- ★ Center drive • no belts • no pulleys • no cones

The **METZNER**

Starlight
HIGH FIDELITY TURNTABLE

**Continuously Variable SPEED CONTROL
and BUILT-IN STROBOSCOPE permits
EXACT SETTING of 16, 33, 45, 78 RPM.**

STARLIGHT TURNTABLE

MODEL \$49⁵⁰
60

(Mounting plate dimensions
12" x 13 $\frac{1}{2}$ ".)

COMPLETE UNIT

Turntable, Pickup Arm, and
Unfinished Birch Base

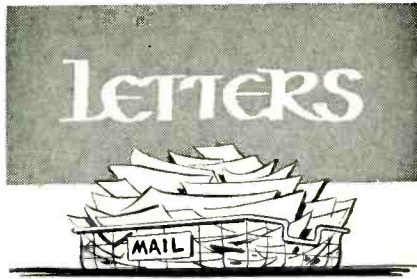
MODEL \$79⁵⁰
671

(Dimensions
16" x 17 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " overall.)

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SIR:

While the high fidelity business is doing well today, how prosperous will it be, say, twenty years from now? Part of the answer, I think, lies with today's two year olds. We had a nephew of this age boarding with us recently, and following is an account of his reaction, for any light it may shed on this question.

In an effort to amuse him one afternoon when bad weather kept us indoors, I decided to play some records. I permitted him (under close supervision) to play with the knobs on the amplifier chassis. This delighted him considerably, especially the effects he achieved by violent twists of the volume control. One thing puzzled him, however. Every so often he would relinquish control of the knobs and wobble over to the speaker cabinet to listen. Then he would look up at me quizzically and say, "Noise over here?"

The idea of a separate speaker fascinated him, and he repeated this performance each time I played records for him after that. As far as his use of the word "noise" is concerned, I'm confident it was in no way a criticism of my records or my system, but rather the only word available in his limited vocabulary to denote "sound." That is the entire story. You may draw your own conclusions; I have just one question. Is he ripe for a subscription to HIGH FIDELITY Magazine immediately or should I wait a couple of years?

Seymour Levy
Brooklyn, N.Y.

SIR:

The editorial in your March issue has just come to my attention. My reactions are strangely mixed because on principle I agree with everything you say.

The "American Institute of Recorded Sound" is long overdue. Since we in New York serve the largest and most active public in the world, we

Continued on next page

"one of the sweetest-sounding cartridges I've heard," says

MIRATWIN Cartridge

SPECIFICATIONS (furnished by manufacturer): a turnover cartridge consisting of two variable reluctance units mounted back-to-back for use with standard or microgroove recordings. Frequency response: ± 2 db, 30 to 17,500 cycles on microgrooves; ± 4 db, 30 to 22,000 cycles on standard records. Output: 45 millivolts from standard records; 55 millivolts from microgroove records. Stylus force: 6 to 8 grams. Recommended load: 22,000 and 50,000 ohms. Will operate properly with between 22,000 and 50,000 ohms load. Styli: diamonds or sapphires, individually replaceable by user. Price: \$22.50 with two sapphires; \$45.00 with standard sapphire and microgroove diamond. **DISTRIBUTOR:** Audiogersh Corporation, 23 Park Place, New York 7, N. Y.

Phono pickups have been getting lighter and lighter during the past few years, and with at least three current types designed to operate at less than 4 grams. I was at first tempted to view the Miratwin's 6-to-8-gram rating with some distaste.

But as is often the case, there is more to this pickup than meets the eye. Users of some of the modern light-weight pickups have complained of higher-than-average distortion from them, so I was curious to see whether this pickup was good enough to justify using it despite its rather high stylus force. It is!

This is one of the sweetest-sounding cartridges I've heard for some time. Used in a good pickup arm, it tracks admirably at 6 grams on both standard and microgroove records. The high end is very smooth, reducing the annoyance value of clicks and pops on disks, and imparting a velvety sheen to massed string tone.

Its measured frequency response meets specifications as far as I could determine, and both the standard and microgroove cartridges are visibly (on the oscilloscope) and audibly clean over the entire measured range. There is no tendency for either cartridge to break up or introduce distortion in the high-frequency range, as do many pickups which are equally wide-range.

On very high-volume passages below about 50 cycles, the Miratwin's comparatively low compliance shows up as some detectable stress. This is nothing to worry a music-lover, but the cartridge may have a little difficulty tracking thunder storms, railway locomotives, and earthquakes.

Flipping the Miratwin over for 78-rpm records verifies the measured smoothness of it. Surface noise from shellac records is about as low as it could be without using additional electrical filtering, and the sound from good recordings is remarkably clean. On worn disks it tends to produce faint spitting noises, but it fares much better on them than do most of its competitors. Incidentally, this cartridge will operate in an arm that has fixed cartridge contacts. Many turnover pickups have their connecting lugs attached directly to the cartridge, so that as the cartridge is revolved the lugs revolve with it. Connections to

these must be made directly to flexible leads. The Miratwin, though, has its output pins attached to the cartridge-mounting frame, and a pair of wiper contacts at the rear of the frame connects the pins to whichever cartridge is in the playing position. Really a cute idea. Another by-product of this arrangement is that the cartridge can be revolved in either direction; every stylus change can be made by rotating it in the same direction each time, without risk of twisting the connecting leads or tearing them off the lugs.

The compactness of the Miratwin permits it to be used in most arms without difficulty, although the styli themselves are so short that considerable care must be exercised



Styli in the Miratwin are instantly replaceable.

when installing it in a record changer to make sure the rear of the cartridge doesn't ride on the top record of a stack.

Output from this cartridge is fantastic! I don't believe there is another high-quality magnetic cartridge with as high an output as this one, and the result, if the preamplifier can take it without overloading, is up to 10 db of effective reduction in hiss and hum from the phono channel.

Styli are readily replaceable simply by hooking them out with a fingernail and pressing new ones into the sleeve-type receptacles. No alignment of the new stylus is required; it automatically assumes the correct position when fully seated in place.

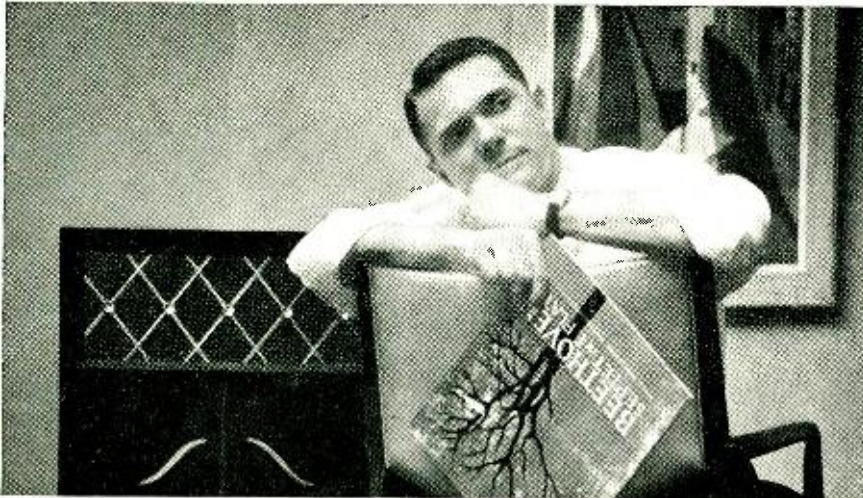
The only reservation I would have about these cartridges, then, is their required stylus force. Since it is accepted practice to use settings of the order of 6 to 8 grams in good record changers, the Miratwin could be recommended without qualification for such use. But for use in precision transcription arms I would personally like to be able to get the stylus force down to 5 grams or less. If I had to choose between low stylus force and cleanliness of sound, though, I would definitely choose the Miratwin cartridges. — J. G. H.

MANUFACTURER'S COMMENT: The Miratwin was designed so that it could be used in all standard arms, and is one of the easiest of the currently available cartridges to install. On the inside back cover of the instruction book supplied with the Miratwin, there is an individual frequency response graph for each cartridge, showing that it has been checked at the factory. Very close tolerances have been set up for the Miratwin, and these graphs are taken with a special level recorder and correctly-equalized typical test records.

Available at All Leading Hi-Fi Dealers
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Only planned high fidelity can give you true high fidelity!

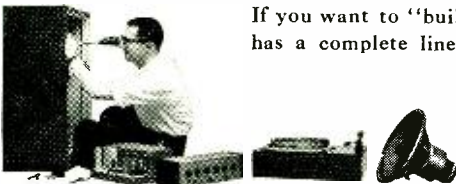
Putting together a hi-fi system for your home *can be simple*—and it probably will cost a lot less than you think! Here at MusiCraft we offer the kind of information and guidance that will help you get started right and avoid mistakes.

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LETTERS

Continued from preceding page

naturally feel that we have a primary responsibility in this field. But as you point out, we have been able to do no more than lay the foundations of what we hope some day will be the Archive of your dreams.

Lack of two things stands in our way—space and money. When we solve the space problem, which we are actively trying to do, we will still need to find the funds to establish the kind of service to be expected in so great a library as ours for a community that embraces not only New York but the whole country. We must not evade the truth that this will be expensive and that it cannot be done by halves. We estimate that \$50,000 will be needed to initiate the service and \$15,000 annually to maintain it. With the substantial start we have already made (our collection of both LPs and 78s is extensive and includes some extremely rare collectors' items) and the reputation we have built up by means of our recorded music concerts (several thousand people sometimes come to the park for one of our daily summer concerts), it seems to us that The New York Public Library is a logical home of your Institute.

One of the things which we can offer is the use of our tremendous collection of scores for study with the recordings. Aside from this, to duplicate in another place what we have already done seems to us improvident. What is needed rather is the financial support that will enable us to make our resources readily available to individual listeners. As you and your readers may be aware, the great reference collections of our Library at Fifth Avenue and 42nd Street are dependent primarily upon private funds for support and have been for over a century. This is not, as has often been assumed, a municipally supported public library.

*Edward G. Freehafer, Director
The New York Public Library
New York, N. Y.*

SIR:

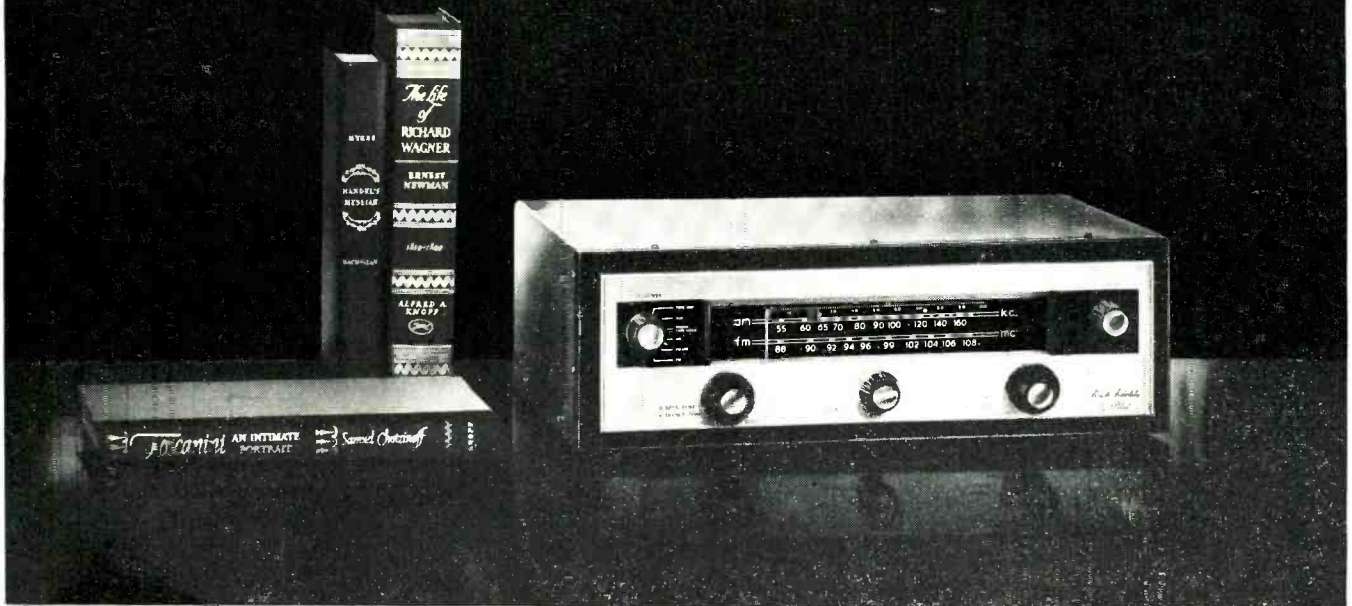
Am *very* pleased with the appearance of "The Tape Deck" in the May issue. Please—let us have *both* reviews AND news, regularly.

I believe that many audiophiles who commenced building or buying their

Continued on page 16

HIGH FIDELITY MAGAZINE

Traditional **Pilot** quality
in modern dress



the **NEW FA-550 FM-AM TUNER** **159.⁵⁰**
with built-in phono and tape preamp

SLIGHTLY HIGHER
WEST OF ROCKIES

*Pilot has brought high fashion to high fidelity . . .
distinctive modern styling to traditional Pilot quality.*

The FA-550 is an impressive example of modern design . . . simple, graceful lines — color-contrasted in deep burgundy and burnished brass. And beneath its handsome exterior is quality . . . quality that speaks of more than two generations of Pilot experience in electronics.

The FA-550 is a precision-engineered high fidelity component — planned in every detail to provide you with flawless FM and AM reception. Among its features is the added convenience of a built-in preamp with facilities for both record and tape equalization. DC

is used on all preamp tube heaters to insure hum-free performance. Also featured in the FA-550 are two concentric controls which permit independent bass and treble adjustment — and independent settings for loudness and volume.

The FA-550 offers you everything: stable, drift-free tuning — high sensitivity — and effective quieting action. And it delivers a clean, distortionless signal that is sure to enhance the overall performance of your high fidelity system. Hear the FA-550 at your hi-fi dealer, or . . .

Write to Dept. VG-2

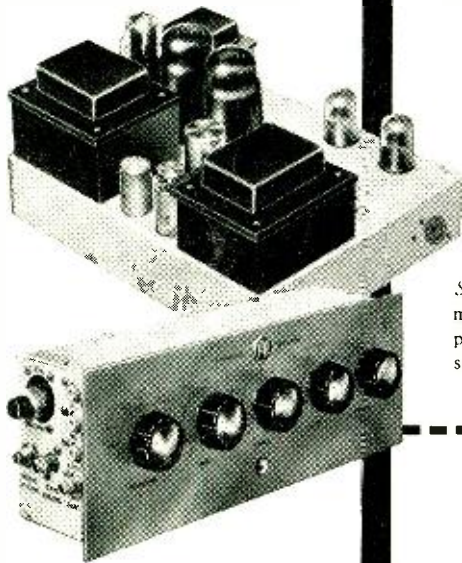
the **Pilot**

RADIO CORPORATION 37-06 36th STREET, LONG ISLAND CITY 1, N. Y.
IN CANADA: Atlas Radio Corp., 50 Wingham Avenue, Toronto 10, Ontario





*The Quality
Amplifier
distinguished
by these
outstanding
features*



MAIN AMPLIFIER

Power output 35 watts. Output impedances 4, 7, 15 and 60Ω. Noise and hum -90 db from full output. Harmonic Distortion less than 0.1% at 15 watts, 0.3% at 35 watts. I.M. Distortion 0.4% at 25 watts, 0.5% at 30 watts, 0.72% at 35 watts. Damping Factor adjustable from 35 to infinity. Negative feed-back 26 db round amplifier.

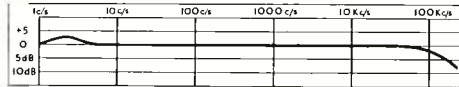
CONTROL UNIT

Controls: Bass, Treble, Low Pass Filter, Volume, Selector for tape, radio and microphone inputs and all standard recording characteristics. Low noise circuitry. Cathode follower output to power amplifier allows remote control up to 20 feet.

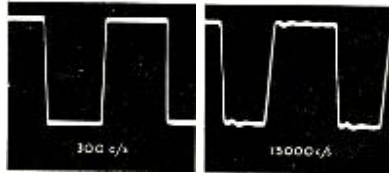
Leaflets giving fuller specifications and design data are available on request.

**U.S.A. } Amplifier \$139.50
PRICES } Control Unit \$59.50**

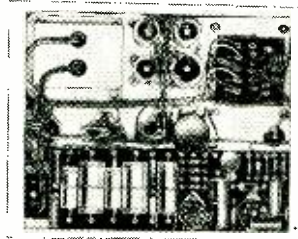
Prices slightly higher west of the Rockies



Wide-band response curve of amplifier, 2 cycles per second to 160,000 cycles per second, in comparison with the audible band 20 c.p.s. to 15,000 c.p.s., assures effective feedback.



Square wave response at 300 c.p.s. fundamental and 15,000 c.p.s. fundamental; the latter contains harmonics to about 150,000 cycles and indicates the degree of damping attained.



Subchassis view of amplifier showing fine workmanship, which ensures enduring reliability in performance. In the long run there is no substitute for quality.



Control Unit facilities

include radio, microphone, pick-up and tape recorder inputs; outlet for tape recording; pre-set radio input attenuator as insurance against overload; interchangeable compensator plugs to meet the wide variation in pick-up gain and optimum load requirements.



MADE IN CAMBRIDGE, ENGLAND

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BLACK BOX RECORD PLAYER



Distributed in the U.S.A. by
British Radio Electronics Ltd.
1833 Jefferson Place, N.W., Washington 6, D.C.

LETTERS

Continued from page 14

systems a few years back added recorders as the last unit . . . but that many now have them—and suffer, in considerable ignorance, from lack of just such information as R. D. Darrell promises us.

F. P. Reynolds, Jr.
Bedford Hills, N. Y.

SIR:

Until the time I read "Right in the Middle of Your Pianissimo" by James G. Deane in the April issue of HIGH FIDELITY, I had begun to regard myself as an inveterate crank. Clerks in record stores no doubt are convinced that I have an amplifier located behind each ear to magnify the tiniest possible flaws in the records I buy. . . .

Since reading this article, I have purchased seventeen records of nine different manufacturers — from a number of stores. All but six or seven "factory-sealed" records were inspected before purchases were made. A number of records were rejected at that stage because of quite noticeable flaws.

Of the seventeen, seven were perfect. Five more were satisfactory enough to keep: the performances of four marred in varying degrees by snaps, crackles, and pops usually reserved for breakfast cereals; the fifth noticeably off-center when revolving on a turntable, but not enough to affect the tracking. The remaining five had to be returned: two because they were warped; one because of a bad scratch; two others because of imperfections — scarcely visible — which "jumped" the tone arm off the track. To make matters worse, two of the records exchanged for the offenders had to be returned *again*, because of imperfections.

This seems like a pretty discouraging "survey" — even after making all necessary allowances for record fragility, sensitivity, etc. Perhaps Messrs. Columbia, RCA, London, Angel, et al. should devote less time to getting every audible high and low on disks; and concentrate some of this time and energy on getting extraneous matters off.

And please — no more "factory-sealing" unless records go through a rigid inspection first! We record buyers don't feel too badly if we examine a record in a store and then

Continued on page 18



Admittedly, the performance quality of a loudspeaker depends upon design and construction. But we know that you intend neither to design nor build one. You will select one already designed and built. And when you sit back to an evening of musical enjoyment, the chances are you won't be thinking of flux density, impedance or cone suspension.

Certainly, the facts and figures are available for Goodmans High Fidelity Speakers...and we know they will impress you. But, the point we make is that you select *your* speaker as you intend to use it... not on paper but by critical listening. The more critical you are, the more confident are we that your choice will be Goodmans—for the best reason in the world—*because they sound better.*

Complete Service Facilities maintained for your convenience

Sold by Leading Sound Dealers • Prices Slightly Higher on West Coast

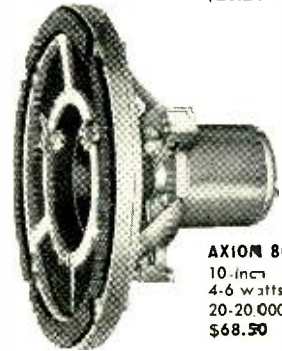
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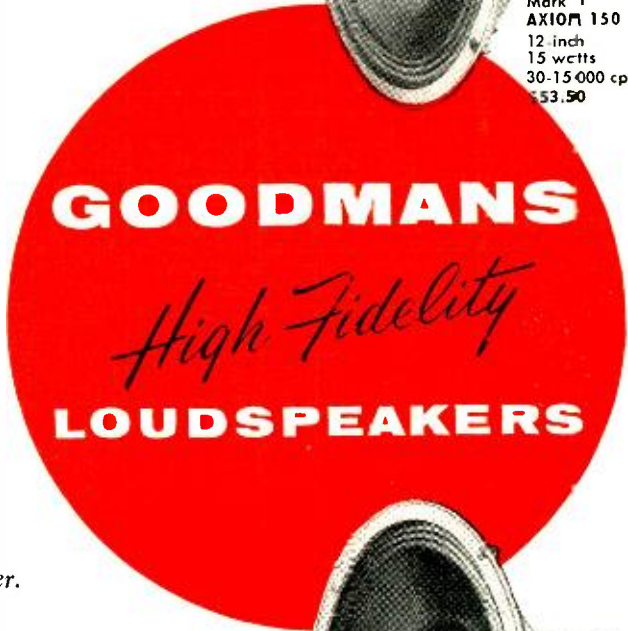
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8-inch
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Mark II
AXIOM 22
12 inch
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"Super HI-FI" . . . Or FIDELITY?

by Paul W. Klipsch

If you are looking for "Hi-Fi" sound which is sensational or spectacular, you can get it very easily. All you need is a hodge podge of resonant enclosures, "super-tweeters" and the endless addition of extra speakers and adjustment knobs. But, on the other hand, if you want your reproduced music to be as nearly identical with the original as possible, you must leave the creation of spectacular sound sensations to the recording artist—not to your sound reproducing equipment. For if your equipment is to have fidelity it must not produce new sounds of its own; it must unobtrusively REproduce the original. And that is the one thing the KLIPSCHORN system is designed to do.

In the KLIPSCHORN system, to achieve REproduction, we use three carefully matched horns. Two of them—the Klipsch bass horn and Klipsch mid-range horn—have been developed in our own laboratories. The bass horn, of folded corner horn design has an air column sufficient to reproduce, without distortion, the lowest note on the organ and it maintains flat response up to the top of its assigned range, about "B" above middle "C" in the music scale. No other bass speaker of comparable size has ever been able to achieve this. Miniaturized bass speakers have been advertised, but so far no one has invented a miniature 32 foot wave length.

From "B" up to a little beyond the top "C" of the keyboard the mid-range horn takes over. Of straight axis design, it is free from the distortions characteristic of middle and high frequency folded horns. This horn, which required even more development time than the Klipsch bass horn, accounts for the exceptional clarity of the KLIPSCHORN in the range where most of our listening experience occurs.

The high frequency speaker is a horn type tweeter carefully selected for type and quality, mounted and ensemble tested by the manufacturer. It gives natural rendering of tones from high "C" to beyond the limits of hearing, without artificial exaggeration or peaking of the ultra high frequencies such as is found in most "super" tweeters.

We have settled on the use of these three horns with their individual driver units because our tests show that this combination affords the smoothest response of any combination tested. And we have tested practically every principal make of driver, foreign as well as domestic. If the addition of more speakers would improve the reproduction we would add them. If driver units were available which are superior to the ones we use, we would readily substitute them. If the insertion of controls would increase fidelity we would insert them. But we have found that these "extras" do not contribute to the fidelity of reproduction—they merely create artificial "Hi-Fi" effects which are distortions of the original.

In testing the KLIPSCHORN loudspeaker system, we supplement complete laboratory analysis with listening tests. In these tests, listeners are not asked merely "Does it sound good?," but we ask critical audiences to compare recorded sound, played through the KLIPSCHORN loudspeaker system, with the original sound, ranging from solo violin to a real pipe organ. Usually, from one half to three quarters of the audience is not able to distinguish the difference. Sometimes, with good room acoustics, we can fool all the observers.

Spectacular? No. But it is the REproduction of sound with fidelity.

Write today for your copy of the latest brochures on our finest sound reproducer, the KLIPSCHORN system and our medium priced reproducer, the SHORTHORN system.

KLIPSCH AND ASSOCIATES
HOPE, ARKANSAS

Klipschorn * AND  *

CORNER HORN LOUDSPEAKER SYSTEMS

*TRADEMARKS

LETTERS

Continued from page 16

find a flaw in it when we put it on the turntable. But to take out a shiny, new, factory-fresh record that's been hacked and gashed like a character out of Mickey Spillane is one of life's bitterest disappointments—at least for a record collector.

Let's hope this situation can be improved, else a lot of us may haul out our rusty 78 players, our dusty 78 records and start using them again. Maybe there was a scratch here and there, but you had to listen for it amidst the general confusion. And after all, it may have been a cymbal or a snare drum—who knows?

Gilbert R. Gabriel, Jr.
New York, N. Y.

SIR:

Bravo for the article concerning Arturo Toscanini since his retirement [HIGH FIDELITY, April 1956]. A great number of music lovers of my acquaintance here in Southern California are much indebted to your publication for the presentation of long awaited details concerning the Maestro's activities since his retirement. Heretofore it has seemed most incredible that so little was known of Toscanini following his farewell letter



to David Sarnoff, that I was greatly pleased, as were my friends, to find so detailed and so literate a report as submitted by Mr. Gardner in his article. . . . [It] made fine reading indeed. . . .

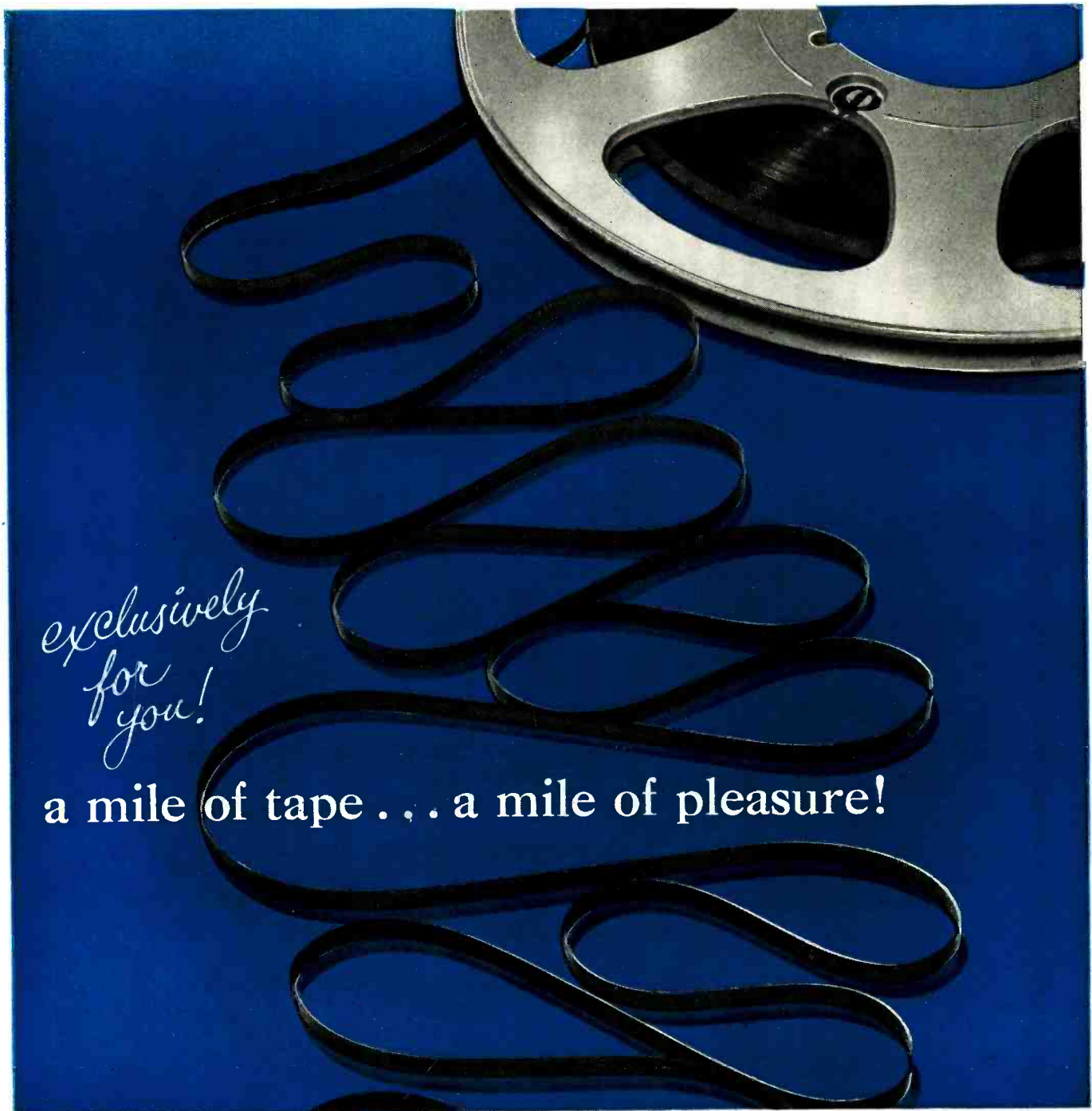
Richard M. Caniell
Music Guild of Hollywood
Los Angeles, Calif.

SIR:

Could you make a plea in HIGH FIDELITY to have all record manufacturers list the following information on the record jackets?

1. The place and date of the birth and death of the composer, and the date of the work.
2. The correct opus number and title of the work.
3. The date and place of the recording, and the equipment used.
4. The equalization needed.
5. The time of the recording.
6. The instrumentation of the work.

Continued on page 20



*exclusively
for
you!*

a mile of tape . . . a mile of pleasure!

5280 feet on every 10½" reel of PLUS 100

Thanks to its extra thin—extra strong magic Mylar* base, Soundcraft Plus 100 magnetic recording tape on a single 10½ inch reel gives you 5280 feet of clean, rewarding *professional* sound. Even on a conventional 7 inch reel, you take advantage of 2400 feet . . . the recording length that puts you on a par with the professionals.

With a 5 inch reel, Plus 100 gives you a full 1200 feet of recording pleasure.

The tape recorder expert who really *knows* his equipment will insist on Soundcraft Plus 100 magnetic recording tape—the EXTRA, EXTRA long-play quality tape. Ask for it wherever you buy hi-fi equipment.

*DuPont Polyester Film



FOR EVERY SOUND REASON

REEVES SOUNDRAFT CORP.

10 East 52nd Street, New York 22, N. Y.

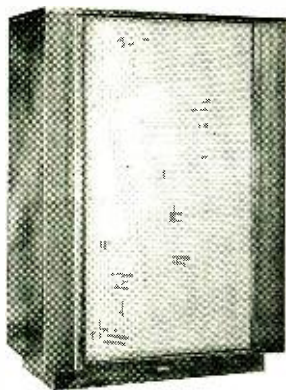
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Quality Loudspeakers

meet the Ultimate Test...

SUSTAINED SATISFACTION



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of a live concert
lingering in your ears,
Bozak Loudspeakers invite
repeated encores at home.

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LETTERS

Continued from page 18

7. Soloists, if any (e.g. the concert-master in *Scheherazade*).

Blain Hightower
Cambridge, Mass.

SIR:

Someone must have had a tape recorder going during TV's "Festival of Music" on January 30, 1956. I managed to tape most of it myself, but missed the Tebaldi-Bjoerling excerpts from *La Bohème*. I would like very much to have this portion of the program at either 3¾ or 7½ ips. I am equipped to re-record or will send blank tape to anyone who would be kind enough to help me complete the program.

Naturally I would be glad to take care of any expenses involved.

Ralph M. Ford, Jr.
120 Wood St.
Georgetown, S. C.

AUTHORitatively Speaking

Charles Edward Smith, whose "A New Breed of Cats" leads off this issue, wrote the first serious study of jazz ever published, at least in the United States—that was in 1930—and the script for the first network radio jazz series: CBS's Saturday Night Swing. He has also served as coeditor of *Jazzmen*, editor of *The Jazz Record Book*, and, during World War II, jazz adviser to and chief script editor of OWI's music division. Though jazz is his first love, he is also something of a working authority on folk music.

Alfred Charles Kinsey, Ph. D., has written or helped write ten books, including a treatise on edible wild plants of North America, several successful biology texts, a work on the habits of gall-wasps (*Cynips*), and a pair of scientific surveys dealing with what would seem to be an extremely popular form of pastime among both men and women. A dissimilar pastime extremely popular with Dr. Kinsey, as it happens, is playing music on a very high fidelity set, which predisposed (1) us to ask him to contribute a "Living With Music" essay to our series, and (2) him to do so. It's on page 27.

Christine Britton, composer of the verse "Neighbor's Lament," on page 35, condenses her autobiography as follows: "Born in Brooklyn, lived in Canada for years, worked for a publishing house, got married, had three children, bought a house in Rockland County (New York), painted it pink. Sell short articles and other odd bits of stuff consistently for small sums. Love people and music. Have a drawerful of poems written at trainside, bedside, and sinkside, but 'Neighbor's Lament' was first sale. Exalted! Must go stoveside, nearly lunchtime."

AS THE EDITORS SEE IT

WE HAVE in hand a letter from a gentleman in Portland, Oregon, expressing very well something we have thought about for some time. Here it is:

Sir:

Now that the New York Philharmonic symphony broadcasts are off the air for another season, I would like to bring up a subject of very great annoyance to me and, I sincerely feel, of concern to many others as well. The matter of which I speak is the needlessly poor quality of the audio on the New York Philharmonic-Symphony radio broadcasts, and also on those from Philadelphia's Academy of Music.

Let me begin by pointing out that I am familiar with the restrictions placed upon any program material which must pass through telephone lines; equally well known to me are the staggering financial difficulties in the way of setting up a wide-range microwave relay system across the continent. We all know, however, that the general public is not so unenlightened as it was in the 1930s (when CBS began carrying the Philharmonic broadcasts) about good reproduction of sound, yet the management of CBS still continues year after year to maintain a broadcast level just about up to that of the earliest broadcasts. I strongly feel that the public now would appreciate the music of the New York Philharmonic and the Philadelphia Orchestra in high fidelity sound.

It has occurred to me, in studying the problem, that the solution lies, as it does in so many other things, in that very wonderful invention, the tape-recorder. If we are willing to abandon the notion that a "live" broadcast has some charm which obviates the necessity for realistic sound, then there is nothing to prevent the public from hearing a delayed tape-recording of a symphonic concert in very high quality sound. I can see no logical reason why CBS and other networks could not make a good tape at the concert hall, duplicate it for as many stations as necessary, and then mail it to those stations. Even if the stations, in turn, could play it only on AM, the end result would be much more listenable than it is now, but if one sits down and counts the number of CBS outlets equipped to broadcast on FM as well as AM, the possible improvement begins to look positively exciting. Then the means of broadcasting these tapes over wide-range channels become quite clear. Of course, the clever executive at the network is bound to point out that this method would cost the network quite a bit of both time and money for the duplication and mailing processes. This is where I propose the listeners become indirect benefactors of good music.

At least once a year, and usually oftener, Mr. Jim Fassett has as a guest on his intermission broadcasts of the Philharmonic some official from the Philharmonic-Symphony Society. This person usually sums up the activities of the Society and its financial status; then he ends by requesting

funds from the radio audience. Some of my friends and I have discussed this request, and have decided that five dollars would much better be spent on a good recording than on the flimsy excuse for sound which we hear for ninety minutes each week. We still maintain this. But we also agree that if the sound were to be improved considerably, we would be glad to contribute ten dollars a year to the Society to be used for orchestra maintenance and the cost of tape duplication. I do not think that we are alone, either in this dream or in this pledge.

I would like you to put this proposition to the music-loving public, through your magazine, to see if they would be willing to contribute to a fund for good quality symphonic broadcasts If . . . the idea meets with significant response, then the matter could be broached to CBS and the Society, for their consideration. I hope you will agree that it's worth a try, anyway.

There are also the weekly Philadelphia Orchestra broadcasts. This series, strangely enough, is made on tape at the Academy of Music, but is rebroadcast through the network lines. The task here is just that much simpler, then: simply duplicate those tapes, mail them out, and presto! — we have the Philadelphia Orchestra in high fidelity transmission. Naturally, by "high fidelity" I don't mean just wide range and freedom from distortion. Quite as important for the effect of realism is a lack of speech-clipping or "compression," a disease from which both the New York and Philadelphia broadcasts chronically suffer.

Well, there it is! I sincerely hope something will come of it.

Carig Clark
Portland, Ore.

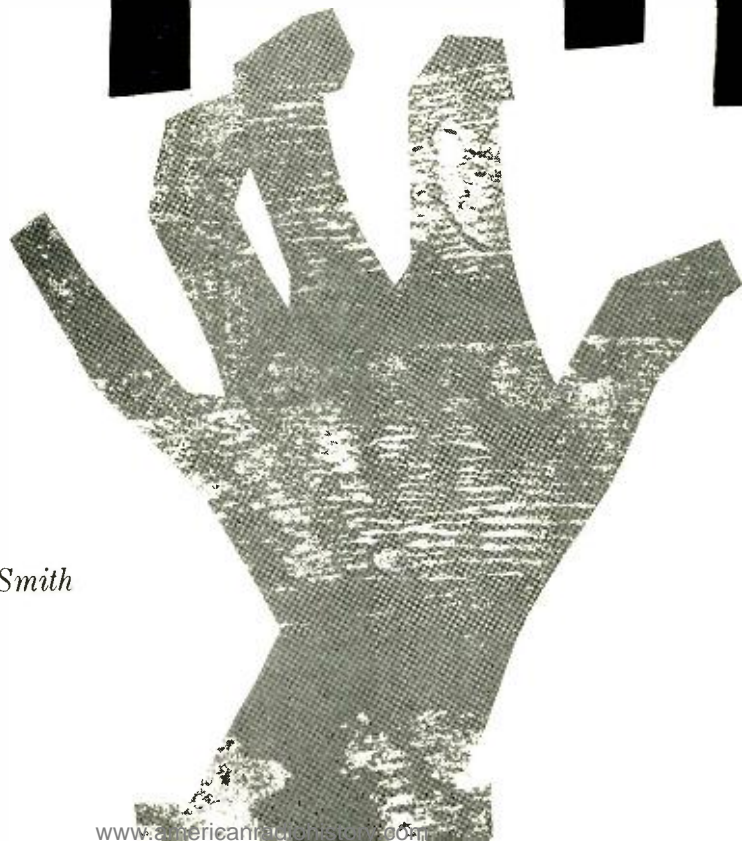
We hope something may come of it, too, but are a little less sanguine than Mr. Clark, perhaps because we see some obstacles he doesn't. For one thing, how many of CBS's affiliate stations have tape recorders of the same make (or of similar specifications) as the ones whereon WCBS-New York will record the performance? Further, how many copy-tapes will have to be made, how long will it take (without loss of fidelity), and how surely can they be delivered in time, week after week, for the scheduled rebroadcasts?

There is another factor, too, that tends to make broadcasting executives view dimly the petitionings of enthusiasts like Mr. Clark. Rightly or wrongly, they suspect that behind the desire for high fidelity musical broadcasts lies the intent to tape them off the air. And at least two major broadcasting networks, be it remembered, are affiliated with record companies.

That probably is a minor obstacle. More important is the question whether enough listeners really do care about and are equipped to receive and enjoy, high fidelity broadcasts to make them worth catering to. We don't know. Does CBS?

J. M. C.

A New Breed of Cats



by Charles Edward Smith



Gulda.

WITH THE APPEARANCE of Benny Goodman as a Mozart soloist with the Boston Symphony Orchestra at the Berkshire Festival this summer, and with the emergence of the youthful concert pianist Friedrich Gulda as jazz composer and performer, neat categorization of musicians may soon defy the powers of even the professional cataloguer. I cite this pair in no vein of amazement, but because I strongly suspect that they illustrate different phases of a tendency toward transgression that I find rather intriguing—and rather promising as well. In fact, if you'll excuse the slang, recent events may well augur a new breed of cats.

Young musicians have always been tempted, and understandably so, to lead double lives. To many a teen-aged novice at his enforced piano practice, a dream of Dixieland has the adrenalin appeal of sandlot baseball. Nowadays, however, the temptation is almost innocent of iniquity, and it may be, as a consequence, that some of the excitement has been lost. For instance, Leon Rappolo, the hot clarinetist, took up that instrument

on the sly, in his youth, to get away from his violin lessons. But jazz, when Rappolo was young, was not "respectable." In music-conscious New Orleans a half century ago, and somewhat later in Chicago, playing jazz was frowned upon, particularly by parents (who have always been adept at viewing with alarm) as a sort of musical delinquency. Jazz was synonymous with sin; but even more to be deplored, it was economically untenable—which was to say, there was

no future in it, nor any money.

But to youth jazz has always been accessible and exciting, in a way that concert and brass band music could seldom be, though brass band music has been a part of the early background of many jazzmen just as it was a part of the birth of jazz itself. In Chicago in the early Twenties the pull was so strong that young musicians left promising concert careers to make an uncertain living in blowsy, gangster-ridden cafés where a sudden bang might be either a drummer's rim-shot or something much more lethal. Benny Goodman himself once described the unique quality of those early days: "The whole spirit of jazz was astonishingly different from the spirit of popular music today. Believe it or not, we had only a small audience, so there was practically no temptation to commercialism of any kind. We were all immersed in music to the exclusion of just about everything else."

Goodman's own experience illustrates this pattern rather well. In 1919, the ten-year-old Benny was sent to an old

German teacher for clarinet lessons, but only so he could play a Haydn transcription the following year (with a little moppet at the piano) and go on from there. With the boys' band at Jane Addams' famous Hull House, where the attractions included smart red uniforms with blue trim, and excursions to the country, he became more enamored of jazz than of Sousa. At Lewis Institute, later, this new love was further stimulated. And although Benny was not often associated on records with those who created Chicago style jazz—which does exist and can be defined, contrary to the opinion of Mr. Eddie Condon, who helped create it—he knew many of the Chicagoans personally and, what is more important, shared the influences which formed their playing.

To savor the changes time has brought, consider the career of Friedrich Gulda, a youthful prodigy on concert piano born in Vienna in 1930. Had their roles been reversed, but not their countries of origin, one would know the two men as Benjamin Goodman and Freddie Gulda. It was just as well, however, that Gulda did not share the youthful Benny's predilections, since in German-occupied Austria jazz was decadent, "Negroid," and, above all, *verboten*. Instead, Gulda at age ten was made to join the Hitler Youth movement—a vicious irony in view of the fact that his father, a high school principal, had been forced into retirement because of his opposition to fascism. As a result of this early association, Gulda's entry permit to the United States for his first concert tour in 1955 was held up, thanks to the McCarran Act, while officialdom queried possible subversive bents.

Gulda's introduction to jazz came in 1946, when he was invited to stay in the home of a M. and Mme. Mohr during the international music contests in Geneva, Switzerland, in which he was to participate. Kurt Mohr, one of the sons of the house, recently wrote from Paris, where he now lives: "One of the youngsters turned out to be amazingly gifted and won the first piano prize and was chosen as the discovery of the year: Friedrich 'Fritz' Gulda. Since my brother and I were both longhair jazz enthusiasts, I couldn't help asking Gulda what he thought of jazz." Gulda's opinion, based (though he was unaware of it) on popular swing, did not rate jazz very high. The brothers Mohr proceeded to proselytize, with the help of a jazz record collection most Americans would envy. Kurt Mohr recalls gleefully, "Gulda was positively 'gassed' by Don Byas' *Laura* and Louis Armstrong's *Dippermouth*." Gulda toted back to Vienna, in addition to his honors in the International Competition, a stack of Armstrong and Ellington records. By an odd coincidence, his first public appearance was with the Orchestre de la Suisse Romande, directed by Ernest Ansermet—who as far back as 1919 had written, of Sidney Becher's strong swinging jazz, that this was "perhaps the road the whole world would be swinging along tomorrow." But probably neither the young pianist nor the bearded con-



Goodman.

ductor was aware of the other's interest in jazz; and Gulda was already embarked on a brilliant career as a concert pianist, to which his London records of Beethoven, Mozart, and Strauss attest.

On another visit to Geneva, Gulda listened to recordings by Count Basie, Charlie "The Bird" Parker, Erroll Garner, and Art Tatum, among others. He is quoted as having said: "particularly Dizzy's second phrase after the vocal (on *Good Dues Blues*, Musicraft) was such a masterpiece that any of the greatest musicians in history could have been proud of it." Entertained at parties by admirers of his classical pianism (which in Switzerland, at least, might often mean a pretty stiff and snobbish society), Gulda would shock the guests by conversing about the creative styles of concert composers as compared with those of jazz improvisers such as Armstrong, Charlie Parker, or Gillespie. Mohr describes Friedrich Gulda at this time as "a man with a Tatumlike finger-technique who could play the most staggering runs and was unable to align one chorus after another, and—*not knowing how to swing.*"

At this point, one can see, Gulda was having the same difficulties with jazz that Goodman had had with classical music years earlier. It was not surprising: some famous concert pianists have demonstrated what can only be called tin ears in their attempts—quite serious—to play jazz. The disabling factor probably is the initial misconception, that it should be approached playfully, as something essentially uncerebral, like Chinese checkers. It is not; what makes it seem so is its dependence on spontaneous contribution. Jazz is best thought of as music in the process-of-being, in the sense that, unless rehearsals develop an atmosphere of successful joint improvisation, the succeeding performances almost certainly will be muffed.

The performance of music composed in the classical tradition, on the other hand, can be no *ad lib* job. Once in the 1930s Benny Goodman let his enthusiasm for the elder masters run away with him. He thought he could dash from a one-night stand in Wisconsin to Chicago, there record the Mozart Clarinet Quintet with the Pro Arte String Quartet, and thence rush to his next band date. The recording (though regarded as no debacle by critics) was a sore disappointment to him, and he recalls that this was when he began to take seriously his studies in classical clarinet style. He worked thereafter with Samuel Bellison, then first clarinet of the New York Philharmonic-Symphony, and with Reginald Kell, who taught him a new embouchure.

He learned the uses of solitary practice (less needful to the jazz bandsman) and of reading scores, to discover their inner meaning. He came to realize that there existed two different methods of expression—two disciplines, as it were. Later he explained the distinction: "The outstanding men in jazz are those with the most original ideas, and a grasp of jazz technique. Jazz playing is always to some extent improvisational, and is described in such jazz terms as *swing*. This creative element enters into the interpretation of the music itself, into the performance of an arrangement, for example. In classical

music the approach is quite different. The performer must read into the score only what the composer put there, and play it as the composer intended. That's creative, too, but it's the opposite, in some ways, of the jazz approach. To do this in a natural and assured manner calls for endless preparation and practice."

In contrast, note what Gulda's *jazz* training—and remember, he was already an accomplished Beethoven pianist—had failed to give him: the ability to create on the run, to improvise whole choruses one after the other, in a real jazz idiom and, above all, the ability to swing.

There is an important and inclusive factor here, too—which is to say, in the recognition and mastery of jazz technique—that affects not only performers but listeners when they turn from the classics to jazz. It is that they unthinkingly try to separate rhythm from tone. In the very best jazz, whether it is vintage stuff or the latest small-ensemble product, not only do melody instruments perform rhythmic functions, and vice versa, but—and keep in mind that I said the *best* jazz—rhythm and tone are ineffable and indistinguishable, like the reality and the illusion in the shimmer of summer heat waves.

One explanation of jazz given by some critics has been that the use of triplets, not as syncopation but in unique intra-relationships, gives jazz its special thrust or pulse, a rhythmic usage that appears to defeat the bar measure, which, of course, does not exist, as we know it, in West African music any more than does the distinction between major and minor. And while jazz has further developed along the path of the truly indigenous than much of our music influenced chiefly by, say, European sources, it has retained an indisputable core of its original African character. Despite its being distinctly *American* music (even the *blue* notes are American), the African influence has been and remains the dominant and determining one.

What are some of its basic qualities? We might begin with one which belongs primarily—but only primarily—to the wind instruments. We refer to instrumental timbre, the unique tonal authority of each instrumentalist. Many years ago in New Orleans I was told that Perez had a good tone and a fine technique, but of course in jazz did not compare with King Keppard, nor with Joe Oliver, who blew the former off his throne. Whether Creole or "Uptown," the Negroes, if at all knowledgeable about jazz, made this sort of distinction without prompting. Papa Tio, one was told, was a fine stylist on clarinet; but Dodds, Bechet (who early in his career played this instrument), and "Big Eye" Louis, each of whom had distinct approaches to the instrument, were *jazz* clarinetists who counted.

One does not like Louis Armstrong's timbre because it can be, at will, rough or gut-bucket, or can soar like a golden eagle; one likes it because the timbre is so often appropriate to the music and its mood. Jazz, unlike most concert music, allows for both individualized timbre and a free manipulation of timbre by the individual. (This is the characteristic, notwithstanding the superb orchestration, that gives the fine fabric of tone color to an Ellington composition

Continued on page 87



Armstrong.



ALFRED C. KINSEY



DELLENBACH

LIVING WITH MUSIC

Thus far in our series of essays on music by non-musicians we have presented an editor-poet, a historian, an actor, a magazine columnist, a novelist, and a novelist-playwright. Our first scientist is one who, to coin a phrase, really needs no introduction. He subtitled his entry "Music and Love," which could be misleading. The parallel is between music and love as arts, in contrast with associated phenomena which must be studied scientifically. Sound and, oh well . . .

THERE is a science of sound and an art of music. As a scientist I am supposed to be interested in the science of sound and not in the art of music—or am I?

Is it unreasonable that I should, for more than a half century now, have pursued the biologic and behavioral sciences, while simultaneously spending a considerable segment of my time with music?

It was just before the turn of the century when I first heard a talking machine. We had to cross the Hackensack and Passaic meadows on the Jersey plank road (in a day when it was actually made of planks) and visit the house of a cousin in the city of Newark, in order to hear this marvelous invention. Uncle Josh spoke from the surfaces of the cylinders that revolved in the machine. He and most of the other cylinder notables of that day ended their performances by announcing that we had listened to "an Edison Rec-cord." Even after all these years I can still hear the intonation and the exact rhythm of that phrase, "an Edison Rec-cord."

It was a few years later before the pancake disks replaced the old cylinders and we could hear, for the first time, serious music performed by great artists. From early childhood I had played the piano, and in my high school years I began accumulating the first of the three record collections which I have made. The family finances did not allow me to hope to make a collection of the sort that my older and wealthier acquaintances were accumulating; but I did manage to persuade some of my relatives and friends to give me records as birthday and Christmas gifts, and I even essayed to give piano lessons in order to obtain the wherewithal to buy more records.

(Here I should like to digress long enough to point out that the critics who think I can never qualify as a student of sexual behavior because I was a biologist before I was ever a student of behavior, are overlooking an even more fantastic opportunity to disparage my background. It is partly for their benefit that I now point out that I was, in actuality, a music teacher before I ever became a biologist!)

The acoustically recorded, pre-electric disks of the first two decades of this century presented bits of great music which had been lifted out of symphonies, operas, sonatas, and chamber music suites. They gave us only portions, and rarely more, of the original compositions. Often as not these were arrangements of the original score—Casals playing a theme from a Bach organ composition, sentimental tunes of Kreisler-made imitations of old masters, single arias, or arrangements from some opera. Recent hearings of these pre-electric disks show how badly they were made, but they did bring us great performances by Kreisler, Paderewski, Cortot, Mischa Elman, Schumann-Heink, Caruso, and others of the world's great. For the first time in history great music had become accessible to those of us who were not princes or great musicians in our own right. It is to these records that I am first of all indebted for the fact that I have spent such a large proportion of the last half century in listening to music.

My second collection of records began with the arrival of electrical recording. I had moved to the Midwest, married, and built the home in which our children were raised and in which Mrs. Kinsey and I still live. The first collection of records had been left in the East. In the course of the years I had gradually come to realize how poorly they were made, and for that reason I had not gone to the trouble of moving them. But in the late twenties, as the result of another advance in the physics of sound, a superior method, electrical recording, began providing music of such quality that I became interested, once again, in making a record collection.

I suppose that few persons in any generation younger than mine can comprehend the influence that electrical recording had on the development of the art of music. It was not only a matter of the better sound that the records gave us; it was also the fact that this greater capacity to record encouraged engineers to develop better materials on which to record, and better machines for reproducing what was on the records. Above all, electrical processes provided the inspiration for the recording of more music

and a wider range of music than had been available on the pre-electrical disks. Gradually, in many instances against their initial protests, a greater number of the world's artists agreed to perform for the records. Instead of giving us extracted bits and single themes from some movement of a symphony, we had available, for the first time in our homes, the whole of a Dvorak *New World*, of a Haydn *Surprise*, and of a Beethoven Fifth Symphony. The Flonzaleys recorded two or three whole quartets, but to my lasting regret the group broke up before electrical recording had become very good. Although the earlier electrical recordings gave us only the traditional concert hall repertoire, in another decade there were Sibelius symphonies, Bartók quartets, Gabrieli, and compositions of Bach, Purcell, and Handel which had rarely if ever before been available in concert-hall performances in this country. By the early thirties we had an unbelievably great list of orchestras, instrumental groups, quartets, violinists, cellists, pianists, harpsichordists, singers, and other artists on the records. I regret that I got rid of the machine on which I played the records of that period, for most of them sound bad on my modern, hypersensitive hi-fi set. The recordings of the 1930s and 1940s sounded more adequate on my old, inadequate machine—or at least so it seemed before I knew long-playing records.

My third collection of records was not begun until more than a year after the long-playing records became available. I still feel that I was justified in rejecting the first output of the new invention. The earliest LPs included some records that compare favorably with the good ones of today, but most of them were inferior to the 78s that were available after 1933. And among the artists of the heyday of the 78s there were many who have not yet been equalled on the LPs. Casals, Schnabel, Landowska, the original Budapest Quartet, the Pro Arte Quartet, and such other notables were in their prime; it has taken continuous searching to find quartets on the LPs which can equal what the old Budapest and the Pro Arte gave us. Having known Lionel Tertis' and Salmons' performance of Mozart's *Sinfonia concertante*, I am not entirely satisfied with anything I find in the recent catalogues. Who can give us a Mozart *Oboe* Quartet as Goossens played it in our home, time and again, for nearly two decades? And why haven't the LPs given us a collection of Hugo Wolff comparable to what we had in the Wolff Society set of 78s?

Nevertheless, through the combined efforts of art and science, the LPs have triumphed. They are in my home in such quantity, with such artists presenting such a repertoire of music as no king of the past could command, and no musician of any other decade ever had. "The richest man in town," one of my friends who is a professional musician recently called me, because of the wealth of music which I, a mere scientist, can have the world's top musicians play in my home. It is difficult to imagine finer recording or finer reproduction than is now available, although I suppose it will come. In a way, though, I hope I shall not live long enough to want to turn my back on this collection and start my fourth collection of recorded music.

With the arrival of electrical recordings we dared invite our friends, including a number who were professional

musicians, into our home to listen to what was still slightly referred to as "canned music." Now I could share something of their emotional responses to the full panoply of musical moods. With their help I could learn more about musical forms and techniques. Some friendships were strained when I first played the Sibelius Fourth, but those who stayed with us had shared in a great emotional experience. It was a smaller number who survived the first two Bartók Quartets, but with those particular friends I still share something that is ours for the rest of our lives. When Walton's First Symphony arrived some of us quickly found ourselves at home with the third and fourth movements, but we—a certain few of my friends and I—had to listen a dozen times before we were in full command of the first and second movements. This we were able to do because the science of sound had put the materials for these repeated hearings at our disposal. Without the recordings, it is doubtful whether the very infrequent concert hall performances of that particular symphony would have won for it the friends it now has in the world. This is similarly true with the best works of Sam Barber, the new Hovhanness, Cowell, and an increasing list of younger moderns, whose innovations become attractive only with familiarity.

From 1930 to the present day, on one evening in every week that we have been in town, a dozen or more of our friends have listened to records with us in our home. Some have been coming regularly for something between fifteen and twenty years. In that time we have shared—what? Opinions about needles and amplifiers, coaxial speakers, tweeters and woofers, and the latest advances in the science of sound? God forbid! even though I am eternally indebted to my near neighbor who has the technical know-how which made it possible for me to have the hi hi-fi set that I now own.

Professional musicians, persons engaged in literary activities, members of the University's Department of Government, and some others who are not scientists have attended. Interestingly enough, however, most of the company have been scientists, friends from among my professional contacts. Among these scientists and their wives who have come, there have been an astronomer, an endocrinologist, a plant geneticist, a student of fungi, a geologist, a couple of mathematicians, a chemist, two zoologists, and some others. All of us are professionally engaged in the measurement of scientifically measurable phenomena; but all of us value music as part of a rounded life, and recognize the significance of the arts in the development of our culture.

All of us have been enriched because there has been a happy marriage between the science of sound and the art of music. But none of us would propose that the physicist should be forbidden to study the physics of sound unless he write, simultaneously, a treatise on the art of music. Much less would we demand that the artist acquire a mastery of the physics of sound before he attempt to compose or to perform music.

Which explains, you see, why I have studied and published on the scientific aspects of human sexual behavior without feeling under any obligation to write a treatise on the art of love.

part II

Who Gave Brahms the Falling Sickness?

by FRITZ A. KUTTNER

This is the second of three articles by Mr. Kuttner on the prevalence of speed-and-pitch error in commercial recordings, and its causes and most promising cures. The final installment will appear in the near future.

LET US IMAGINE a recording session at which the Brahms Violin Concerto is to be performed. The famous soloist spends several minutes in his dressing room tuning his Guarnerius. When he comes out on the studio floor, he checks his pitch once again with the concertmaster, who already has overseen the tuning-up of the orchestra's whole string section. All this takes some time, which probably is paid for by the recording company.

The conductor raises his baton, the music begins, the tape reels turn. And, in due course, I buy a record of the performance, and listen to it. What I discover is that the time spent in the process described above was wasted. The orchestra and soloist start off, to be sure, in D major, as the concerto was written. But by the time the first cadenza arrives, they are only in the approximate vicinity of D major. They are playing flat by what my ear suggests may be almost a semitone. Moreover, a strange weariness seems to have affected the conductor. His beat has slowed perceptibly. What ails them?

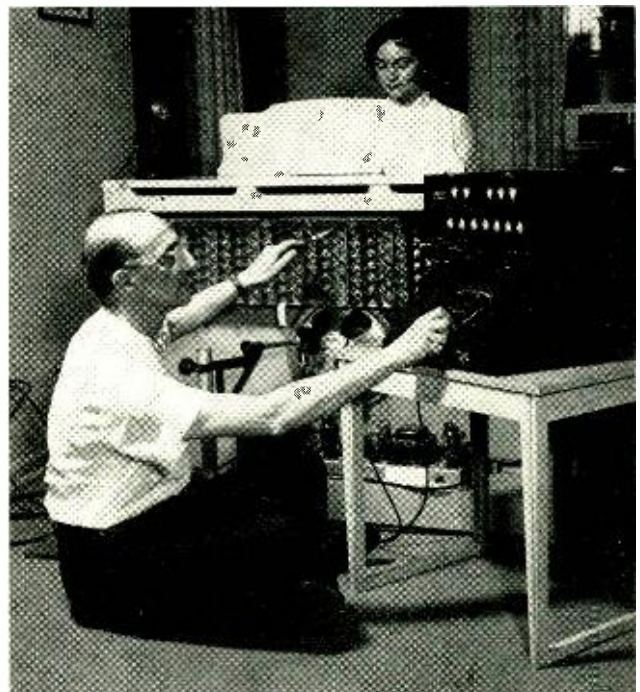
Nothing ails *them*, of course. It is simply that the record suffers from flawed pitch-fidelity. At some point in its making, either a tape-machine or a disk-turning lathe operated off-speed, altering the pitch and tempo of the music. This happens very, very often, and frequently the manufacturer doesn't even know it. In many recording studios, the tape recorders are not equipped with any device to indicate whether or not they are running at proper speed. And that's where the trouble starts.

However, getting studios to buy and use devices to test tape speeds would only begin to solve our problem. It is when we know our recorder is running slow or fast, and how much so, that real complications set in. Changing the speed of a fine recording machine is a highly complex and arduous task, all the more so since until now very few people seem to have foreseen any need to adjust a tape machine's speed. It was assumed that as long as the transport mechanism was running properly, speed would take care of itself.

A professional tape recorder motor is a synchronous motor—it regulates the tape speed and supposedly keeps it steady. Steady, that is, so long as the power supply stays precisely at 60 cycles and 117 volts. Any fluctuations in the power supply will influence the speed of the motor, the tape speed, the musical pitches. Record makers and manufacturers of recording equipment I have talked to affect surprise when I bring this up, and insist that the power supply is just fine—no complaints. I know from experience that this is not so, that one can have plenty of trouble with speed fluctuation caused by variations in the

power supply while one is recording or playing back. Manhattan and other big cities may offend rarely in this respect, but suburban districts are a lot worse, and rural areas sometimes can be absolutely exasperating. I see no point in trying to ignore this fact out of existence. It exists, and it is no secret.

Perhaps it is not reasonable, in any case, for a manufacturer to expect a public utility to function as sole speed-control of his precision equipment. What can he do, though, to compensate for the vagaries of the power company? The Ampex Corporation has been making and supplying, upon individual demand, a high-precision power control as an accessory to their recorders. This device (Model No. 375) sells for something like \$660, and keeps the power supply for the capstan motor at a steady frequency and voltage, no matter what comes out of the wall plug. It is a fine instrument, but it was designed and meant only for such high-precision recording machines as are needed for scientific laboratory research, for telemetering, for data recording in guided missile and other defense developments. In such work, speed variations are kept within critical tolerances much smaller than would be necessary in musical recording; these specialized machines have to record up to 80,000 cycles with great precision, and they cost about \$16,000 apiece. I tried to find



The author taping reference frequencies from electric organ.

out how many of these power-control instruments are in actual use for *musical* recording machines; it seems that about a dozen of them are — more than I expected, judging by the commercial results, but they are not widely distributed. Most were ordered by conscientious record makers who take their own equipment overseas for recording sessions and wish to be secure against the vagaries of European power supplies.

It is here that a mistake is currently made by many record manufacturers: they think these hazards exist only overseas. It isn't so. Even in America, the power supply generally is NOT steady enough to provide high pitch-fidelity for musical recordings. Power control systems are not needed for research only; they would do a lot of good in average music recording studios. It is unfortunate that the Ampex is not — because of its high price, for one thing — ideal for this purpose.

These considerations make it clear that the professional recording machine of the near future will have to be (or at least ought to be) equipped with the following *standard* features: (1) a provision for permanent observation of tape speed, both before setting up, and during actual recording; (2) a device for instantaneous and efficient speed adjustment, with a finely calibrated meter scale which permits tape-speed control within — let us say — ± 6 per cent of the standard 15 or 30 ips.

This would seem to take care of the first step: the recording of a master tape. The next step, playing the tape back for disk mastering, presents the same problem with a few paradoxical variations.

If the machine used for original recording is the same one used for mastering playback, part of the problem dissolves. In this case recording and playback speeds are identical (or almost identical) and, except for flutter and wow, nothing much can happen to spoil the pitch. In other words, any deviation from speed specifications which may have changed the originally recorded pitch will be cancelled out by the same deviation during playback. Years

ago, when the first tape-recording studios were set up, most of them had no more than one or two machines, and frequently the same units were used for original recording and playback mastering. Those were fine days, so far as concerned pitch, and everybody was happy. Today only the smallest, come-lately studios have but one machine. Usually one set of recorders serves in the studio, another set in the mastering laboratory. In many instances, indeed, the mastering is done by a separate outfit which specializes in just that. Under these circumstances the differences in tape speed from machine to machine begin to take serious effect. Thus it may happen that a first symphony movement stands in a pitch different from the second movement, and the pitches of a complete opera performance may vary from scene to scene, abrupt changes taking place whenever the engineer switches, at the completion of a reel, from machine A to machine B.*

Some of the deviations may cancel each other out, others may accumulate, for example: unit A, used for recording, runs 1% *slow*, i.e. at 14.85 ips. Unit B, used for mastering playback, runs 1% *fast*, i.e. at 15.15 ips. This results in two pitch distortions, the first 17.4 cents†, the second at 17.3 cents, adding up to a tonal pitch difference of 34.7 cents. The master disk will be cut 35 cents too high; this is more than 1/3 of a semitone and is likely to be noticed quite unpleasantly. If the original performance was recorded at precise international concert pitch, in which $A = 440$ cycles, the final pressing will sound at $A = 449$, which is much too high. Most orchestral colors will sound harsh and most vocal parts strained and unnatural; musical tempos and, accordingly, certain inner musical tensions, may be noticeably disturbed.

This example of 1% speed deviation illustrates by no means an extreme or unusual case; a pitch distortion of 1% may occur anytime. I know of a case where one of our most brilliant recording engineers may have worked with a fine piece of equipment that was running *slow* at the rate of almost 2%, for a considerable period of time before he realized it. If bad luck should have ever created a situation where a master tape recorded on this unit was played back for mastering on another unit running *fast* by another 2%, the resulting disk would have been hopelessly spoiled. The two deviations would have added up to 4%, which equals 70 cents in pitch difference, i.e. almost 3/4 of a semitone. The violins' standard A would sound at 458.2 cycles instead of 440, a highly audible deviation from standard pitch. What I wish to make plain is that I am not fussing over trifles, but that serious musical consequences result from such "small" figures and "small" speed deviations.

In Europe, orchestras still are fighting over the old issue of whether they are to stay tuned to $A = 440$ or to return to their accustomed pre-war pitch of $A = 435$. In this country symphonic bodies have for years been unable to make up their minds whether or not to raise their concert pitch from 440 to 443 cycles. Ask any experienced singer and he will tell you how a difference of five cycles in



A Scully disk-cutting lathe: one innovation is suggested.

*The worst possible effect is created when the tape editor selects two sections of the same piece originating from different repeat takes in the recording session: yielding jumps in pitch from one measure to the next that sound really shocking.
†A cent is one-hundredth of a semitone.

standard pitch will affect his top notes — or his throat. This should satisfy the reader that the above-mentioned pitch distortions of 9 or 18 cycles will play havoc with musical performances' pitch, tempos, and naturalness of sound.

The conclusion, by necessity, must be the same as in the discussion of the recording stage above: all professional tape machinery used for mastering playback ought to be equipped, in the near future, with the same controlling, measuring, and speed-adjustment features recommended for the original recording units.

Step No. III, which involves the turntable on the disk-cutting lathe, presents a different picture. Here the speed controlling mechanics have been developed to full satisfaction. Measuring of speed constancy during cutting is done simply with the familiar stroboscopic disk, and speed-adjustment features would be unnecessary — IF all master tapes played back at perfect pitch fidelity. Then the ideal cutting turntable should run always at a precise $33\frac{1}{3}$ rpm, and there need be no tampering with that standard. As conditions actually are at present, however, it would be a good thing if modern high-class cutting turntables had some speed-adjustment feature allowing changes of $\pm 4\%$ from standard speed; in this way many a tape could be cured on the cutting lathe of ills occasioned by erratic recording or playback speeds.

Lathe manufacturers will tell us it is not fair to hold them responsible for damage done on the tape recorders, or to expect them to introduce new features into their product for the sole purpose of correcting errors committed elsewhere. This is logical reasoning, but I doubt that it is fully sound commercially. Very probably the lathe maker with the adjustable-speed feature soon will get more business than his competitors without it, for the following reasons:

Even the finest lathe still depends on the speed of its synchronous motor drive which, in turn, is linked to the hazards of the power supply as we have seen above. Moreover, a number of recording engineers maintain that some cutting turntables have a tendency to slow down as the cutting stylus progresses from the outside of the disk toward the center. If this blemish to speed-constancy, together with other sources of speed-irregularities, could be continuously adjusted while the master disk is being processed on the lathe, we should get more beautiful records in the future. Frankly, I should like to see a feature for lathe turntables that could take care simultaneously of the measurement, control, and adjustment function and guard against the flutter-and-wow hazard presented by fluctuations of the power supply.

Now let us look into the fourth and final step, which is of most intimate concern to you and to me: our own little turntable in the living room. In this final reproduction step, nothing can be done to change pitch flaws engraved into the grooves of our disk collection. Yet this is still the best place to correct any errors committed in the previous stages of record processing.

Do you still remember what the old crank-operated turntables looked like? Each had a little knob for speed regulation, with a tiny calibrated meter scale, and I still

long occasionally for this small gadget and for the old 78-rpm speed, so nearly immune to flutter and wow. Then came the synchronous motor and the 33 speed, which made things easy, but threw us psychologically back into the primitive era of pre-World War I phonography, when the excitement over the miracle of recorded sound, *per se*, was too great for anyone to worry about things like pitch distortion or flutter.

A few turntable makers have incorporated fine-speed control in their products all along, others have since emulated them. The Rek-O-Kut model CVS-12 provides continuously variable speed over the whole range from 25 to 100 rpm, but the factory explains that this feature is meant mainly for ballet practice and certain outdoor purposes where rhythmical accompaniment is needed regardless of high fidelity requirements; they do not really recommend this table for classical music played over the home system.*

The Garrard transcription model 301 has an adjustment feature which permits changing the three standard speeds within roughly $\pm 2.5\%$ each. This degree of flexibility is not quite sufficient to accommodate all the pitch monstrosities the record market has to offer, but it helps to a considerable degree. In fact, most of my research for this report was done with the help of the Garrard 301, and I would not be without it henceforth: the experience of hearing all my favorite records in perfect pitches and tempos was a thrill I hadn't had since the day I left my crank-operated Columbia portable to friends in Shanghai, China.

There is also a stroboscopic turntable 710-A made by H. H. Scott which has a provision for speed adjustment. Here, however, the adjustment feature was not devised to permit playback of records at different, purposely selected speeds, but rather to make possible highest precision in the three standard playback speeds. *Continued on page 88*

*Because the adjustable-speed feature tends to introduce a measure of rumble or hum not present in other Rek-O-Kut tables.





A little night music via Musicophone would soothe the insomniac of 1952, Robida predicted in 1882. Some oversight prevented the clairvoyant artist from foreseeing changes in such matters as beards and baffles.



For mountain climbers grown tired of yodeling songs and echoes of the *ranz-de-vaches*, Robida suggested the *phono-opéragraphe de poche*, cleverly designed to allow the purchaser free use of his hands and alpenstock.



AS NEVER WAS

A transtemporal spoof from the 1880s

Assembled by FRED GRUNFELD and OTTO BETTMANN

Albert Robida (left), a prophet without the Legion of Honor, foretold the future of "artificial" sound during the early 1880s, in his magazine *La Caricature*. What he envisioned for the mid-twentieth century has come to pass almost exactly on schedule, though we still lack such elegant refinements as the talking bust for poets (politicians may yet make use of this idea). Robida, who also predicted the air age and bacteriological warfare, did much of his other work on histories of Paris and fashions.



Shopping by television, circa 1950: to inspect the latest fabric patterns, the housewife switches on her favorite store. Over a direct wire, a salesman (not an announcer) shows samples and delivers the commercial.



Libraries of the spoken word, according to Robida, would be decorated with busts of distinguished poets and authors, speaking directly to posterity from recordings which are concealed in the base of the statues.

Robida's Premonition of Radio: while mother and daughter tune in the women's feature broadcasts of the morning *Journal*, father cocks a businesslike ear toward the day's news and reports of transactions on the Bourse.



Disturbances in the Near East are covered by roving tele-broadcasting correspondents. A press camel, bearing a gentleman from *L'Époque*, is fully equipped with water casket, sabre, and wires leading to transmitter camels.



In the *Phonoclichotèque*—the reference library of the future—scholars consult the self-recorded works of historians, scientists, and philosophers amid traditional Gothic décor and under the aegis of Pallas Athene.



A radio station envisioned by the artist would provide all of Paris with music and entertainment. Placing the studios atop the transmitter, however, would inconvenience lady choristers, friends, and stand-by organist.



Cultural uplift for home users of Robida's sound receivers was to include a complete selection of composers, from Mozart to Wagner and Planquette, on opera *du jour*, and a wide range of philosophy, history, novels, poetry.



Audio etiquette for cliff-dwellers.

Thunder Overhead

by J. M. Kucera

IT'S WAY PAST HIGH TIME to direct the attention of you, the audiophile, to a form of low-pass filter more effective than any inductance coil ever wound—the floor on which your woofer enclosure rests. If that floor happens to cover a garage or a basement, there is no problem. But if it happens also to serve as the ceiling of an apartment below yours, then you should be required by law to buy your downstairs neighbor a high-quality tweeter through which to pipe him some highs and middle tones to go with the bottom-octave stuff you impose on him each time you have yourself a hi-fi ball. The folks downstairs might not get the utmost in bass definition through such an arrangement, but at least they'd know it was music you were playing, not just a succession of thuds and shudders.

The development of high fidelity as a hobby has been accompanied by the deplorable credo that unusual privileges go with the exclusive ownership of precision machinery. Just as the owner of a new sports car may feel that his powerful toy permits him an occasional spectacular getaway or an abrupt change of lane under marginal safety

conditions, so some hi-fi owners feel that their proprietary interest in a wide-range sound system calls for the periodic reproduction, in lifelike sonic dimensions, of a symphony orchestra as heard in a concert hall. Although both activities may be carried on without physical harm to anybody, it can't be denied that both are executed at the risk of robbing others of their rights. Degree of danger aside, the playing of high fidelity equipment without consideration for others has the more immediate effect. While the speed-happy driver may or may not injure someone, the volume-happy apartment-dwelling audiophile *always* upsets the peace of mind of whoever lives below him.

Actually, there's some question as to whether or not an apartment dweller caught beneath somebody's hi-fi set really *is* living. It would be more exact to say that he passes the existence of a character in a Gothic novel, surrounded always by steadily mounting terror. Even if the phonograph upstairs is consistently operated at one volume level, the poor fellow will soon testify both to his psychiatrist and to his landlord that the rumble of bass fundamentals from overhead keeps getting louder from day to day, until the sheer bulk of sound, like the great expanding feathered helmet in *The Castle of Otranto*, threatens to crush him out of shape.

The underdweller's trouble also is likely, these days, to be exacerbated by the existence of a special taste among sound enthusiasts—a violent predilection for organ recordings. The audiophile absorbs the artistry of Carl Weinrich and Richard Purvis at high gain and is transported. But not to Australia, no matter how often and how fervently the people downstairs pray that he might be.

The average apartment-dwelling audiophile demonstrates an astonishing combination of stubbornness and artfulness in resisting any complaint against the racket he creates. In practice, the first anti-hi-fi grievance attending the arrival of a new audiophile tenant is delivered in a well-bred manner, for in the beginning the downstairs victim thinks, however naïvely, that the music lover overhead is being bothersome only because of his ignorance of the building's sound-conducting properties. Though such reasoning may be strictly from Aristotle, it's also very definitely non-Audiophile; therefore any initial encounter with a music lover whose main concern is with sound transduction—not conduction—is doomed to dismal upshot. "This is no *ordinary* phonograph I have here," the newcomer exclaims in all injured innocence, "it's *hi-fi*! Below a certain volume it won't reproduce the instruments of an orchestra properly, and if it can't be played right it's not worth playing." That, in a few words, is the story of the audiophile's license to shake a building to its foundations. The license is integral, built right into the audiophile's expensive equipment. And it's a peculiarly sinister sort of license in that it makes mandatory the very activity it permits.

Should such a conveniently implied imprimatur be denied him, the inconsiderate audiophile still would derive the right to unrestricted phonographic activity from his audio erudition, a latter-day cultural phenomenon whereby he acquires musical knowledge according to the rate at which he acquires his LPs. While lesser folk may have no inkling that Beethoven's Violin Concerto is at one and



the same time a concerto for piano, the collecting classical audiophile knows many such morsels of musicology, and he enjoys treating himself to a hi-fi concert of both works in succession now and again. To the people downstairs it's the same old exercise in bass chords endured twice

running, but the audiophile just won't grasp the motivation behind those telephoned complaints interrupting his second play-through right in the middle of the rondo. After all, he's not some teen-age kid spinning rhythm-and-blues tripe on a cheap portable. He's playing cultural stuff that any civilized person ought to be able to appreciate.

The downstairs neighbor may have his own way of assimilating culture, possibly through reading. The solitary reader can hardly be expected to gain the most from his pursuit while haunted by the ghosts of muffled 5:7 chords coming from the ceiling.

We can look to the advertising columns of our national magazines for an index of what constitutes the normal pursuit of happiness. In this country of ours, people buy things like automobiles, whiskey, and hi-fi to be happy with. The sound lover wants interference with his Constitutional happiness no more than does the suburban motorist or the convivial high ball drinker—and it does not occur to him to identify himself with the three-arrest speeder or the neighborhood souse, though his over-indulgence may be comparable. This attitude lets him be callous to icy early-morning stares in the elevator and even to the voiced opinion—gaining some currency these days—that a “hi-fi nut” is a character who enjoys tinkering with every known method of reproduction except human. “If you don't like the music I'm playing up here,” he may finally say when goaded out of indifference, “then buy a rig of your own and drown me out.”

This discussion should not be construed as a blanket implication that the apartment-dwelling phonophile never has been known to bend in the direction of policing up the hi-fi scene. Now and then he has been caught reducing volume at midnight, thus befriending all but those who may wish to retire at ten. He has been known to restrict his after-twelve listening to an occasional string quartet, providing only the mournful grunt of the cello to accompany the ticking of his downstairs neighbor's clock. And in rare instances he even places an inch-thick slab of foam rubber beneath his woofer cabinet, thereby proving to all parties interested that foam rubber (squeezed to the hard-



ness of bakelite under the weight of, say, a Patrician or a Hartsfield) stops low-frequency radiation the way the French stopped Henry V at Agincourt.

Considering the compulsive nature of his hobby, it's really not surprising that the audiophile's approach to audio-etiquette is often so half-hearted. After all, he's pre-occupied not only with music but with direct participation in the advance toward absolute technical perfection of its playback. He expresses this fusion of humanistic and technological interest by assembling, and thereafter playing, the finest sound system he's

Continued on page 92

NEIGHBOR'S LAMENT

*Nowadays
it's smart to be
hep to high
fidelity.*

*Run and buy them
do not falter
naked chassis
plywood altar.*

*Learn the jargon
rant and rave
about the baffles
that you crave.*

*Speak of speakers
reverently
own a minimum
of three.*

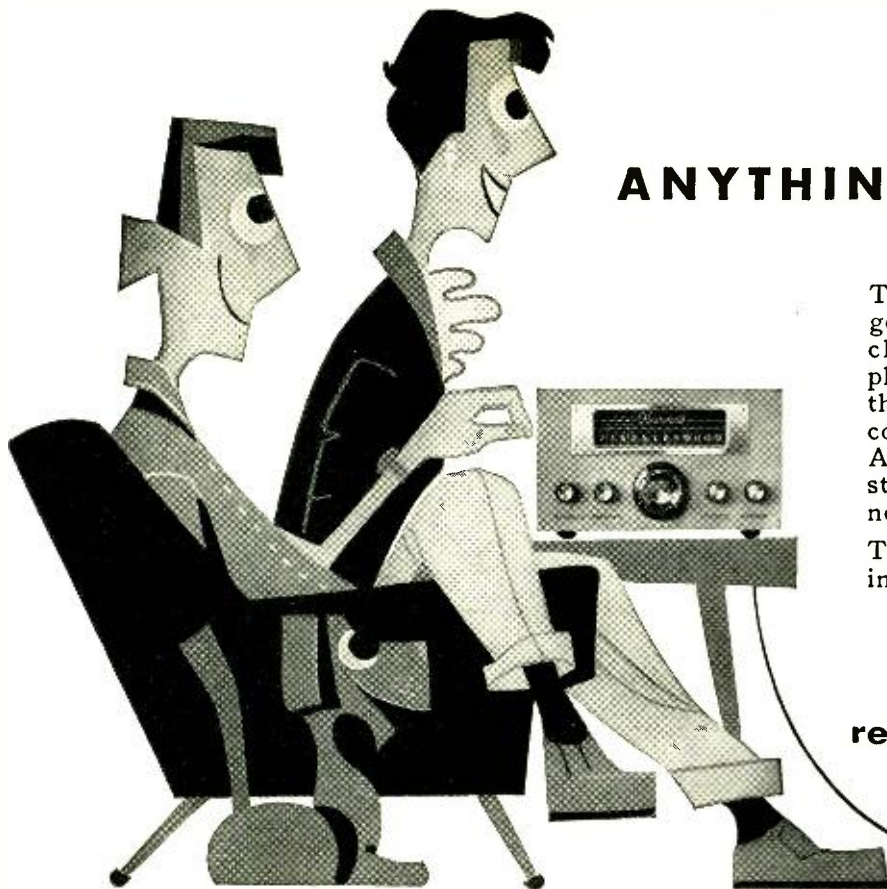
*Haunt the solid
record shops
get some classics
moods and pops.*

*Alert your wife
invest in gin
time to ask
the neighbors in.*

*Twist the knobs
eternally
seeking sonic
symmetry.*

*Accept the plaudits
of the town
but for pete's sake
TURN IT DOWN.*

Christine Britton



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AMONG JUNIOR EXECUTIVES in American industry there appears to be pretty general agreement that business careers can be advanced most easily by a sort of mountain-goat progress from company to company. According to this article of belief, an employee is pegged at a certain level in a firm's hierarchy and held there by powerful, if impalpable, psychological pressures; to rise from it, one is obliged to join another hierarchy at a more exalted level. Reduced to its cynical bare bones, this doctrine says in effect that virtue in American business goes unrewarded unless you defect periodically to the enemy camp. To judge from the continual migration of executives from company to company, as reported in the daily press, the mountain-goat recipe for success—cynical though it may be—is today in almost universal use. Every good rule, however, has to have its exception, and the exception to this one is Mr. Goddard Lieberson, the new president of Columbia Records, Inc.

Goddard Lieberson has been connected with the artists-and-repertoire side of the American record business longer than anyone now active in the industry, and his labors have all been for the same company. He was hired by Columbia Records in September 1939; he was then twenty-eight, a personable young man trying to make a living as a composer and writer on



Lieberson: Columbia's new chief . . .

music. John Hammond, the perennial jazz enthusiast, at that time doing some work for Columbia, one day introduced his friend Goddard to Ted Wallerstein, Columbia's new boss. Wallerstein was then in process of transforming Columbia from an ambling also-ran into Victor's most dangerous competitor. He was signing up orchestras and conductors all over the country and had put Moses Smith, an erstwhile Boston music critic, in charge of the Masterworks Division. Smith required an assistant to handle various routine chores, and Goddard Lieberson was offered the job—at fifty dollars a week. "I was not at all interested in records," Lieberson says, "only in good music—and I still maintain that point of view."

Lieberson's memory has failed to retain details of the less glamorous aspects of his assistantship, but he does recall turning pages for Béla Bartók at an early-1940 recording session. Contemporary music and other off-beat projects were Lieberson's specialty in those days, but he managed to learn a good deal about the bread-and-butter phases of classical music recording—enough so that he was the logical man to become director of the Masterworks Division when poor health forced Moses Smith to give up the post in 1943. Thereafter for Lieberson it was a story of onward and upward: in 1948 election to the board of directors, in 1949 promotion to executive vice-president, and now installation as president of the company in succession to Jim Conkling, who resigned to follow a more creative and less harried life in California.

Lieberson feels he was able to stay in the business and with the same company all those years "because I made the job interesting for myself." He is constantly spicing the humdrum of his work with special recording projects that usually turn out to be profitable to Columbia as well as diverting to Lieberson. One of these was the Columbia Literary Series, featuring Messrs. Maugham, Saroyan, Steinbeck, and Company reading their own prose, the recording of which was started in 1951 when this sort of thing

was still largely untried. ("My main trouble," Lieberson quips, "is that I'm prematurely *avant-garde*.") Another was the album entitled *The Confederacy*. Still another was, and is, the Modern American Music series, a distinctly unprofitable venture but one of which Lieberson is justifiably proud.



. . . enjoys recording Broadway musicals.

Whatever money the latter series loses is more than counterbalanced by the most spectacular of Goddard Lieberson's personal endeavors: the production of Broadway show albums. His first venture in this line was Kurt Weill's *Street Scene*, which he now realizes he should have recorded in its entirety and not just piecemeal. *The Medium* and *The Telephone*, by Menotti, followed. These early albums established Columbia as a successful purveyor of Broadway shows on records; and when it came time for the authors of *South Pacific* to negotiate a recording contract, Lieberson convinced his friend Richard Rodgers that Columbia should be the company to sign with. The resulting album turned out satisfactorily (to put it mildly) for all concerned; to date a million and a quarter copies have been sold. Lieberson then turned to revivals, via microgroove, of old musicals; two of these recordings, *Pal Joey* and *Porgy and Bess*, inspired revivals of the shows themselves on Broadway. This year Columbia has another hit on its list, one that may surpass even *South Pacific* in sales; again Lieberson was responsible, not only for recording *My Fair Lady* but also for getting CBS to finance the show itself.

All of which may help to explain why Goddard Lieberson is the new president of Columbia Records.

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5 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT

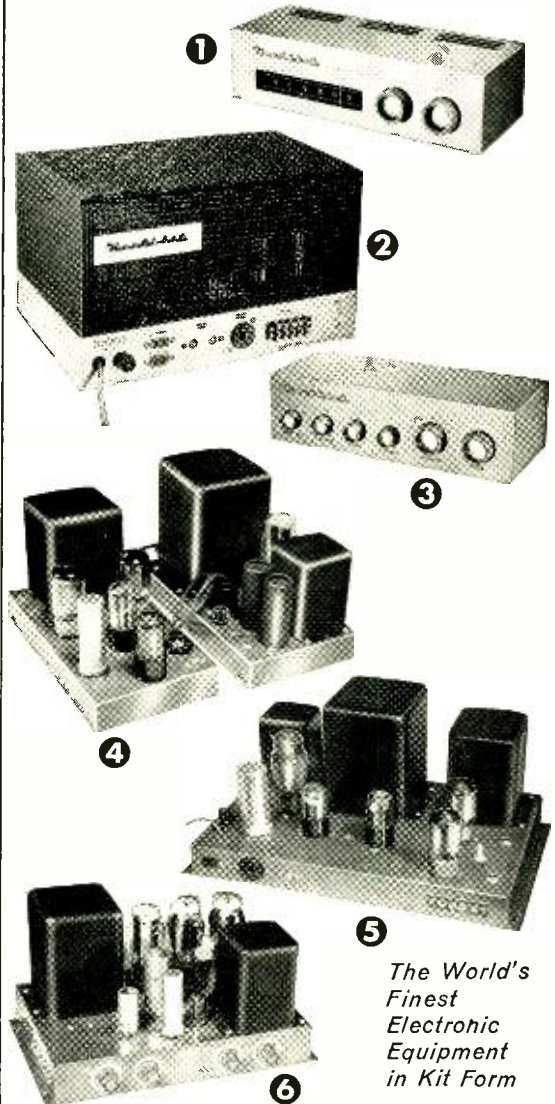
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Records in Review

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JOHN F. INDCOX ROBERT KOTLOWITZ HOWARD LAFAY JOHN S. WILSON

Classical Music, listed by composer	41	Spoken Word	56
Dialing Your Disks	48	Children's Records	58
Recitals and Miscellany	50	Best of Jazz	59
Music Between	54	Americans on Microgroove, Part I	63

CLASSICAL

BACH, J. C.

Sinfonia Concertante, for Violin, Cello, and Orchestra, in A; Sinfonia No. 4, in D

†J. S. Bach: *Concerto for Violin, Oboe, and Strings, in D minor*

Georges Alès, violin; Pierre Coddée, cello; Pierre Pierlot, oboe; Ensemble Orchestral de l'Oiseau-Lyre, Louis de Froment, cond. OISEAU-LYRE OL 50074. 12-in. \$4.98.

The two works by Johann Christian are delightful examples of rococo music, melodious and charming but making little attempt to plumb emotional depths. The soloists in the *Sinfonia concertante* are excellent, and the only criticism one has of this performance concerns the incorrect execution of some of the ornaments. As for the concerto by Johann Sebastian, it is a reconstruction of the supposed original of the great Concerto for Two Harpsichords in C minor, BWV 1060. It is nicely played here, but nowhere on this disk is the violin tone lifelike. N. B.

BACH, J. S.

Brandenburg Concertos: No. 2, in F; No. 5, in D

Berlin Chamber Orchestra, Hans von Benda, cond.

TELEFUNKEN LGX 66012. 12-in. \$4.98.

There is nothing to cavil at in these lively performances. The trumpet in No. 2 plays delicately and precisely and is almost always on pitch. The harpsichordist in No. 5 is excellent and does his long solo in the first movement with feeling and intelligence. It is in matters of balance and recording that one is left unsatisfied. The

flute is barely audible in No. 2, and in No. 5 the right-hand part of the harpsichord is often drowned out by other instruments even when it is an important voice in the discourse. And in both works the violin tone is impure. N. B.

BACH

Concerto for Violin, Oboe, and Strings, in D minor — See J. C. Bach: *Sinfonia Concertante*.

BACH

Orchestral Transcriptions

Fantasia and Fugue in G minor; Air for the G String; Prelude and Fugue in C minor (arr. Ormandy); Arioso (arr. Wm. Smith); *Ach Gott von Himmel sieh darein* (arr. Harl McDonald); Fugue in G minor (arr. Wm. Smith); Fantasia and Fugue in C minor (arr. Elgar); *Come, Sweet Death* (arr. Ormandy)

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 5065. 12-in. \$3.98.

Let us not try to revive the tired old arguments for and against orchestral transcriptions of Bach. There are those of us who want the Bachian roast beef served in its own natural, organ-ic juices. If you prefer it covered with a thick Sibelian, Wagnerian, or Elgarian sauce, then this is your dish. Ormandy and his magnificent orchestra play with a devotion worthy of a better purpose. On the review disk the label for one side appears on both. N. B.

BACH

Sonata for Unaccompanied Violin, No. 3, in C; Partita for Unaccompanied Violin, No. 3, in E

Johanna Martzy, violin.

ANGEL 35282. 12-in. \$4.98 (or \$3.48).

This completes Miss Martzy's recording of the six sonatas and partitas for unaccom-

panied violin. Like the other disks in the group, this one is distinguished for smoothness and beauty of tone and superb engineering. The lack of pep noticeable in the other two records is less in evidence here. While there is still no feeling of power held in reserve in such movements as the Loure (not "Louré," as the notes have it) of the partita, the artist comes through the long and grueling fugue of the sonata with flying colors and tears into the prelude of the partita with gusto. N. B.

BACH

Suites for Unaccompanied Cello: No. 2, in D minor; No. 5, in C minor
Orchestral Suite No. 3, in D: Air (arr. cello and orch.)

Tocatta, Adagio, and Fugue for Organ, in C: Adagio (arr. cello and piano)

Mstislav Rostropovich, cello.

VANGUARD VRS 6026. 12-in. \$4.98.

This twenty-nine-year-old Soviet cellist recently arrived in the United States heralded by encomiums in the foreign press. From the evidence of this record, they seem justified. He can spin out a long, singing line; rapid passages come out clearly and musically; his intonation is firm and accurate, even in multiple stops, which are attacked smoothly. One cannot tell, from a record, of course, about the actual size of a cellist's tone, but Rostropovich's sounds full here and has an attractive — if at times slightly dry — quality, with a wide dynamic range. The suites are played intelligently and with considerable eloquence. Everything is clearly articulated and nicely phrased. Only once or twice does Rostropovich yield to the temptation to slide. N. B.

BARTOK

Mikrokosmos

György Sándor, piano.

COLUMBIA SL 419. Three 12-in. \$11.98.

Many excerpts from *Mikrokosmos* have previously been available on disks, but this is the first recording of the whole monumental work. (Westminster has also announced a complete recorded version, interpreted by Edith Farnadi.) The title page describes *Mikrokosmos* as "153 progressive piano pieces in six volumes," but that is a very modest description indeed. To be sure, the 153 pieces do proceed progressively from the simplest imaginable five-finger exercises to virtuoso compositions of great difficulty; but *Mikrokosmos* is also a compendious if not complete exposition of Bartók's tonal system, with its scales derived from folk sources, its individually fabricated scales, and its extensive employment of the medieval modes. It is an equally compendious exposition of Bartók's harmonic system, his highly individual contrapuntal technique, and his very special usages in the matter of rhythm. It has its parallels in the systematic keyboard works of Bach and the études of composers like Chopin and Debussy, but none of Bartók's predecessors begins at so elementary a level of technique and leads the student forward with such patience.

Although most of these pieces were never meant as concert material, some of the simplest are among the most beautiful, and to hear the entire vast, many-sided, gradually unfolding conception in the authoritative hands of Sándor, who was a pupil of Bartók, is an enthralling experience. The recording is very good, and the set has been fully and illuminatingly annotated by Sándor and Dr. Jack Frederick Kilpatrick, of Southern Methodist University.

A. F.

BARTOK

Suite for Orchestra, No. 2, Op. 4

Minneapolis Symphony Orchestra. Antal Dorati, cond.
MERCURY MG 50098. 12-in. \$3.98.

A fabulous work, fabulously performed and recorded. Bartók composed this suite between 1905 and 1907, but revised its third and fourth movements in 1943. The revisions merely removed some prolixities and did not alter the style, which is immensely tuneful, vigorous, joyous, and affirmative; furthermore the work is gorgeous in its orchestral color. The influences of Strauss, Mahler, and Wagner are apparent, but they serve only to suggest certain sources from which Bartók builds. The work as a whole underlines the fact that the earliest compositions of a genius are likely to express his genius quite as significantly as his later ones, however derivative his early idiom may be.

A. F.

BEETHOVEN

Sonatas for Piano: No. 8, in C minor ("Pathétique"), Op. 13; No. 14, in C-sharp minor ("Moonlight"), Op. 27, No. 2; No. 21, in C ("Waldstein"), Op. 53

István Nádas, piano.
PERIOD 726. 12-in. \$4.98.

Mr. Nádas is here most convincing in the direction indicated by moonlight, giving a well-wrought performance with a smooth, flowing first movement and a forceful finale. In the *Pathétique* much is made in the first movement of severe neatness cut through by violence, but the adagio, well-

planned in its orderliness, may seem prim in effect.

The *Waldstein* is the center of interest, and the rondo as played on this record may be too eccentric to be interesting. The slow pace of the recurrent theme transmutes purpose into resignation, and the strong contrast with the prestissimo coda seems contrived.

The piano has a deep, living vibrance in the bass, with the treble satisfactory although less imposing.

C. G. B.

BEETHOVEN

Sonatas for Piano: No. 17, in D minor ("The Tempest"), Op. 31, No. 2; No. 23, in F minor ("Appassionata"), Op. 57; No. 26, in E-flat ("Farewell, Absence and Return"), Op. 81a

István Nádas, piano.
PERIOD 729. 12-in. \$4.98.

The very vibrant distinctness of the piano here poses metallic difficulties to some reproducers and expresses a living reality through others. The disk ought to be tried before purchase, by collectors attracted primarily to Op. 81a in a performance of sympathetic, compelling, and tasteful sentiment. The sonata known as *The Tempest* (not tempestuous—Beethoven had been reading Shakespeare's fantasy) is not less notable in the subdued address of its adagio and the mobile dynamics of its finale. Furthermore, the artful breathlessness of anxiety in the first movement of the *Appassionata* is entitled to high praise, leaving only the finale of that sonata subject to strong demerit, drawn by a rather choppy progression of its masterful drama.

C. G. B.

BLOCH

Schelomo

†Tchaikovsky: *Variations on a Rococo Theme, Op. 33*

André Navarra, cello; London Symphony Orchestra, Richard Austin, cond.
CAPITOL P 18012. 12-in. \$3.98.

Bloch's powerfully eloquent rhapsody has been singularly fortunate in its recorded presentations. None of the five previous essays are poor; two, the Nelsova and the Rose, are excellent, as is the fine old Feuermann, weak though its sound is. Yet all are shaded by this remarkably beautiful,

expressive performance by the French cellist André Navarra. He catches all the feeble intensity, the fierce dark spirit, the power and the melancholy that Bloch poured into this score.

In comparison to *Schelomo*, the Tchaikovsky variations sound almost flighty and inconsequential. Navarra's is an altogether captivating performance, however, and one that must take precedence over the Gendron-Ansermet recording on London. Austin directs both scores with understanding and sympathy, though I think his direction might have been a trifle tauter in the Bloch. The balance is reasonable for *Schelomo*, a trifle too complimentary to the soloist in the Tchaikovsky.

J. F. I.

BRAHMS

Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102
Tragic Overture, Op. 81
Variations on a Theme by Haydn, Op. 56a

Isaac Stern, violin, Leonard Rose, cello (in the Concerto); New York Philharmonic-Symphony Orchestra, Bruno Walter, cond.
COLUMBIA ML 5076. 12-in. \$3.98.

Only the concerto is new, and it is extremely disappointing by reason of a huge but soft sound without sting, a black orchestral backdrop which absorbs the wind timbres and irons out articulation. Against this implacable curtain the soloists are too loud—the cello absurdly prominent, and with some suggestion of being played through a barrel. The solo violin is able to flash some silver through the sepia from time to time, but the true quality of the performance will probably forever remain a mystery.

C. G. B.

BRUCKNER

Symphony No. 3, in D minor

Vienna Symphony Orchestra, Volkmar Andreae, cond.
EPIC LC 3218. 12-in. \$3.98.

For such a rarely performed symphony as the Bruckner Third, five recorded versions are quite a lot. What's more, most of these are first-rate. For me, Walter Goehr's (Concert Hall) still has the most get-up-and-go about it, but this newest disk by Andreae, while not quite as spirited, also moves along nicely, is well recorded, and has some finely phrased passages.

P. A.

CARTER

The Minotaur, Suite—See McPhee: *Tahub-Tabuban*.

CHAUSSON

Poème de l'amour et de la mer

Irma Kolassi, mezzo-soprano; London Philharmonic Orchestra, Louis de Froment, cond.
LONDON LL 1386. 12-in. \$3.98.

Some of Ernest Chausson's finest writing went into his songs. Here we have a two-song cycle made up of fairly large-scale, imaginative material with extensive orchestral support and an orchestral interlude. The work is seldom performed, except for the latter part of the second section, *Le temps des lilas*. Irma Kolassi's

ADVERTISING INDEX

Angel Records	67
Bradley Mfg. Co.	68
Columbia Records	57
D & S Enterprises	68
Decca Records, Inc.	62
Elektra Records	68
Leslie Creations	68
London Records	51
Louisville Philharmonic Society	67
Mercury Records Corp.	59, 61
Music Box	58
Nuclear Products Co.	69
RCA Victor Division	55
Record Market	68
Record Review Index	56
Robins Industries Corp.	68
Vanguard Recording Corp.	69
Verve Records	61
Vox Productions, Inc.	65
Westminster Recording Co.	53

creamy voice is well suited to the music, and she conveys admirably the shifting moods of the two sections. The sound is exemplary. P. A.

CORELLI

Concerti Grossi, Op. 6, No. 8, in G minor ("Christmas"); *No. 11 in B-flat*

English Baroque Orchestra, Argeo Quadri, cond.

WESTMINSTER W-LAB 7015. 12-in. \$7.50.

Westminster here presents in its Laboratory Series two of the performances taken from its complete Opus 6 of Corelli done by the same artists. They are excellent readings, if a bit on the intense side, of noble music. The recording is rich and resonant, but — at least on the reviewer's equipment — the solo violins have a slightly nasal twang. N. B.

DELIUS

Sonata for Violin and Piano, No. 2

Max Rostal, violin; Colin Horsley, piano.

Sonata for Cello and Piano; Caprice and Elegy; Hassan: Serenade (arr. cello and piano)

Anthony Pini, cello; Wilfrid Parry, piano. WESTMINSTER 18133. 12-in. \$4.98 (or \$3.98).

Although Delius wrote three violin sonatas and one cello sonata, it is questionable if any afforded him the same sort of satisfaction as his orchestral scores. The sonata form, with its structural restrictions, gave him little chance to ramble as he did in the large orchestral works; and as a lover of waves of sound, he surely must have found the tonal limitations of violin and piano unrewarding. Even so, both works have a great deal of personal charm. The violin sonata, especially, is full of lovely writing of a lean and beautiful character, and it is nobly played by Rostal and Horsley. A more brooding and melancholy work is the one-movement sonata for cello, its fundamental grayness well projected by Pini. J. F. I.

DUFAY

Missa Caput

Ambrosian Singers, Denis Stevens, cond. OISEAU-LYRE OL 50069. 12-in. \$4.98.

This Mass by the great fifteenth-century composer is based on a passage of plain chant that comes at the end of the antiphon *Venit ad Petrum*. The passage is a long melisma set to the word "caput" (head); hence the title of the Mass. Mr. Stevens had the fine idea of prefacing the Mass with a performance of the antiphon, so that we may hear the melisma in its original state before we hear what Dufay did with it. The Mass is fascinating from the technical standpoint; but, more than that, it is a rewarding aesthetic experience because of its constantly varying melodic proliferations and its rich sound.

It is well performed by the Ambrosian Singers, a male group that includes some countertenors. A trombone doubles the tenor part on occasion. N. B.

FAURE

Requiem, Op. 48

Suzanne Danco, soprano; Gérard Souzay, baritone; Union Chorale de la Tour de

Peilz; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

LONDON LL 1394. 12-in. \$3.98.

The Fauré Requiem is possibly the most comforting of all Masses for the Dead, and it is in that spirit that Ansermet and his forces perform it. This is far from being the most exciting recording of the work, but it probably comes closest to the true spirit of the music. P. A.

GASTOLDI

Balletti (12) — See Janequin: *Chansons*.

GESUALDO

Madrigals, Vol. 1

The Singers of Ferrara, Robert Craft, cond. SUNSET LP 600. 12-in. \$3.98.

Princely musicians are no rarity in the history of music, from King David through Richard the Lionhearted and Frederick the Great to the present ruler of Denmark. None of them, however, achieved the eminence as a composer that was attained by Carlo Gesualdo, prince of Venosa. Coming at the end of the development of the Italian madrigal, his works are remarkable for bold harmonic progressions that are sometimes very moving, at other times, merely bizarre. The present collection consists mostly of settings of love poems, in which the principal emotion seems to be a yearning for death. Robert Craft, hitherto known mostly as a specialist in Stravinsky, conducts with considerable zest. The five singers perform this difficult music cleanly, and the recording is first-rate. The notes are by Aldous Huxley, and consequently of a literary quality not too common in that form of writing. The original texts and English translation are supplied. N. B.

GLIERE

Symphony No. 3, in B minor ("Ilya Mourometz")

RIAS Symphony Orchestra, Ferenc Fricsay, cond.

DECCA DL 9819. 12-in. \$3.98.

This is the abridged version of Reinhold Glière's long and often exciting score dealing with the exploits of the legendary Russian superman Ilya Mourometz. The trouble is that much of that excitement is missing from Fricsay's tame reading, something unusual for this conductor. Perhaps part of the fault lies in the microphone placement, which seems to be fairly far from the orchestra, causing the sound to lose impact. Hermann Scherchen's uncut version on two Westminster disks is still the best. P. A.

GRIEG

Holberg Suite, Op. 40; Wedding Day at Troldhaugen, Op. 65, No. 6; Lyric Suite, Op. 54; Norwegian Dances, Op. 35

Bamberg Symphony Orchestra, Edouard van Remoortel, cond.

VOX PL 9840. 12-in. \$4.98.

On the surface, this appears to be just another anthology of popular favorites by the Norwegian master. An anthology it is, but not "just another" one. Van Remoortel, a young Belgian conductor, turns out to be a most perceptive interpreter, one



Remoortel: new zest in familiar Grieg.

able to draw forth truly meaningful performances. If you don't already have these works in your collection, this disk is worth owning. P. A.

HAYDN

The Seven Last Words (arr. for string quartet), *Op. 51*

Boston Symphony String Quartet.

RCA VICTOR LM 1949. 12-in. \$3.98.

The Crucifixion lined by Jacques Louis David. Starched dimity as the apparel for tragedy. The nuptials of rectitude and genteelism, the exile of poignancy and the refinement of cataclysm, illuminated by superb scholia on the art of playing the stricter Bach fugues and endisped with quivering distinctness (although the rampant treble must be cut down, and sound vaulted like this does not universally enrapture). Try the Schneider Quartet for sensibility: Haydn Society HSQ 39. C. G. B.

IBERT

Les Amours de Jupiter; Escales

Orchestra of the Paris Opera, Jacques Ibert, cond.

CAPITOL P 18004. 12-in. \$3.98.

Based on Ovid's *Metamorphoses*, Ibert's ballet of 1946, *Les Amours de Jupiter*, is set to an episodic, classical score of unusual formality, unexpected from a composer who usually incorporates a certain amount of impishness in his music. Occasionally there is a restrained touch of rather polite jazz, but elsewhere the writing — and the scoring too — is substantial and solid. It sounds like a work best appreciated when heard at an actual performance, for there are long passages of almost improvisatory music which are merely "stage waits" on the record. *Escales*, that wonderfully atmospheric evocation of Mediterranean ports, is given a good but certainly not outstanding performance under the composer's direction. Good sound. J. F. I.

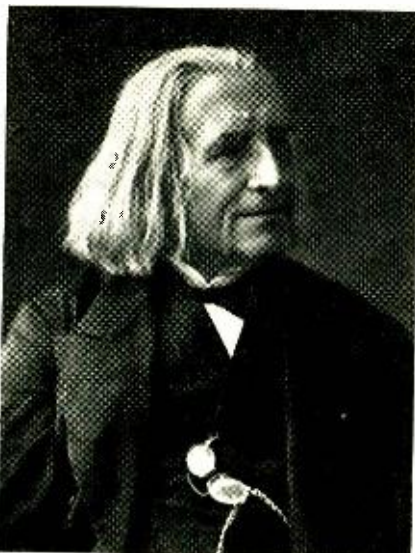
JANACEK

Sinfonietta; Taras Bulba

Pro Musica Symphony (Vienna), Jascha Horenstein, cond.

VOX PL 9710. 12-in. \$4.98.

Thanks to the phonograph, the highly in-



Liszt: London contrives a tonal bouquet.

dividual and also highly listenable music of the Czech composer Leos Janáček is beginning to receive some of the attention that is its due. The *Sinfonietta*, whose title might suggest a light-hearted work for small orchestra, is actually a five-movement suite scored for an uncommonly large orchestra, in which the wind instruments constantly dominate the strings. *Taras Bulba* is a tone poem in three sections which depicts a series of bloody events in the life of the fifteenth-century Cossack warrior whose name it bears. Horenstein and his fine-sounding orchestra give incisive performances of both works, and the reproduction is outstanding for its naturalness and aural perspective. P. A.

JANEQUIN

Chansons (7)

†Gastoldi: *Balletti* (12)

Pro Musica Antiqua (Brussels), Safford Cape, dir.

ARCHIVE ARC 3034. 12-in. \$5.98.

Among the chansons are *La Guerre*, a battle piece that was extraordinarily popular in the sixteenth century, and the almost equally famous bit of program music *Le Chant des oyseaux*. Each of the others, which are more conventional in style, has a gay or lyric charm. Their animated rhythms are brightly and buoyantly conveyed by the singers. The lilting Gastoldi dance-songs are very attractive when heard one or two at a time. Their predominantly chordal construction and only moderate harmonic interest tend towards monotony in larger doses. First-class performance and recording. N. B.

KARAYEV

Seven Beauties

Orchestra of the Leningrad Maly Theatre, Eduard Grikurov, cond.
WESTMINSTER 18145. 12-in. \$4.98 (or \$3.98).

Kara Karayev is a young (how young?) Russian composer of Azerbaijani birth, who has—we are told—walked off with several Stalin Prizes for composition. It is hard to believe that this interminable and arid ballet score was responsible for such awards coming his way. Ideologically it might be highly acceptable, since it at-

tempts to depict the struggle of the oppressed against their corrupt rulers, but musically it is merely a rehash of a number of Russian styles—Tchaikovsky, Borodin, Khachaturian, with a dash of both Prokofiev and Shostakovich. The work gets a vibrant performance from the orchestra, and Westminster has processed the original Russian tape with considerable success, though the sound does not have the clarity or depth found on this company's other recordings. J. F. I.

KODALY

Háry János, Suite

†Mussorgsky: *Night on the Bare Mountain*

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

WESTMINSTER W-LAB 7034. 12-in. \$7.50.

Háry János, Suite

†Respighi: *Feste romane*

NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 1973. 12-in. \$3.98.

The Toscanini performance of *Háry János* is taken from a broadcast tape of November 1947. Had this been made at a recording session, it seems certain that Toscanini would have insisted on a greater clarity in the strings, which sound fuzzy throughout. The cimbalom, sounding leaden and distant, would have been placed for better effect, and greater attention would have been given to a juster balance of orchestral tone. Some reupholstering of the original sound is evident, but it remains harsh and shrill. None of these factors, however, lessens the impact made by this fiery, imperious, and intensely vital performance, which projects all the fantasy, swagger, and mocking braggadocio that Kodály implanted in his witty and inventive score. The Respighi appears to be the same performance as was previously available on RCA Victor LM 55, now deleted. Originally recorded in Carnegie Hall in 1949, it was as notable for the excellence of its sonic qualities as for the remarkably effective and perceptive way Toscanini managed this piece of musical claptrap. It is still the most impressive performance on records.

The superlative quality of Westminster's sound is such that after the gigantic opening orchestral sneeze in *Háry János* I was almost tempted to say "*Gesundheit*." It is that realistic, and remains so throughout. Warm strings, bold brass, resonant drums—a well-bodied sound, admirably balanced and clean. Rodzinski leads a neat, well-defined performance, a trifle more leisurely than Toscanini's and less blazing in its temper. Which will you have, the sound or the fury? J. F. I.

LISZT

Mazepa; Battle of the Huns

Philharmonic Symphony Orchestra of London, Dean Dixon, cond.

WESTMINSTER W-LAB 7031. 12-in. \$7.50.

This is a special Laboratory Series pressing of two of the four Liszt symphonic poems previously issued on Westminster WL 5269. Although the sound is excellent, with clear cymbal and bass drum crashes, the performances remain overly boisterous. There

is only a little more than twelve minutes of music on the second side. P. A.

LISZT

Mephisto Waltz; Mazeppa; Hamlet; Prometheus

Orchestre de la Société des Concerts du Conservatoire de Paris, Karl Münchinger, cond.

LONDON LL 1356. 12-in. \$3.98.

This record incorporates two works (*Mephisto Waltz* and *Prometheus*), previously released on a ten-inch disk, with two new recordings. The latter, including the first anywhere of the brooding *Hamlet*, match in drama and clarity their two companions, adding up to a quartet of fine Liszt interpretations. P. A.

MACHAUT

Motets, Ballades, Virelais, and Rondeaux

Collegium Musicum of the University of Illinois, George Hunter, dir.

WESTMINSTER XWN 18166. 12-in. \$3.98.

Chivalrous love poems form the texts of most of these pieces. Like the poems, the music is often somewhat formal and impersonal, but its curving melodies, unusual rhythmical construction, and plaintive harmonies sustain interest. Of the fourteen works on this disk, only one—the virelay *Se je souspir profondement*—is duplicated in the recent Archive recording of Machaut. The Illinois performers need not fear comparison with the excellent Brussels group used by Archive. They sing and play deftly and with spirit. The recorder is a little faint in one or two places, but elsewhere the balance is good and the recording excellent. The original texts and English summaries are provided. N. B.

McPHEE

Tabuh-Tabuhan

†Carter: *The Minotaur, Suite*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

MERCURY MG 50103. 12-in. \$3.98.

Colin McPhee is an American composer who has lived long in Bali, has written one of the best books about that island in existence, and has composed much in a vein strongly influenced by its musical folkways. *Tabuh-Tabuhan* is the first work of his to reach LP. The title means "percussion music"; the work is a kind of concerto grosso for all the chiming instruments of the Western orchestra accompanied by the usual bowed and wind instruments. The result is an exceedingly effective adaptation of the Balinese gamelan style to Occidental resources; the whole thing has great spirit and brilliance and is altogether fascinating in its elaborate play of percussive color.

Elliott Carter's suite is taken from a ballet on a Greek myth; it is music of great dignity, size, and power, and is especially noteworthy for the richness of its rhythmic texture. Performances and recordings alike are completely authoritative and satisfying. A. F.

MENDELSSOHN

A Midsummer Night's Dream: Incidental Music

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

WESTMINSTER W-LAB 7038. 12-in. \$7.50.

This suite is comprised of the Overture, Op. 21, plus the customary numbers from Op. 61 — Scherzo, Intermezzo, Nocturne, and Wedding March. For good measure it also includes the Dance of the Clowns and the delicious and all too short March of the Elves, the latter available elsewhere only in Fricsay's version on Decca. This charming music is given a shapely, well-poised, poetic performance. Perhaps the conductor has not caught all the feyness in the marvelous Scherzo, but this is the only possible blemish in an otherwise captivating reading. Very lovely work from the orchestra (the London Philharmonic in all but name) and presented in seductive Laboratory sound, a trifle less brilliant than usual, but most complimentary to the music. J. F. I.

MENDELSSOHN

Overtures: Fingal's Cave; Ruy Blas — See Weber: *Overtures*.

MOZART

Concertos for Piano and Orchestra: No. 5, in D, K. 175; No. 23, in A, K. 488 Rondo for Piano and Orchestra, No. 1, in D, K. 382

Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 9830. 12-in. \$4.98.

The fine instinct and taste of Miss Haebler, an accomplished pianist, are rudely thwarted by reproduction without piano, by hard orchestral sound, and dubious orchestral preparation. Extra reduction of the treble output will palliate but will not cure the glare. Concerto No. 5 is nevertheless much superior to the only other version, dull as a cabbage, and all three works have a crude effectiveness. C. G. B.

MOZART

Concertos for Piano and Orchestra: No. 12, in A, K. 414; No. 13, in C, K. 415

Cor de Groot, piano; Vienna Symphony Orchestra, Willem van Otterloo, cond. EPIC LC 3214. 12-in. \$3.98.

The Epic stable contains a violinist De Klijn and this pianist De Groot. Happily the violinist's talent transcends his name, and it would be an act of justice if in Mozart (based on the pianist's exhibition in these concertos) they exchanged names. Enthusiasm and strength are not enough — are indeed too much — for No. 12; and the loud nimbleness spattering the keyboard in No. 13 is laudable athletically. There are some felicities in the conductor's work and the bass of the piano is well reproduced, the orchestra too, if one likes a hard glare. No. 12 on Decca Archive 3012, a prodigy of sensitive phrasing and dynamics, is one of the salient disks of the concerto repertory. C. G. B.

MOZART

Quartets: No. 10, in C, K. 170; No. 11, in E-flat, K. 171; No. 12, in B-flat, K. 172

Barylli Quartet.

WESTMINSTER 18103. 12-in. \$4.98 (or \$3.98).

Temporarily these are unique recordings of Nos. 10 and 12. Duplications may be presumed imminent from Vox, for whom the Barchet Quartet is making all the Mozart quartets. The music is cool, resourceful and efficient, rich in experimental devices imitated from Haydn and others, and earnestly barren of decisive temperament. With the caution prescribed for assays of the unfamiliar, it may be said that the Barylli play with taste and skill, and warm the texture of these designs with a glowing blend of tones in confident inflections, not failing to keep the contrapuntal lines in continuous evidence. The sound is deep and expansive rather than crisp — the string quartet athrob; and when reproduced through some equipment the muted violin has a wiry shimmer. C. G. B.

MOZART

Serenade No. 10, in B-flat, K. 361

Thirteen Wind Instruments from the Orchestre de la Suisse Romande, Ernest Ansermet, cond.

LONDON LL 1274. 12-in. \$3.98.

An essay, expertly polished, on the multiple capabilities of woods and horns, is what this splendid baker's dozen give us. As such it is recommended without reserve, in these beautiful sonics; but Mozart put more spirited sport into the music than the conductor, intent on displaying the fine manners of his players, permits. Westminster (WL 5229) and Capitol (P 8181) offer a more genial pleasure in excellent recordings of playing skills more spontaneous. C. G. B.

MOZART

Sonatas for Piano: No. 11, in A, K. 331; No. 13, in B-flat, K. 333; No. 15, in C, K. 545

Julius Katchen, piano.

LONDON LL 1164. 12-in. \$3.98.

Artful, impersonal, and very tasteful control of precise gymnastic fingers in admirable balance, directed to the realization of transparent musical structures simple and beguiling and very comfortable. A little cool but indelible, and in essence classic



Boult: Mendelssohn's elves march again.

in an approbatory sense. One of the most civilized of the younger pianists, Mr. Katchen has almost invariably been favored by good reproduction, which does not falter here; and it is not preposterous to think that the near exactitude of the piano-sound was contrived to match his style of play in these sonatas. A distinguished but unassertive record. C. G. B.

MOZART

Sonatas for Piano and Violin: No. 33, in B-flat, K. 378; No. 39, in B-flat, K. 454

Brooks Smith, piano; Jascha Heifetz, violin. RCA VICTOR LM 1958. 12-in. \$3.98.

Six other numbers may be, and have been, plausibly offered, in identification of each of these sonatas. Envelope and label of the present edition put the worst foot forward in calling them 10 and 15. The well-known violinist glides out K. 378 on satined skids with a poised elegance against which there is no cavil, even by those who prefer more affectionate treatment of the central movement. The projection is aristocratic, commanding, and pure; and none but a fool would challenge its distinction. K. 454 in this fiddling has the same kind of distinction, but does evoke some admiring discomfort at its platinum sheen. No matter; there is something else that matters.

That is the extreme emaciation of the piano part in both works. Nothing as loud as *mezzo-forte* is ever sounded from the keyboard even when the violin is silent; and when the latter is in play, the piano is reverently hushed to a valedutinary tinkling. One pants to hear a chord manfully struck, to hear the pianist assert his rights as a being and his duty as a servant to Mozart. One pants to the very end: the pianist (who nevertheless seems to have ability) submits to an effacement ruinous to the musical plan.

Recommended for the *Grand Prix du Discard*, an odious, fulsome, noxious, and disgusting record. C. G. B.

MOZART

Symphonies: No. 35, in D ("Haffner"), K. 385; No. 36, in C ("Linz"), K. 425; No. 37, in G, K. 444

Philharmonic Symphony Orchestra of London, Erich Leinsdorf, cond.

WESTMINSTER 18146. 12-in. \$4.98 (or \$3.98).

Mozart did not compose all the forty-one symphonies numbered as his. No. 37 is the work of Michael Haydn except for Mozart's contribution of a short introduction. A lively work, well-built without any concern with problems, and in the finale full cousin to the man we know as Haydn, it has been recorded twice, oddly both times by Westminster. This is the edition to own.

The *Haffner* is strait in the andante and in the trio, confined in a mold of rapid, obdurate classicism that probably was never intended to exist. It is the Toscanini way of playing those parts of this symphony, stiffening form at the expense of sentiment; and admirably as Mr. Leinsdorf starches them, they are less appealing than in the less formal versions of several conductors with easier standards. The

Linz Symphony, a sturdier plant, fares well under this resolute control, which brings the number of laudable editions to five. Collectors who prefer a more pliant outline are referred to the Columbia editions of Bruno Walter (the warmest, but inseparable from three other sides carrying its rehearsal) and Sir Thomas Beecham.

The Westminster sound is distinguished, but without spectacular facets. The admirably proportioned instrumentation cannot be overlooked. C. G. B.

MUSSORGSKY

Night on the Bare Mountain — See Kodály: *Húry János, Suite*.

NIELSEN

Symphony No. 3, in D minor ("Sinfonia espansiva"), Op. 27

Danish National Orchestra, John Frandsen, cond.; Ruth Guldbæk, soprano; Erik Sjöberg, baritone.

EPIC LC 3225. 12-in. \$3.98.

Carl Nielsen's *Sinfonia espansiva* is now represented by two recordings, both of them first-rate. This music bursts forth with an amazing vitality and seems to express the very joy of living. Its melodies are the kind you come away humming, its form is clear and concise, yet its language is fresh and original. The symphony calls for a normally large orchestra, plus solo soprano and baritone, who sing wordless music during a brief passage in the second movement. Possibly the most accessible of Nielsen's compositions recorded to date, the work receives a warm, vivacious interpretation from Frandsen and his forces. Those who already own the Tuxen recording, made some years ago for London, will not need to supplant it, but for readers who want to acquire this excellent symphony — and everyone should — the newer recording is recommended. P. A.

PORTER

Symphony No. 1; Dance in Three Time; Concerto Concertante for Two Pianos and Orchestra

André Terrasse and Jean-Léon Cohen, pianos; Orchestre des Concerts Colonne, Quincy Porter, cond.

OVERTONE 10. 12-in. \$5.95.

With this and the recording of the same composer's Violin Sonata No. 2 the current Quincy Porter discography jumps from three to seven titles. That is still a very inadequate representation for one of America's most distinguished composers, but the seven works do give one some idea of Porter's distinguishing qualities. The symphony, composed in 1934, is an extremely brilliant, vivacious, and crystal-clear achievement, resembling the violin sonata in the flawless transparency of its texture. The *Concerto Concertante*, for which Porter won the Pulitzer Prize in 1954, is a much bigger, more deeply philosophic and original work, cast in a very extraordinary polyphonic form. The *Dance in Three Time* (1937) is a robust, dramatic, highly colorful affair that could well have served as the first movement of a symphony.

The concerto is the most monumental of these three scores, but each of them

eloquently conveys a different aspect of a major creative figure. Porter is also an excellent conductor, as is clearly shown by the performances here. The recordings are adequate. Howard Boatwright's annotations provide a model of what such things should be but all too seldom are. A. F.

RACHMANINOFF

Concerto for Piano and Orchestra, No. 2, in C minor

Preludes: in G, Op. 32, No. 5; in G minor, Op. 23, No. 5 (arr. Lucien Cailliet)

Eugene Istomin, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 5103. 12-in. \$3.98.

The latest recording of the Rachmaninoff Second Concerto ranks with the best (always excepting Rachmaninoff's own, of course), coming closest in quality to William Kapell's. Young Mr. Istomin has technique to burn, and he plunges into some passages with a speed that is dazzling, if not positively frightening. There are some mild mannerisms in phrasing — the temptation to fool around with this played-to-death music must be great — but Mr. Istomin is too much the musician to indulge in harmful distortion. The orchestral performance under Mr. Ormandy is superior to any other disks; it is a truly stunning job on a score that is trickier than many people realize, and it is recorded in opulent sound. R. E.

RAVEL

Complete Piano Works

Walter Gieseking, piano.

ANGEL 3541. Three 12-in. (5 sides). \$14.98.

A more accurate title would be "Complete Works for Piano Solo," since the two concertos are omitted. This set competes with two others — the one by Vlado Perlemutter on Vox (which includes the concertos) and the one by Robert Casadesu on Columbia (which does not). It is superior to both in recording but not superior in interpretation to the Casadesu, though not necessarily inferior either. The two simply differ in many details. Giese-

king, is an eminently satisfactory master of the poetic virtuosity that Ravel demands. He pulls out all the thundering stops for *Gaspard de la nuit*, is as crisp and "classical" as you please for *Le Tombeau de Couperin*, floats the delicate line of the Sonata most subtly, and proves himself an accomplished wizard with the magical evocations of the sinfully neglected *Miroirs*. Among the smaller pieces, I especially liked his playing of the *Pavane pour une infante défunte*, which I thought I could never sit through again, and his interpretation of *A la manière de Chabrier*.

The last-mentioned work, though it is little exploited on the concert stage, is a perfect nutshell definition of what Ravel is all about. Its harmonic fabric and its figurations are quite typical of Chabrier, but its theme is that of Siebel's horrid little aria in Gounod's *Faust*. Only Ravel would write a piece in the manner of one composer writing a piece in the manner of another composer. He piles irony on irony, wears mask on mask, but reveals himself beneath all his disguises.

The excellent recording and masterly interpretation are supplemented with a handsomely illustrated pamphlet containing one of the finest general essays on Ravel ever written. It is by Emile Vuillermos, who, it would seem, has been writing about French music since César Franck was a boy, and who gets better with the years. Everything here is well ripened — the music itself, its performance, and the critical commentary. A. F.

RAVEL

Sonata for Violin and Piano; Tzigane; Kaddish; Pièce en forme de habanera; Berceuse

Zino Francescatti, violin; Artur Balsam, piano.

COLUMBIA ML 5058. 12-in. \$3.98.

This disk contains Ravel's entire output for violin and piano — the sonata, *Tzigane*, and *Berceuse* — plus two transcribed songs. The recording is perfection itself, but the interpretation is oversweet, sentimental, and affected. A. F.

RESPIGHI

"Homage to the Past"

Ancient Airs and Dances for the Lute, Suites Nos. 1, 2, and 3; Gli Uccelli (The Birds); Trittico Botticelliano

Vienna Staatsoper Orchestra, Franz Litschauer, cond.

VANGUARD VRS 466/67. Two 12-in. \$9.96.

This is a recoupling of earlier Vanguard releases combined into a highly appropriate and homogeneous anthology of Respighiana, commemorating the twentieth anniversary of the composer's death.

The three suites are Respighi's orchestral transcriptions of lute music by Italian composers of the sixteenth and seventeenth centuries. The first two are for orchestra, the third for strings alone. My only quarrel with Litschauer's otherwise admirable presentation of this music is his use of a piano instead of the prescribed harpsichord in the first two suites.

The Birds is another suite of orchestrations, this time often treated as fantasies, whose raw material consists of harpsichord



Carl Nielsen

pieces descriptive of birds and composed by early Italian and French composers. Although it employs some ancient plain chant, the *Botticelli Tryptich* is original Respighi, being a series of tone paintings evocative of three masterpieces by Botticelli; it is close in spirit to such works as *The Fountains of Rome*.

The idea of putting all this music together in one album was a happy one. The collection is handsomely packaged between light-blue moire covers and includes copious notes and illustrations.

P. A.

RESPIGHI

Feste romane—See Kodály: *Háry János, Suite*.

RESPIGHI

Rossiniana—See Suppé: *Morning, Noon, and Night in Vienna*.

SCARLATTI

Sonatas—See Frescobaldi: *Harpsichord Music*.

SCHUBERT

Rosamunde (Margic Harp) Overture—See Weber: *Overtures*.

SCHUBERT

Schwanengesang

Liebesbotschaft; Kriegers Ahnung; Frühlingsehnsucht; Ständchen; Aufenthalt; In der Ferne; Abschied; Der Atlas; Ihr Bild; Das Fischermädchen; Die Stadt; Am Meer; Der Doppelgänger; Die Taubenpost.

Hans Hotter, baritone; Gerald Moore, piano.

ANGEL 35219. 12-in. \$4.98.

In order to ensure a proper context, it ought to be pointed out yet once again that *Schwanengesang* is not truly a cycle in the sense that *Die schöne Müllerin* and *Winterreise* are. It has no such carefully planned line as do these dramas-in-miniature. Just before his death, in 1828, Schubert had been at work on two groups of poems, by Ludwig Rellstab and Heinrich Heine. The publisher Tobias Haslinger took the seven Rellstab settings, added on the six from Heine's *Reisebilder*, and capped them with J. G. Seidl's *Die Taubenpost*, Schubert's last song in life. These are the *Schwanengesang*. The ordering is by Haslinger; and though the poems have somewhat in common, they have continuity—as Alec Robertson has noted—only in surrealist terms. Yet this near-fortuitous juxtaposing of elements makes the quality of the collection all the more striking. If all the songs are among the best-known, not all are among the very finest. It is a question, for instance, how many would know *Frühlingsehnsucht* if it had for some reason been left out of the memorial and allowed to make its way as simply one of the six-hundred-odd; and *Die Taubenpost*, utterly delightful though it is, is one among many. But of the fourteen, at least nine are top-level even for Schubert, and the Heine songs, taken as a group, are of the greatest in the world at all.

The *Schwanengesang* has had two previous versions on LP—by Ralph Herbert (Allegro) and Petre Munteanu (Westminster); both have virtues, but neither can offer anything to equal the sum of meaningful values in the new Angel release.



Hans Hotter: the third Swansong is best.

For Hans Hotter, despite his inconsistencies, is by all odds one of the small handful of really important singers of the generation, and his intellectual and personal powers tell again and again. His vocalism as such is no more perfect than ever, and the voice itself is not one that by common standards could be called beautiful, although it is tremendous in size and thrust, and, almost paradoxically, one that can shape a penetratingly lovely legato in quieter passages of extended line. But whatever the minor failings, the grasp of idea and mood and emotion is held and communicated superbly. This is singing impressive to the point of greatness. Gerald Moore's accompaniments are, as customary, true collaborations. The sound is clear, the voice perhaps a bit too close, so that breathings can be heard. Full texts, with translations and excellent notes by William Mann. Very highly recommended.

J. H., JR.

SCHUBERT

Sonatas for Piano: No. 13, in A, Op. 120; No. 21, in B-flat

Paul Badura-Skoda, piano.

WESTMINSTER 18154. 12-in. \$4.98 (or \$3.98).

To this taste the infinitely lovely misery of the B-flat Sonata is intact in this statement from a piano with the suppleness of a voice. No obtrusive mechanism here, no gasps of admiration exacted by novelty; no thought of an intermediary, none at all, between the incomprehensible magic of a sick little ugly man in Vienna in 1828 and the record listener in Chicago and Little Rock today. What more can a pianist do, than transmit?

The cushioned sound is not impressive in itself, but it is relevant to the playing which it probably reflects accurately. The sweet earlier Op. 120 is inviting in a firmer recording than that of Mr. B-S's first essay at it, but the quality of the major work makes it seem a mere gratuity.

C. G. B.

SCHUMANN

Abegg Variations, Op. 1
Arabesque, Op. 18
Blumenstück, Op. 19

Faschingsschwank aus Wien, Op. 26

Joerg Demus, piano.

WESTMINSTER 18061. 12-in. \$4.98 (or \$3.98).

An urbane and cultivated correspondent having gently reproached this department for what he calls a complaisance in the "aloofness" of Joerg Demus in preceding Schumann records, those records and this one have been subjected to close re-examination. The ensuing opinion, confirming in part the correspondent's judgment, illustrates neatly the vital role of semantics in anything written: the opinion is that Mr. Demus is first of all a tidy pianist and, playing an untidy, impatient composer like Schumann, he fashions a fabric not exactly apposite, an orderly corset for an overflowing torso. *Sic mulier melior fit*, and often Schumann too.

The Demus corset is pretty supple, and the four unhackneyed pieces recorded here are not less attractive for the judicious restraint put on their extravagances. We are permitted unusual glimpses of design, in this music generously laden with meaning always hard to decipher. This review can serve as a warning to those who like their Schumann hot, and as a recommendation to those who prefer him slightly chilled. Accurate and tractable reproduction of the piano.

C. G. B.

SCHUMANN

Symphony No. 2, in C, Op. 61

Detroit Symphony Orchestra, Paul Paray, cond.

MERCURY 50102. 12-in. \$3.98.

Mr. Paray's vehement exploitation of brawniness has produced some notable records—the Franck Symphony for the first time virile, the Beethoven Seventh in a bravado of slugging rhythms—and if elsewhere we sometimes must confess fatigue at the overworking of animal spirits, it is only just to remember that the fatigue results from stimulation. This performance of Schumann's Second Symphony is bluster and overwrought, and it is so abetted by reproduction top-heavy with brass and thin in the violins. Very likely most of its impact of amorphous noisiness is an engineering creation; but no matter whose, it has to be called unattractive.

C. G. B.

SMETANA

The Bartered Bride

Elena Shumilova (s), Marenka; Nina Ostrumova (s), Kathinka; Vera Firsova (s), Esmerelda; Evgenia Verbitskaya (ms), Gata; Georgi Nelepp (t), Jenik; Anatole Orfenoff (t), Vashek; Vassily Yakushenko (t), Circus Director; Georgi Koro'koff (t), Muff; Mikhail Skazin (b), Krushina; Nikolai Shegolkoff (bs), Kezal; Mikhail Solovieff (bs), Mikha. Orchestra and Chorus of the Bolshoi Theater (Moscow), Kyril Kondrashin, cond.

CONCERT HALL CHS 1318. Two 12-in. \$7.96.

Not quite apart from its commonly admitted status as a masterpiece of comedy in music, Smetana's *Bartered Bride* is anomalous on several interrelated counts. First done, in 1866, as a sort of Czech *singspiel*, with spoken dialogue, it was revised four years later to become, as it remains, *the*

great national "folk opera" of Bohemia; yet it has not a single real folk tune on it. Not until 1892 did it have its first outside triumph, at a theater festival in Vienna; then it swept the world. It necessarily loses some of its peculiar local charm in any but its original language, and no Czech ever seems satisfied with hearing it in translation; yet it has been a huge success in twenty-odd languages and must have

been done into English alone a dozen times or more. The answer, doubtless, is that even without the ultimate in authentic performance the strong, sharp-lined, genuinely funny libretto and Smetana's always fresh, pure, humanly sensitive setting of it can survive practically anything short of outright butchery.

Now there is a new entry to go with the German and Czech versions already on LP

—this Moscow-recorded performance, in Russian, issued by Concert Hall. It is not so roomily reproduced as the rather less-good German treatment on Urania, and lacks the national patent of the superb Prague performance to be heard, variously, on Supraphon, Urania, and (less well-recorded) Colosseum; but the Bolshoi is a first-class opera house, and its cast, decently recorded, has a through-and-through strength that cannot be passed off. In general, the performance is vigorous and full-blooded, broader in scale than that from Prague and correspondingly lacking some of the Czech niceness of detail. Elena Shumilova, the Marenka, has a rounder, richer sound than most Russian sopranos on records, and if she lacks the lyric grace and free top notes of Milada Musilova, in the Prague version, she does much warm, communicative singing. As is his custom, Georgi Nelepp gets better as the opera moves along; and although he has less charm than Oldrich Kovár, he has a solidier impact. Anatole Orfenoff misses some of the self-important unctuousness that Karel Kalás achieves, but his Kezal is well in the vein and is sung with the dark, firm tone and propulsive energy that makes good Russian basses so exciting. And so on down the cast, from whom Kyril Kondrashin obtains excellent ensemble.

On balance of merits, the three-disk Prague set has to be preferred, but the Russian is worth attention. The sound is not bad in the middle, a bit pinched at the top and tending to clabberiness in big climaxes. Text (not easy to follow) in English. J. H. JR.

STRAUSS
The Four Last Songs

Christel Goltz, soprano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.

Metamorphosen

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.
VOX PL 9400. 12-in. \$4.98.

There may some day be an ideal performance of the *Four Last Songs*, but—at least on records—it has not yet come. However, there have been two very good attempts, and the greatest trouble with the third is that it falls short of either. This is a pity, for Christel Goltz has a voice that in its lower reaches is well adapted to the prevailing dark color implied when the line descends in *September* and *Beim Schlafengehen*, and in *Im Abendrot*. But the line also ascends, and not by easy stages. Here Miss Goltz develops a wide, insistent tremolo, with accompanying beats in volume. Capable interpreter though she is, she cannot meet the competition offered by Lisa della Casa's freer, more lovely sounding performance for London or Elisabeth Schwarzkopf's more restrained one for Angel.

Subtitled "a study for twenty-three solo strings," the *Metamorphosen* represent Strauss's later-life notion of returning to chamber music. It is fascinating in its chromatic intricacies—if listened to closely. Otherwise, it can seem simply lengthy and all of a sameness. The Vox performance is neither deftly superior to Jascha Horenstein's made-in-Paris Angel

Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below. ROLL-OFF — 10.5: LON, FFRR. 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOcoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R: RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 rolloff): Angel; †Atlantic; Bethlehem; Classic Editions; Clef; EMS; Epic; McIntosh; MGM; Montilla; New Jazz; Norgran; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Arizona	500R	13.7	To 1955: 400, 12.7
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16
Concert Hall	500R	10.5	To 1954: 500C, 16
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12. No. 2504: 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16. No. 17, 22: 400, 12. No. 16, 21, 23, 24: 500R, 13.7 No. ES 500, 517, EST 5, 6: 400, 12
Esoteric	500R	13.7	To 1955: 500C, 16
Folkways	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
*Good-Time Jazz	500R	13.7	
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyrichord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XP1-10: 400, 12
Oceanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12. Others: 500C, 16
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

*Currently re-recording old masters for RIAA curve.
†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

version nor strikingly inferior; however, the Vox coupling of Strauss with Strauss may be more comfortable than Angel's of Strauss with Stravinsky. J. H., JR.

STRAVINSKY

Concerto for Piano and Wind Instruments
Capriccio for Piano and Orchestra

Nikita Magaloff, piano; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 1392. 12-in. \$3.98.

The incisive wit, the crystal clarity of texture, and the brilliant structural logic of these works are superbly set forth in this recording. It is the first to bring Stravinsky's two compositions for piano and orchestra together on a single disk, and it should serve for long as the definitive edition of both. A. F.

SUPPÉ

Morning, Noon, and Night in Vienna: Overture

†Respighi: *Rossiniana*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond. WESTMINSTER W-LAB 7041. 12-in. \$7.50.

Suppé is rather out of fashion these days; more's the pity, for some of his rousing overtures—and this "day in Vienna" is a good sample—are sure fire "pop" entertainment, in a sort of Sunday afternoon band-concert way. The Respighi has a little more musical substance, the orchestration being particularly ingenious. Given the Lab treatment, they both seem a wee bit better than they actually are. Of course, all the honors here should not be bestowed on the engineers. Boult and his men certainly deserve credit for a meticulously phrased and well-played performance of the Respighi concoction and a jovial, bluff version of the Suppé overture. J. F. I.

TCHAIKOVSKY

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

Ventsislav Yankoff, piano; New Symphony Orchestra (London), Rudolf Schwarz, cond. CAPITOL P 18007. 12-in. \$3.98.

Yankoff seems to have a considerable reputation in Europe, which is not exactly substantiated by this subdued performance of Tchaikovsky's old warhorse. Certainly there is nothing in it to disturb the present status quo where currently available recordings are concerned, with Gilels, Solomon, and Rubinstein comfortably leading the field. The young pianist's fingers are fleet enough but not always capable of extracting a big tone, and I was always conscious of a hesitancy in his attacks, as if he were not completely ready for the problems involved in this taxing work. Schwarz offers very considerate support. The sound is adequate but occasionally subject to fading. J. F. I.

TCHAIKOVSKY

The Sleeping Beauty (excerpts)

Orchestra of the Paris Opera, Manuel Rosenthal, cond. CAPITOL P 18005. 12-in. \$3.98.

Since the only thing uniform about the

several *Sleeping Beauty* suites currently available is their almost complete lack of uniformity, it is not surprising to find that this new version differs considerably from all others. The arranger (and I presume this to have been the conductor, Manuel Rosenthal, an old hand at such things) has been a little more adventurous in his selection of subsidiary items. How successful he has been will be largely a matter of personal taste. I don't happen to think that his choices add up to a particularly attractive suite. I don't find in it the free-flowing continuity of the Stokowski, for instance, nor do I think that the



Ernest Ansermet: Stravinsky finalized.

lesser-known excerpts are sufficiently interesting to warrant their displacing some of the old favorites. The performance is reasonably good, in a rather light and airy way, but the work of the Paris Opera orchestra is not consistently top grade. Capitol's sound is quite opulent, a trifle heavy on the bass, but otherwise quite acceptable. J. F. I.

TCHAIKOVSKY

Variations on a Rococo Theme—See Bloch: *Schelomo*.

WAGNER

Orchestral Excerpts

Der fliegende Holländer: Overture. *Parsifal*: Good Friday Spell. *Tristan und Isolde*: Prelude and *Liebestod*. *Siegfried*: *Forest Murmurs*.

Detroit Symphony Orchestra, Paul Paray, cond. MERCURY MG 50044. 12-in. \$4.98.

Paul Paray's readings are consistently those of a maturely aware, careful musician, one with a sure theater-sense but no taste for opportunistic distortions; and his Detroit Symphony, though not one of the top orchestras of the world in point of tone, is an integrated, generally responsive group. The Overture to *Der fliegende Holländer* gets a sound, workmanlike performance—not one that surpasses the London (Hans Knappertsbusch and the Vienna Philharmonic) or Angel (Paul Kletzki and the Philharmonia Orchestra) versions, but more than adequate. The *Tristan und Isolde* is done with a lucidity of exposition that does not prevent its achieving full emotional impact, taking its place as one of the several good performances on LP, and the *Waldweben* have delicacy and spirit and excellent reproduction. The

Good Friday music from *Parsifal*—no Prelude included—is rather less impressive, but by no means a loss. The recorded sound is clean and comfortingly natural in perspective. J. H., JR.

WAGNER

Tannhäuser: Overture

Tristan und Isolde: Prelude and Liebestod

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. WESTMINSTER W-LAB 7035. 12-in. \$7.50.

Evaluated as acoustical engineering, the results here are something of a *tour de force*. Considered as representation of these particular musics, they are rather less striking. Artur Rodzinski is, as he has demonstrated time and again, a notably fine orchestral technician, and the performances he obtains from the British players in his charge are extraordinarily crisp and clean in detail. However, as recorded by the Westminster engineers, with almost chamber-group transparency, they tend to sound somehow cerebral and bloodless, as if the music were being machined to the nearest 1/1000th rather than played through in a truly re-creative performance. On their own terms, the Rodzinski readings are undebatably those of a responsible musician; in Wagner's terms they seem lacking in sweep and breadth.

Notes, with almost page-by-page timings, are provided in a booklet—also an essay on high fidelity and the natural superiority of engineers. In view of the insistence on technical perfection, one sentence reads oddly: "Don't be disturbed if your times [in following the notes] and those found in the analysis do not happen to coincide exactly—not all turntables turn at exactly correct speeds." That is, sleep tight; even if your turntable alters pitches and timbres, it need be no barrier to appreciation of a \$7.50 recording. So much for the height of high fidelity. J. H., JR.

WEBER

Overtures: Euryanthe; Der Freischütz; Oberon

†Mendelssohn: *Overtures: Fingal's Cave; Ray Blas*

†Schubert: *Rosamunde (Magic Harp) Overture*

Bamberg Symphony Orchestra, Jonel Perlea, cond. VOX PL 9590. 12-in. \$4.98.

Collectors with deaf or complaisant neighbors are urged to give full voice to this disk. Played loud through a good apparatus, it rolls out the orchestra oceanically. In the enveloping massiveness of sound a rich, smooth bass maintains cohesion in the fabric pungently enlivened by the colors of the brasses in sharp timbre. It is not a polished record, with its long reverberation and points of unruly registration for the woodwinds, but it is vastly effective and makes the poetically adjusted *Oberon* the most telling version of that overture, and perhaps too the *Rosamunde* of that, with its luxury of brass voiced as it is nowhere else. The two Mendelssohn overtures are standard but exceptionally imposing in this sound, like *Euryanthe*. The *Freischütz* Overture seems dramatically

perfunctory in this exposition. Four out of five is a gratifying proportion of merit, but no distinction will be noted if wattage is hoarded. Let it roar. C. G. B.

RECITALS AND MISCELLANY

SALVADOR CAMARATA

Verdiana

New Symphony Orchestra (London), Salvador Camarata, cond.

LONDON LL 1385. 12-in. \$3.98.

With Verdi operas positively bulging with wonderful melodies, it was surely only a matter of time before someone got around to arranging them in the sort of orchestral potpourri now so popular. Fortunately, the job was entrusted to Salvador Camarata, whose arrangements, both tasteful and discreet, are beautifully played by the New Symphony Orchestra and presented in some of London's most ear-tingling sound.

J. F. I.

BENIAMINO GIGLI

Gigli in Carnegie Hall

Meyerbeer: *L'Africana: O paradiso! Caccini: Amarilli.* Donaudy: *O del mio amato ben.* Handel: *Xerxes: Ombra mai fù.* Massenet: *Manon: Chiudo gli occhi (Le Rêve).* Wagner: *Lobengrin: Mercè, mercè (Nun sei gedankt, mein lieber Schwau).* Grieg: *Un Rêve.* Chopin: *Tristesse.* Massenet: *Werther: Ah! non mi ridestar.* Gomes: *Lo Schiavo: Quando nacesti tu.* Puccini: *Tosca: E lucevan le stelle.* Mozart: *Don Giovanni: Dalla sua pace.* Weckerlin: *Bergère légère.* Williams: *Vidalità.* Carnevali: *Come, Love, with Me.* Curran: *Life.* De Crescenzo: *Rondine al nido.* De Curtis: *Addio bel sogno.* Di Veroli: *Ritorna amore.* Bixio: *Mamma.* Di Capua: *O sole mio.* Puccini: *La fanciulla del West: Ch'ella mi creda libero e lontano.*

Beniamino Gigli, tenor; Dino Fedri, piano. RCA VICTOR LM 1972. 12-in. \$3.98.

At Parma in the spring of 1914, Cleofonte Campanini presided over a competition for young singers. The tenor contingent was a strong one (including, for one, Francesco Merli); but one twenty-four-year-old was outstanding. On the file of Beniamino Gigli was written: "At last we have found THE tenor."

This initial estimate was to be affirmed and reaffirmed by more than a generation of enthusiasts. When their hero came to New York to give three "farewell" recitals in April 1955, capacity audiences filled Carnegie Hall to make clear that still, for a good many people, Gigli was THE tenor. Reviews in the daily press were less than ecstatic—perhaps because their writers failed to recognize the magnitude of the occasion—but their main effect was to draw reproachful letters from devotees of the singer. This recording, cut from tapes made at these recitals, gives everyone a chance to eavesdrop on the singing and on the shouting, applauding audience.

When Gigli came back to make his Carnegie Hall farewells, a large part of his audiences could never have laid eye on him—nor given ear to his voice save through recordings. Yet they knew what to hope for. If ever proof of the post-

hypnotic powers of sound from records is needed, this disk should be evidence enough. The applause must relate to something other than the reality, or else the audience was suffering from defective hearing.

About the most that can be said of the voice as recorded here is that there is enough of the familiar plushy texture to leave no doubt that it is Gigli singing—even without reference to the familiar and unfamiliar affectations. In fact, so long as he sings softly, as if to himself, and is assiduous about keeping the tone covered, an appreciable degree of the old popular charm is there. But once the tone is opened, once pushed past a *mezzo piano*, it begins to shudder and shake all around the pitch; transpositions help some, but not much. As always, there are the scoops upward and downward, and the intonation is none too secure. The most effective singing is in the De Curtis, De Crescenzo, Bixio kind of songs, while the opera arias are, to my ear, merely painful, with values shifted and altered to suit what the voice can most nearly accomplish. An in-his-prime Gigli recording of "*Dalla sua pace*" was once notorious as one of the worst bits of Mozart style ever preserved, but the performance here (followed by loud applause) is in its more cautious way vastly worse. And to hear this "*E lucevan le stelle*" juxtaposed with what the singer could once do with it is a saddening experience.

It all seems a great pity. For Gigli, in spite of all his foibles, was a superb singer in his prime, and it is not equitable that his only single, this-is-Gigli LP should be one that represents him on the point of an overdue retirement. Dino Fedri's accompaniments are of the supine variety. The sound, considering the circumstances of taping, is satisfactory. J. H., JR.

GREGORIAN CHANT

Chants grégoriens, Vol. 2

Choeurs des Moines de l'Abbaye Saint Pierre de Solesmes, Dom Joseph Gajard, dir.

LONDON LSA 17. Four 10-in. \$11.92.

A fine selection of chants, for Masses I, IX, XI, XII, XV, XVII, and XVIII, and the Requiem. The music ranges from simple syllabic pieces like the Gradual to elaborate melismatic ones like the Gradual of the Requiem Mass. Much of it—for example, the Kyrie of Mass XI—has an unearthly beauty.

All but the third of the eight ecclesiastical modes are represented here. One or two of the chants in Mode 5 (the Lydian) are actually squarely in the major because the fourth tone of the scale is consistently flattened. Some of these ancient melodies are very interestingly constructed: in the Kyrie of Mass IX, for instance, each of the three invocations has the arc-form ABA, the final A being extended into a coda; while in Credo 6 (sung here in Mass XII) there are subtly varied inner repetitions. The Requiem includes the magnificent *Dies Irae*, which inspired Berlioz and Liszt and other composers.

The monks of Solesmes are of course deeply steeped in the tradition of this music, and they sing it with great flexibility. The recording, made at the monastery, is satisfactory, despite some rever-

beration heard whenever the full choir is singing. Incidentally, the labels are a more accurate guide to the contents than are the liner notes. N. B.

MARCHES OF FRANCE

Volume I: Napoleon Bonaparte

Pas accéléré; Le champ d'honneur; Rigaudon des manchots; La batterie d'Austerlitz; Marche des bonnets à poil; Salut des Aigles; Pas cadencé; La marche des éclopés; La grenadière; Marche de la Garde Consulaire à Marengo; Retraite.

Musique des Gardiens de la Paix, Désiré Dondeyne, cond.

LONDON WBV 91101. 10-in. \$2.98.

The contents of this record will come as something of a surprise to the listener expecting, as well he might from the title, a series of swinging marches such as we are accustomed to today. Two or three marches there are, but of such curious pace, from a medium slow march to a jog trot, that they would surely baffle the modern regimental man, used to a rigid march tempo. Interesting as they are in this recording of French military ceremonial music of the Napoleonic era, they are not the outstanding items. But when the batteries of side drums are beating out a brisk rataplan and the bugles and flutes blare their stirring calls, the recording really springs to life. For the engineers have caught the full flavor of these instruments quite realistically. J. F. I.

IRMGARD SEEFRIED

"Irmgard Seefried in Person"

Schubert: *Auf dem Wasser zu singen. Lachen und weinen.* Brahms: *Dein blaues Auge; Ständchen.* Mussorgsky: *Kinderstube (The Nursery); Mit der Nanya; Im Winkel; Der Käfer; Mit der Puppe; Abendgebet; Steckenpferdreiter.* Bartók: *Dorfscenen (Village Scenes); Heurte; Bei der Braut; Hochzeit; Wiegenlied; Burshentanz.* Wolf: *An eine Eolsbarfe; Das verlassene Mägdlein; Begegnung.* Strauss: *Ständchen.*

Irmgard Seefried, soprano; Erik Werba, piano.

DECCA DL 9809. 12-in. \$3.98.

The only really sad short coming of this delightful release is that it does not quite deliver on the intriguing promise of its title. However, if it fails signally to yield up Irmgard Seefried in *propria persona*, it succeeds in giving an excellent sense of what she is like as a recitalist; and since she is one of the most accomplished and engaging of singers in her own lyric métier, the effect is beyond resisting. Even if the Mussorgsky and Bartók groups did not add the attraction of unusuality, the singing as singing would be enough to make the disk more than worth while. For the voice, save in the briefest instants of strain on forte top notes, is at its silvery best, with the tone clear and shimmering, warmed by its characteristic Bavarian-cum-Viennese patina, and the performances, taped at live-audience recitals in various German cities, have a kind of spontaneity-with-elegance that even (or perhaps especially) the most perfect studio takes seldom capture.

Continued on page 52

NEW RELEASES

COMPLETE OPERAS

I PAGLIACCI (Leoncavallo)

Canio, Mario del Monaco; Nedda, Clara Petrella; Tonio, Afro Poli; Silvio, Aldo Protti; Bepe, Piero di Palma. Orchestra and Chorus of Santa Cecilia, Rome. *Conductor:* Alberto Erede.

CAVALLERIA RUSTICANA (Mascagni)

Turiddu, Mario del Monaco; Santuzza, Elena Nicolai; Alfio, Aldo Protti; Lola, Laura Didier; Lucia, Annamaria Anelli. Symphony Orchestra and Chorus of Milano. *Conductor:* Franco Chione. *Free libretto in Italian and English.* XLLA-40 \$14.94

LA DOGARESA (Millan)

Marietta, Pilar Lorengar; Miccone, Manuel Ausensi; Paolo, Carlos Munguia; Rosina, Teresa Berganza; Zabulon, Antonio Campo; Marco, Juilo Uribe. Chorus of the Orfeon Donostiarra and Gran Orquesta Sinfonica. *Conductor:* Ataulfo Argenta. *Free Spanish-English libretto.* XLL-1462 \$4.98

OPERATIC RECITALS

RENATA TEBALDI

OPERATIC RECITAL No. 3 Arias from:

Le Nozze di Figaro, Adriana Lecouvreur, La Wally, Lodoletta, William Tell, Cecilia. With Orchestra of Accademia di Santa Cecilia, Rome. *Conductor:* Alberto Erede. LL-1354 \$3.98

MARIO DEL MONACO

OPERATIC RECITAL No. 4 Arias from:

Ballo in Maschera, Fedora, Giulietta e Romeo, Madama Butterfly, Le Cid, Carmen, Ernani, L'Africana, La Wally, Lucia di Lammermoor. With New Symphony Orchestra of London. *Conductor:* Alberto Erede. LL-1455 \$3.98

CHORUS and ORCHESTRA of ACCADEMIA DI SANTA CECILIA, ROME

FAMOUS OPERATIC CHORUSES

Aida, Madama Butterfly, Pagliacci, Otello, Rigoletto, La Traviata, I Lombardi, Nabucco. *Conductors:* Alberto Erede and Francesco Molinari-Pradelli. LL-1346 \$3.98

MADO ROBIN

ARIAS FROM BELLINI OPERAS AND COLORATURA FAVORITES

I Puritani, La Sonnambula, Il Bacio, Theme and Variations, Vilanelle and Rossignol. The London Philharmonic Orchestra. *Conductor:* Anatole Fistoulari. LL-1403 \$3.98

RAFAEL ARIE

ARIAS FROM RUSSIAN OPERA

Sadko, Life for the Tsar, Eugen Onegin, Prince Igor, Boris Godunov, The Demon. The Paris Conservatory Orchestra. *Conductor:* Alberto Erede. LL-1317 \$3.98

CHORAL MUSIC

REQUIEM (Opus 48) (Faure)

Gerald Souza, and Suzanne Danco with L'Union Chorale de la Tour de Peilz. *Conductor:* Ernest Ansermet. LL-1394 \$3.98

GREGORIAN CHANT-EASTER PIECES FROM THE OFFICE

Choir of the Monks of the Abbey of Saint Pierre de Solesmes. *Conductor:* Dom Joseph Gajard, O.S.B. LL-1408 \$3.98

INSTRUMENTAL MUSIC

ZARA NELSOVA

SONATA FOR UNACCOMPANIED 'CELLO (Opus 8) (Kodaly)

SONATA No. 2 FOR UNACCOMPANIED 'CELLO (Opus 131C) (Reger)

LL-1252 \$3.98

GREAT ORCHESTRAL RECORDINGS

ATAULFO ARGENTA

SYMPHONY No. 4 IN F MINOR—(Tchaikovsky)
L'Orchestre de la Suisse Romande. LL-1275 \$3.98

ERNEST ANSERMET

APOLLO MUSAGETES (Strawinsky)

Complete Ballet

RENARD (Strawinsky) A Burlesque—with vocalists.
L'Orchestre de la Suisse Romande. LL-1401 \$3.98

KARL MUNCHINGER

DIVERTIMENTO No. 11 for Oboe, 2 Horns, 2 Violins, Viola and Bass (K. 251) (Mozart)

FIVE MINUETS (Schubert)

FIVE GERMAN DANCES (Schubert)

Stuttgart Chamber Orchestra LL-1393 \$3.98

KARL MUNCHINGER

BRANDENBURG CONCERTOS Nos. 1 to 6 (J. S. Bach)

Stuttgart Chamber Orchestra. LL-1457/8 \$7.96

CONCERTI

CLIFFORD CURZON

PIANO CONCERTO No. 2 IN C MINOR (Rachmaninov)

The London Philharmonic Orchestra. *Conductor:* Sir Adrian Boult. LL-1424 \$3.98

CLIFFORD CURZON

PIANO CONCERTO IN A MINOR (Grieg)

The London Symphony Orchestra. *Conductor:* Anatole Fistoulari.

NIGHTS IN THE GARDENS OF SPAIN (Falla)

The New Symphony Orchestra of London. *Conductor:* Enrique Jorda. LL-1397 \$3.98

JULIUS KATCHEN

PIANO CONCERTO No. 1 IN B FLAT MINOR (Tchaikovsky) HUNGARIAN FANTASIA (Liszt)

The London Symphony Orchestra. *Conductor:* Pierino Gamba. LL-1423 \$3.98

JULIUS KATCHEN

PIANO CONCERTO No. 13 IN C MAJOR (K. 415) (Mozart)—PIANO CONCERTO No. 20 IN D MINOR (K. 466) (Mozart)

The New Symphony Orchestra of London. *Conductor:* Peter Maag LL-1357 \$3.98

VOCAL MUSIC

RAFAEL ARIE

RECITAL OF RUSSIAN SONGS

Mussorgsky, Lishin, Glinka, Gretchaninov, Rimsky-Korsakow, Rachmoninov. The London Symphony Orchestra. *Conductor:* Anatole Fistoulari and Wilfred Parry (pianoforte). LL-1316 \$3.98

HEINZ REHFUSS

SONGS AND DANCES OF DEATH (Mussorgsky)

LIEDER OF HUGO WOLF

Hans Willi Haeusslein (piano). LL-1318 \$3.98

GERARD SOUZAY

SONGS OF ERNEST CHAUSSON

Jacqueline Bonneau (piano). LD-9202 \$2.98

GERARD SOUZAY

SONGS OF GABRIEL FAURE

HISTOIRES NATURELLES (Ravel)

Jacqueline Bonneau (piano). LD-9203 \$2.98



The Schubert, Brahms, and Strauss lieder are variably common coin, the Wolf less common. But the core of the recital lies in the two short cycles. Mussorgsky's *Kindertube*, or *The Nursery*, has one LP listing other than this—the complete (the cat song is omitted here) performance in Russian by Maria Kurenko for Capitol. This is near-definitive, but Miss Seefried sings her six with a fine sense of fun and vocal characterization. The *Dorfszenen* are typically pungent, exciting arrangements by Bartók of five folksongs from the Zólyom county of Hungary; Miss Seefried does some of her very loveliest singing in the *Wiegenlied*. Full texts in German, précis in English, and brief notes. The sound—granting the occasional coughs and rustlings and the bursts of applause—is clear and natural in balance. Erik Werba's accompaniments are very good. Recommended without reserve. J. H., JR.

THE SONS OF J. S. BACH

Wilhelm Friedemann Bach: Sinfonia in

D minor. Johann Christian Bach: Sinfonia in B-flat; Sinfonia in D, Op. 18, No. 3. Carl Philipp Emanuel Bach: Sinfonia in C.

Concert Hall Chamber Orchestra, Maurits van den Berg, cond.

CONCERT HALL CHS 1251. 12-in. \$3.98.

Wilhelm Friedmann's symphony is additional evidence that he was at least the equal of his gifted brothers. Of its two movements the first is a lovely, poignant slow section and the other an expressive and skillfully worked-out fugue. Intensity of feeling marks the symphony by Philipp Emanuel also. This is more Italianate in style than the work by Friedemann; it is full of warm, singing melody. Most Italianate of all are the two symphonies by Johann Christian. Both, in fact, started life as overtures to operas. Unusual in these works by the youngest of the three brothers is the prominence given to the wind instruments, a procedure that Mozart was to carry much farther. All are well

played. This listener was particularly struck by Van den Berg's eloquent phrasing in the symphony by Philipp Emanuel. The balance in the same piece is not as good as in the others: one hears horns playing timidly in the background but otherwise only strings; the flutes are lost. N. B.

POLDI ZEITLIN
The Classic Sonatina

Clementi: Sonatinas in C, Op. 36, No. 3; in D, Op. 37, No. 2. Diabelli: Sonatinas in A minor, Op. 168, No. 7; in B-flat Op. 168, No. 4. Dussek: Sonatinas in F, Op. 20, No. 3; in E-flat, Op. 20, No. 3; in E-flat, Op. 20, No. 6. Kuhlau: Sonatinas in A, Op. 59, No. 1; in G, Op. 88, No. 2.

The Romantic Album for the Young

Heller: *Album for the Young*, Op. 138. Gade: *The Children's Christmas Eve*, Op. 36. Kullak: *Scenes from Childhood*, Op. 62.

Continued on page 54

A Self-Taught Tenor Who Could Sing Anything Well

IN 1947 a friend sent me a recording of three Dowland songs performed by a Danish tenor named Aksel Schiøtz. The singer was new to me, but not for long. I was so entranced with his rare wedding of text and tune, the quality and elasticity of his voice, and the apparent artlessness of his high art, that I proceeded to lay my hands on many more of his recordings. Thus I came to know him well by ear and have been listening for eight years to his immaculate and moving singing of a wide variety of songs and arias in Latin, Italian, English, Swedish, Danish, and German.

Schiøtz is almost entirely self-taught, and one can only marvel at the discipline he must have exercised over himself in order to become so great an artist. In this respect he is akin to Segovia, and these two are astonishing examples of what can be achieved with little formal training if ear, instinct, and high standards are keenly employed. Listen carefully to Schiøtz's attacks and endings, his capacity to sing not only forte and piano but all intermediate degrees, the undistorted vowels at any pitch and intensity, and the way in which he allows his voice to be warmed and invigorated by the emotional and intellectual content of everything he sings. This is vocal art of the highest order, and to my ear it has not been equaled in all-round excellence by any living singer.

Regretfully, it must be said that the above opinion applies in its entirety only to recordings made by Schiøtz prior to 1948. A series of operations to remove a tumor acousticus have somewhat impaired his execution; a 1948 concert in New York, and subsequent recordings, have shown him to be still a great singer, but his once flawless diction is impeded and four semitones are gone from the top of his voice. Nevertheless, I would urge all lovers of good singing to buy any Schiøtz recordings they are fortunate enough to find available.

Turning to the matter at hand, RCA Victor just has released a twelve-inch LP which includes nine selections from opera and oratorio. They are all taken from the

78-rpm masters made for HMV before 1948, and reveal the tenor at his best.

The Buxtehude excerpt is a rare example of a singer of great virtuosity subordinating himself to the demands of concerted music. Schiøtz's colleagues in this piece include an excellent contralto and a truly lyric *basso cantante*, and the three singers achieve an ensemble with the instrumentalists as fine as anything I know on records.

The two Bach pieces and the Handel aria remind me of a noted critic who told me he would not go to hear Schiøtz in person. The critic had heard the recordings and believed them to be "faked." He said it was impossible for a tenor to sing coloration in full voice at that tempo and with such accuracy. It is almost incredible, but the recording is honest and Schiøtz really could do it.

A comparison of Schiøtz's recording of *Il mio tesoro* with John McCormack's famous disk reveals notable differences in

phrasing and tempo, though each is fully persuasive in his own way. Singers will not fail to note how Schiøtz takes that gear-stripping interval of a ninth up to the high A. Here he bests McCormack, whose vowel and vocal quality are distorted by the effort, while Schiøtz rises to the occasion with vigor and eloquence and unchanged vowel and tone.

Everything on this record is in the first place well worth recording, and has been initially well recorded. There are some slightly disturbing changes of "presence"—inevitable when several old 78s, done over a period of years under varying conditions, find themselves neighbors on one LP.

Schiøtz is reputed to have made 120 78-rpm sides for HMV prior to 1948. It is to be hoped that many more of these will become available to the LP audience. The art of Aksel Schiøtz deserves it, Victor would not go unrewarded, and it might have a salutary effect on rising generations of singers.

One word of complaint: the album design, back and front, is shriekingly out of keeping with the quality of Mr. Schiøtz's singing and of the music he sings. The packagers have betrayed their product, and the eye sees nothing of *The Art of Aksel Schiøtz*. RICHARD DYER-BENNET



Aksel Schiøtz

THE ART OF AKSEL SCHIÖTZ

Buxtehude: *Aperite mihi portas justitiae*. Bach: *St. Matthew Passion: Ich will bei meinem Jesu wachen*. Bach: *Christmas Oratorio: Frohe Hirten eilt, ach eilet*. Haydn: *The Creation: Mit Würd, und Hobeit*. Handel: *Messiah: Every valley shall be exalted*. Mozart: *Così fan tutte: Un'aura amorosa. Zauberflöte: Dies Bildnis ist bezauberd schön. Don Giovanni: Dalla sua pace; Il mio tesoro*.

Aksel Schiøtz, tenor, with other soloists (in the Buxtehude) and orchestras conducted by Mogens Wøldike and Egisto Tango.

RCA VICTOR LM 1968. 12-in. \$3.98.

Q:

What kind of recording can earn **THIS** reception in just **ONE** month in **ONE** magazine (April issue, High Fidelity)

?

BACH: B minor Mass (WAL 301) "that special incandescence, that eloquence of Westminster recordings"
Hermann Scherchen conducts Vienna Symph. Orch., Akademie Kammerchor, soloists.

BARTOK: Music for Strings, Percussion and Celesta (W-LAB 7021) "the performance is very good and so is the recording"
Sir Adrian Boult conducts Philharmonic Promenade Orch.

BRAHMS: Viola-Piano Sonatas Op. 120 Nos. 1, 2 (WN-SWN 18114) "worth waiting for!"
Paul Doktor, viola; Nadia Reisenberg, piano.

KODALY: Dances from Galanta; Dances from Marosszek (W-LAB 7020) "This recording is the last word!"
Artur Rodzinski conducts Philharmonic Symph. Orch. of London.

LISZT: Hungarian Fantasia; Totentanz (W-LAB 7018) "A record of remarkable clarity and definition—Edith Farnadi's Liszt is ever worthy of attention."
Edith Farnadi, piano; Philharmonic Promenade Orch., Sir Adrian Boult.

MUSSORGSKY: Pictures at an Exhibition (orch. Ravel) (W-LAB 7019) "Magnificently recorded!"
Artur Rodzinski conducts Philharmonic Symph. Orch. of London.

SCARLATTI: Sonatas, Vol. 12 (WN-SWN 18102) "Valenti maintains his usual high standards"
Fernando Valenti, harpsichord.

PROKOFIEFF: Classical Symphony; Love for 3 Oranges (W-LAB 7017) "This recording is one of the subtlest, particularly from the dynamic point of view, that I have ever heard... produces almost a stereophonic effect. The recording of the suite from 'The Love for Three Oranges' is magnificent"
Artur Rodzinski conducts Philharmonic Symph. Orch. of London

and in the **BRAHMS DISCOGRAPHY:**

Academic Festival Overture (WN 4401, SWN 18035)
"There is a qualitative gap between the most substantial sound (Westminster) and the sound next most effective (name) that in terms of reproduction makes the first the obligatory preference."
Tragic Overture (WN 4401, SWN 18035)
"If one wishes to hear it at its best, the record of Sir Adrian Boult has incontestable leadership"
Symphony No. 1 (WN 4401)
"...ought to delight everyone! A credit equally to Sir Adrian and the Westminster engineers."

Symphony No. 2 (WN 4401)
"Performance and sonics are of exquisite delineation"
Symphony No. 3 (WN 4401)
"A performance of transparent instrumental clarity"
Symphony No. 4 (WN 4401)
"As usual, a purity of sound not equaled in another version."
Sir Adrian Boult conducts Philharmonic Promenade Orch., in all these Brahms works.

A:



FOR ONLY **WESTMINSTER**
HAS "NATURAL BALANCE"

Poldi Zeitlin, piano.
OPUS 6005/6. 12-in. \$5.95 each.

Opus Records' avowed purpose is "to acquaint the serious-minded young musician with the works of composers originally written for the piano in a style easy to understand and technically not too difficult to master." Sheet music accompanies the records; and for pianists studying the works, the recording is considered an aid to practice between lessons. There is a good deal of sense to these sentiments, and Miss Zeitlin has tracked down some unhackneyed, attractive works of the eighteenth and nineteenth centuries for her purposes.

In the sonatina album, "by contemporaries of Beethoven," the pieces are short, easy, and illustrative of the simple sonata form. Most of the works are pleasant, particularly the Schubert-like A minor Sonatina of Diabelli, but as a whole the music is not valuable enough to make the record desirable only for the music.

The *Romantic Album*, in which the composers are "contemporaries of Schumann," is a slightly different matter. The twenty-five-part suite of the Hungarian-born Stephen Heller sounds like the work of a lesser Mendelssohn. Although brief and formally simple, the pieces are sometimes as tricky technically and difficult musically as Schumann's *Kinderszenen*, with a good deal of delicacy and humor in the writing.

Miss Zeitlin's playing is clean and adequate, no more than that. I doubt that it would inspire the truly sensitive student. There is little dynamic variation, which may be the fault of the engineering.
R. E.

THE MUSIC BETWEEN

PEARL BAILEY

Takes Two to Tango; The Birth of the Blues; Toot Toot Tootsie, Goodbye; That's Gratitude; Somebody Else, Not Me; It'll Get Worse; When Your Guy Is Gone; Drunk with Love; Changeable You; I Ain't Got Nobody; Nobody; Runnin' Wild.

CORAL CRL 57037. 12-in. \$3.98.

Pearl Bailey is a specialist in describing life in the wry. Here she repeats several of her famous musical comments, predicting trouble ahead, belittling human nature, kidding sex. She also offers a few conventional selections, like *The Birth of the Blues*. Needless to say, she's a happier Pearl when she's puncturing our illusions, and at such moments her new album is a complete success.
R. K.

BAND OF THE GRENADIER GUARDS

Famous Continental Marches

Band of the Grenadier Guards, Major J. F. Harris, cond.
LONDON LL 1245. 12-in. \$3.98.

A grand clutter of marches from Italy, Spain, France, and Germany, played with tremendous power and virtuosity and pre-

sented in astonishingly brilliant and spacious sound. Altogether, this is one of the finest march records currently available. It is a pleasure to hear the French marches played with such crispness and verve, the normal tone of this band having been appropriately lightened to simulate that of a French military band. Yet it would be unfair to single those out as the highlight of this record, for the entire program is a constant delight.
J. F. I.

EDDIE CONSTANTINE

La Grande Sensation de Paris

KAPP KL 1018. 12-in. \$3.98.

News reports from France inform us that an American, Eddie Constantine, is at the moment one of the rages of Paris. It's nice, then, to get the chance to hear him on records, and particularly nice since his debut is just about a complete success. Mr. Constantine has a burly baritone that is used, in turn, with tenderness, wit, and great toughness. Its sound is, somehow, peculiarly American, its accent peculiarly French. An appealing combination.
R. K.

EMILE DELTOUR

Continental Merry-Go-Round

Emile Deltour and his Orchestra.
KAPP KL 1014. 12-in. \$3.98.

Tunes from the Continent, polished off with wit and finesse by a continental orchestra. Most of the melodies bear such titles as *The Extravagant Polka* and *Siesta in Sevilla*, but don't let that put you off. They frolic with fresh abandon under Monsieur Deltour's careful and well-trained eye.
R. K.

JOHNNY DOUGLAS AND HIS ORCHESTRA

Romance in Rhythm

I Won't Dance; Yesterdays; A Fine Romance; The Caricca; They Can't Take That Away from Me; The Way You Look Tonight; I'm Putting All My Eggs in One Basket; Smoke Gets in Your Eyes; Pick Yourself Up; Night and Day; Isn't It A Lovely Day; Cheek to Cheek.

LONDON LL 1378. 12-in. \$3.98.

Big-band playing of lovely tunes, with the emphasis on a steady, engaging beat and temperate orchestrations. Extremely pleasant.
R. K.

PERCY FAITH

It's So Peaceful in the Country

Percy Faith and his orchestra; Mitch Miller, oboe.
COLUMBIA CL 779. 12-in. \$3.98.

Another perfect meeting of two musical minds. This time Mr. Faith and Mr. Miller are concerned mainly with pastoral themes, and the results — not unexpectedly — are a joy to hear.
R. K.

GEORGE FEYER

Echoes of Spain

VOX VX 25,070. 12-in. \$3.98.

Another successful Feyer excursion into foreign lands. Like some of its predecessors in this series, Spain receives strange

harmonic overtones — this time, if you listen carefully, from no less a master than Richard Wagner.
R. K.

JACQUELINE FRANCOIS

April in Paris

Jacqueline François; with orchestras conducted by Mochel and Paul Durand.
COLUMBIA ML 5091. 12-in. \$3.98.

Miss François' springtime mating calls are all impassioned. Her ardor, however, is so filled with promise that it would be a foolish male who would resist it. The lady is one of France's most noted chanteuses, and what she lacks in reticence she more than makes up for in sincerity.
R. K.

GENTLEMEN, BE SEATED!

A Complete Minstrel Show

EPIC LN 3238. 12-in. \$3.98.

An apparently authentic and indubitably delightful reconstruction of an old minstrel show, down to the last bad interlocutor joke. Come to think of it, the old shows would have been proud to have the kind of gentle musicianship that the present cast offers. Among the more engaging performers are Gordon Goodman, Uncle John Cole ("banjo virtuoso par excellence"), and Stanley Kimes, and they all are having the time of their lives.
R. K.

ANDRE KOSTELANETZ

Vienna Nights

Andre Kostelanetz conducting the New York Philharmonic-Symphony Orchestra.
COLUMBIA CL 769. 12-in. \$3.98.

Overly familiar repertoire, mostly by the Messrs. Strauss, performed competently but with no particular distinction. Mr. Kostelanetz has been far outclassed by such competitors as Anton Paulik and Clemens Krauss.
R. K.

MITCHELL-RUFF DUO

EPIC LN 3221. 12-in. \$3.98.

Dwight Mitchell and Willie Ruff are two young gentlemen who play, respectively, the piano and French horn. Technically impeccable, they can shift in the course of a tune through an astonishing variety of styles. They pay little attention to the beat, but exert all their energies to turning each melody inside out. Some of their experiments are not completely successful, but all are interesting.
R. K.

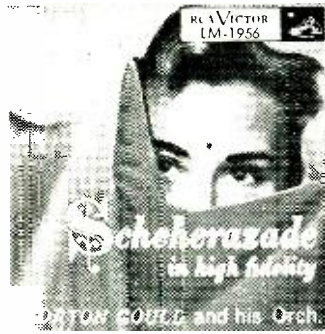
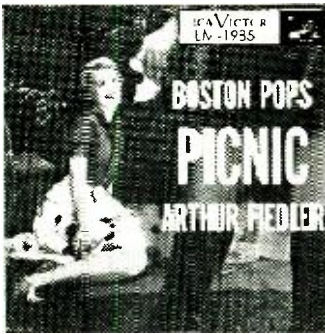
HENRI SALVADOR

COLUMBIA ML 5089. 12-in. \$3.98.

A collection of simple ditties, sung with enormous charm and ingenuousness. Mr. Salvador's spirits are never very low, and as soon as a lyric threatens to turn gloomy he finishes it off with a wryly humorous

Continued on page 56

The absence this issue of "Building Your Record Library" is due to a combination of two factors: too many current record reviews and a summer shortage of space.

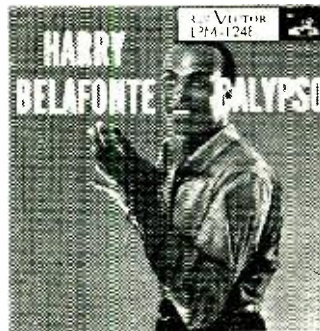
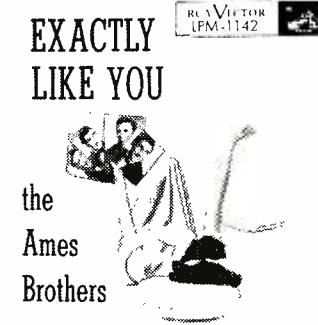


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ROSTROPOVICH
Philharmonia Orchestra
Sir Malcolm Sargent, conductor

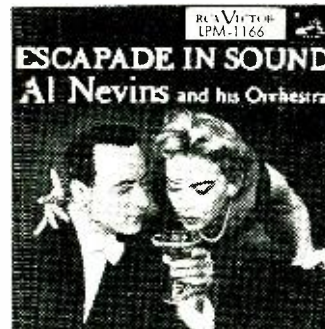


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RECORD REVIEW

INDEX

A complete index to all classical, semiclassical, jazz, and spoken word record reviews which appeared in HIGH FIDELITY Magazine in 1955.

Arranged alphabetically by composer or by collection-title with the issue and page on which you will find the review you wish. For instance, if you are curious as to what was said about Haydn's Nelson Mass, the index will refer you to page 58 of the November '55 issue of HIGH FIDELITY. A "must" reference aid.

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twist. An appealing air of make-believe hangs over every song. R. K.

CHARLES TRENET
On the Road to the Riviera
ANGEL 65023. 12-in. \$3.98.

Charles Trenet has been singing almost as long as anyone can remember, and his music-hall technique is as supple as ever. The repertoire includes a dozen songs, each one adapted perfectly to this singer's voice. It should be added that M. Trenet wrote both lyrics and melodies to all the songs. R. K.

RAY VENTURA
Music Made in France

Ray Ventura and his orchestra.
KAPP KL 1013. 12-in. \$3.98.

French music by a French orchestra conducted by one of France's most popular leaders of light music. As this kind of album goes, the arrangements are rather leaner than usual; and there is little attempt at overwhelming the listener with strange orchestral effects. The results are refreshing. R. K.

PAUL WESTON
Love Music from Hollywood

Paul Weston and his Orchestra.
COLUMBIA CL 794. 12-in. \$3.98.

Special arrangements of background music from a full dozen of the screen's most popular love stories. The films represented range from *Laura* through *Wuthering Heights* and *Odd Man Out* to *Samson and Delilah*, and the music that underlined their most impassioned clinches makes perfectly satisfactory mood stuff. R. K.

THE SPOKEN WORD

I CAN HEAR IT NOW
Gamal Abdel Nasser

COLUMBIA ML 5110. 12-in. \$3.98.

David Ben-Gurion

COLUMBIA ML 5109. 12-in. \$3.98.

Winston Churchill

COLUMBIA ML 5066. 12-in. \$3.98.

It can be freely admitted that there is nothing in the statements by Ben-Gurion and Nasser that could not have been learned from a careful reading of the newspapers, or from listening to news commentators and watching TV newsreels. In fact, the two interviews were part of a CBS documentary televised March 13, 1956.

Still, though there may be nothing new expressed here, what is expressed is of great concern to everyone. If the conflict between these two men and their people is permitted to grow into a shooting war, this little planet is not going to be a very pleasant place on which to live.

The Winston Churchill record, encased in an album and accompanied by twenty-four pages of pictures, is a superb col-

lection of speeches by perhaps the greatest statesman of our time. Most of the speeches here belong to the World War II and postwar periods, and from them Mr. Murrow and Mr. Friendly have assembled two half-hour sides of living history that will never be forgotten. R. H. H., JR.

KIPLING

Readings from *Just So Stories* and *The Jungle Book*.

Boris Karloff, reader.

CAEDMON TC 1038. 12-in. \$5.95.

*Them that takes cakes
Which the Parsee man bakes
Makes dreadful mistakes*

Remember?

If you do not number this among your memories, you are underprivileged: no one ever read to you, at bed time, *How the Rhinoceros Got His Skin*. However, you need not remain underprivileged, since this record offers not only the tale of the Rhinoceros and the Parsee, but those of the Camel and his hump and the Whale and his throat ("By means of a grating, I'll stop your 'ating,'" as the swallowed Hibernian sailor remarked, leaving the cetacean's interior). Come to think of it, I may be underprivileged myself, since, with all the filial piety in the world, I cannot imagine that my parents read the *Just So Stories* to me with anything like the marvelous address of Boris Karloff on this disk. He is perfect. He is even *more* perfect (an inadmissible construction, except in a review written by the editor) in the excerpts from *Mowgli's Brothers*, out of *The Jungle Book*. I do not know if your hair will prickle when Shere Khan brings his case for expulsion and execution against Mowgli on the wolf pack's moonlit council rock, but mine did. Delightful listening for young and old. J. M. C.

POETRY OF THE NEGRO

Selections from the poetry of Paul Laurence Dunbar, James Weldon Johnson, Countee Cullen, Langston Hughes, Gwendolyn Brooks, M. Carl Holman, and Armand Lanusse; read by Sidney Poitier, with Doris Belack.

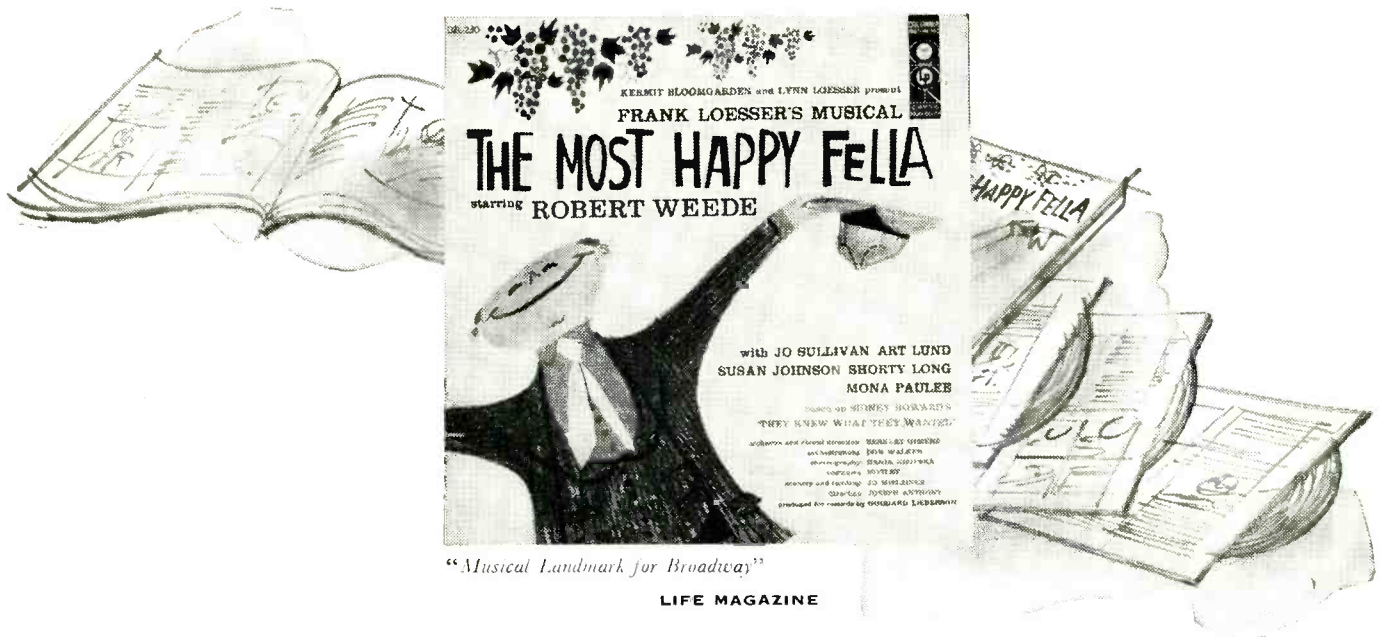
GLORIA GLP 1. 12-in. \$4.95.

To entitle this collection of not-very-good poems (many of them having only a sociological interest) *Poetry of the Negro* is to imply that it is a representative achievement of Negro culture. I suspect that many thoughtful colored persons would reject this suggestion as an aspersion upon very real achievements; and, even more certainly, most serious colored artists would resent the inference that there exists a double standard for the judgment of aesthetic value.

Dunbar's *An Ante-Bellum Sermon* is interesting for its re-creation of a camp-meeting harangue, and the same poet's *Ere Sleep Comes Down to Soothe the Weary Eyes* for its echoes of the Elizabethan sonneteers and of Keats. James Weldon Johnson's *The Creation* has considerable power as a retelling of the first book of Genesis; and, in an entirely different vein, Gwendolyn Brooks's *When You Have Forgotten Sunday* suggests a

Continued on page 58

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★

The Music Box

**MAIN STREET
GREAT BARRINGTON, MASS.**

new and urban Eden. Countee Cullen's *To John Keats* is a true lyric, and his *Yet Do I Marvel* has considerable merit until the concluding line of rebuke, "To make a poet black—and bid him sing!" Poets, presumably, sing because they must.

The works read on this disk are not presented in the order in which they are listed on the jacket, nor are their titles announced—a procedure making difficulties for anyone not fairly familiar with the poems in question. They are read admirably by Mr. Poirier, whose voice has a remarkable range adaptable to all kinds and conditions of verse, and by Miss Belack, too. J. G.

DYLAN THOMAS

Selections from the verse of Dylan Thomas, read by the poet, together with a prefatory address.

CAEDMON TC 1043. 12-in. \$5.95.

Anyone seeking evidence in support of the thesis that American civilization tends to destroy the artist in its midst will find documentation in this record. About two-thirds of Side 1 is given over to an introductory talk made by Thomas at one of his public readings. Here, flagrantly displayed, is all one has ever heard of the self-destructive tendencies of this poet; here, to the accompaniment of audible giggles and guffaws, is martyrdom (and sacrifice of the poet's role of prophet and priest) for a fee—or the laughter of the crowd.

If you are a devotee of Dylan Thomas' poetry—and if you can ignore the jacket notes which describe the writer as "a rotund little figure on the stage" (as a part of his audience I knew only the complete oblivion to size and weight which the experience of that magic voice induced)—you will of course want to have this disk. For *On the Marriage of a Virgin* and *In Country Sleep* are perhaps sufficient compensation for all offenses to taste. The latter is indeed the "music of elements that a miracle makes," and such miracles are rare. J. G.

**IRA WALLACH
*How to Pick a Wedlock***

Acted and narrated by Kaye Ballard, Stanley Prager, and Johnny Haymer, with incidental music.

VANGUARD VRS 9005. 12-in. \$4.98.

When I was a book reviewer, I had to read a couple of humorous efforts by Ira Wallach, and I must say I had small difficulty controlling my risibilities. Accordingly I approached *How to Pick a Wedlock* with something less than tingling anticipation. I am glad to be able to say this, since it will lend conviction to what I must say next. To wit, this record afforded me one of the most mirthful listening hours I have enjoyed since Fred Allen was in his heyday. In recent years the institutions of love, sex, courtship, marriage, and the family have come under intense scientific (?) scrutiny, and as a result there has been a monstrous flood of written analysis and advice concerning them. It is time someone made fun of this, and *How to Pick a Wedlock* does so in a way both devastating and hilarious. The subjects are discussed anatomically,

anthropologically, sociologically, biologically, and in nearly any other mock-scholarly vein you can think of. The hazard of bad taste is neatly if narrowly evaded (though the disk is not for prudes). The actors' accents and the sound effects contrived by Vanguard's Seymour Solomon perfectly fit the high urbanity of the humor, and there is conveyed the unmistakable impression that everyone involved in the making of the record enjoyed it hugely. Conscience forbids my giving away any of the episodic plots, but I will call your special attention to the vignettes dealing with Bella, the wolf cub adopted into a den of bipeds inhabiting Westport, Connecticut, and with Mrs. Edgar Applegate, the Corporation wife who assisted in her husband's advancement (to senior executive status, and a new desk) by being nice to the Eastern, Western, Northern, and Southern sales managers. Amen, and may the record sell in the millions. J. M. C.

CHILDREN'S RECORDS

by H. S. Wallace

JAZZ BAND

CHILDREN'S RECORD GUILD 410A-B. 78-rpm.

When the word jazz is heard throughout the land, children often must wonder what jazz is. Here is a concise history of the "Birth of the Blues." The story, told by Jay Williams, is a touching account of how the African Chief Masumbo was captured, enslaved, and brought to America, bringing with him the beautiful antelope hide which he had used for his drum in his own country. The slaves adapted to their new way of life their native African rhythms and sounds, to express sorrows and joys in spirituals and work songs. After the War Between the States, this music found its way into the cafes of New Orleans, and spread up the Mississippi River to Memphis, St. Louis, and Chicago, and finally all over the country. The second side of the record presents a fine small jazz band (Teddy Wilson, Bud Clayton, Ed Hall, Sid Weiss, Jimmy Crawford) playing in true New Orleans improvisational style. For children of all ages; very highly recommended.

KIPLING

Readings from Just So Stories and The Jungle Book—See Spoken Word

MANY MOONS

A Story for Children, by James Thurber
DECCA ED 765. 45-rpm. \$1.00.

Most often we think of Thurber as the author of *The Secret Life of Walter Mitty*, or as a serious essayist, or a brilliant humorist, but he has a young as well as a mature audience. Here in this charming two-record album is an endearing story of a ten-year-old princess named Lenore. Like many a child, she wanted something and made herself sick because she could not get it. Unlike most children, however, she wanted the moon, and she refused to get well until she had

it. How this came to pass is captivatingly told by Burr Tillstrom, the originator and creative genius of "Kukla, Fran and Ollie." This enchanting combination of story and reading will be cherished by every listener, young and old.

MUSIC FOR SCHOOL SERIES
National Airs of England; National Airs of Scotland; National Airs of Ireland; National Airs of Wales.

LONDON LD 9209-9212. 33 1/3-rpm. 10-in. \$2.98 each.

For the first time, forty-eight of some of the finest airs and folk tunes of the British Isles have been recorded as orchestral accompaniments for use in the home, clubs, and schools, and in all places where people are likely to sing together. By sending to W. Paxton & Co. Ltd., 36 Dean Street, London, W. 1, scores and parts may be obtained for play-along percussion bands — fun for grown ups at well as children at home or school. The playing of the New Symphony Orchestra of London under Trevor Harvey also can serve as exhilarating accompaniment to group singing. The words and music of the songs may be purchased by sending for *The National Song Book*, published by Boosey and Hawkes Ltd., 295 Regent Street, London, W. 1. It is a pity that such trouble must be taken to obtain the texts of the songs, but to me it seems well worth the taking. These records may be bought separately, but as a collection they would be a valuable addition to a permanent music library.

WORKING ON THE RAILROAD
 CHILDREN'S RECORD GUILD 427-A. 78-rpm.

Children always have loved trains — and what a thrilling, compact account this is, in story and song, of the building of the railroads across the United States. Its main musical theme is the familiar *I've been Working on the Railroad*, one of the first songs many children learn to sing. Sound effects add to the exciting reality of the story, and Tom Glazer and the Gene Lowell Chorus sing the songs in just the proper way.

THE BEST OF JAZZ

by John S. Wilson

"DAS" IS JAZZ!

Lullaby of Birdland: Johannes Rediske Quintet. *September Song*: Rolf Kuehn All Stars. *Paul's Festival Blues*: Paul Kuhn Quartet. *I Never Knew, Frankfurt Special*: Jutta Hipp Quintet. *Soft*: Max Gregor Combo. *Honeysuckle Rose, Sound-Koller, Come Back to Sorrento, Moonlight in Vermont, Ack Varmeland du Skona, Fine and Dandy*: Hans Koller's New Jazz Stars.

DECCA DL 8229. 12-in. 46 min. \$3.98.

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nation in Europe. Like the Swedes, they lean toward a swinging version of cool jazz, and Hans Koller's group, which occupies one side of this disk, is of the coolest. Koller, who plays tenor saxophone in a breathily catarrhal version of the Stan Getz style, is a lesser light in an ensemble which includes an intelligent and articulate trombonist, Albert Mangelsdorff, and pianist Jutta Hipp, who until her recent immigration to the United States was Germany's best known jazz musician.

Unfortunately, the two efforts by her own group are none too effective. Rolf Kuehn's Goodman-derived clarinet work brings *September Song* brightly alive, while Johannes Rediske's *Lullaby of Birdland*, leaning heavily on the Shearing ensemble attack, subtly switches this familiar sound by placing a guitarist in the featured spot instead of a pianist. Most selections were recorded at concerts, without ill effects.

DUKE ELLINGTON

Historically Speaking — The Duke

East St. Louis Toodle-oo; Creole Love Call; Stompy Jones; The Jeep Is Jumpin'; Jack the Bear; In a Mellow Tone; Ko-Ko; Midriff; Stomp, Look and Listen; Unbooted

Character; Lonesome Lullaby; Upper Manhattan Medical Group.

BETHLEHEM BCP 60. 12-in. 39 min. \$4.98.

DUKE ELLINGTON AND ROSEMARY CLOONEY

Blue Rose

Hey Baby; Sophisticated Lady; Me and You; Passion Flower; I Let a Song Go Out of My Heart; It Don't Mean a Thing; Grievein'; Blue Rose; I'm Checkin' Out — Goombye; I Got It Bad; Mood Indigo.

COLUMBIA CL 872. 12-in. 38 min. \$3.98.

This aggregation is a long way from the superb Ellington band of 1940, but it has shucked off the uncongenial sounds and the careless playing that had been becoming increasingly characteristic of its work. Just how far this band still is from that of the Duke's best days is shown on Bethlehem BCP 60, on which Ellington undertakes to recreate some of his early successes. They are, for the most part, lumpy, leaden, and overly fussy compared to the originals. On the other hand, the group of newer selections with which Ellington ends the disk are generally attractive, relaxed, and

definitely suggestive of the basic Ellington qualities. The return of Johnny Hodges has obviously had a strong influence on the band, Harry Carney plays with his usual vigor, and the trumpets have settled down to become a useful part of the band.

The teaming of Rosemary Clooney and Ellington on the Columbia disk might seem an odd pairing, but it turns out to be rather interesting — especially in the pleasant revelation that Miss Clooney sounds remarkably like that most satisfying of all Ellington vocalists, Ivy Anderson. She hasn't quite Miss Anderson's easy synchronization with the Ellington attack, but for an initial joining of forces her singing is delightfully promising.

JAZZVILLE '56, VOL. 1

Dancing on the Ceiling; Legend; Temptation; Episode; Dancing in the Dark; Good-bye; Rouse-Watkins Jazz Modes (Julius Watkins, French horn; Charlie Rouse, tenor saxophone; Gildo Mahones, piano; Art Taylor, drums). Blues for the Camels; Lover Man; Achilles' Heel; Everything Happens to Me; Gene Quill-Dick Sherman Quintet (Dick Sherman, trumpet; Gene Quill, alto saxophone; Dick Katz, piano; Teddy Kotick, bass; Osie Johnson, drums).

A Basie Treasure and Other Bounty from ARS's Jazz Club

THE American Recording Society, part of a disk complex that includes Music Treasures of the World, Classics Record Club, and the Children's Record Guild, has entered what appears to be a growing competition in the jazz-record-of-the-month business. The Jazzone Society got there first a year ago; Columbia Records is now sponsoring a jazz disk subscription deal; come fall, Crowell-Collier is scheduled to enter the lists.

Norman Granz's vast and heterogeneous catalogue is supplying the American Recording Society with its jazz material. Its first release — a Count Basie disk — is, in a sense, rather startling, being a vastly better record than any Basie collection issued by Granz on his own labels. The excellence of this first ARS disk can be attributed partly to the fact that selections for it could be chosen from all of Basie's recordings for Granz and the choices have been good. Furthermore, the selections chosen seem to have been remastered or cleaned up in some manner to remove the frightful engineering flaws that have marred most of Basie's work for Granz. But beyond this, five of the numbers have never been released by Granz at all, and these selections are the highlights of the disk. The new recordings are: *Amazing Love*, on which Basie's blues shouter, Joe Williams, distinguishes himself, *Magic* and *Sweetie Cakes*, good, swinging instrumentals; *Lady in Lace*, a moody bit in Ellington colors; and *Blues Inside Out*, a relaxed presentation of Marshall Royal and his singing clarinet.

People who join the club receive a free, introductory disk — *Giants of Jazz*, an in-and-out collection of performances previously issued by Granz. In its way, this disk is probably indicative of the potential that the Granz catalogue has for subscription purposes. Its high points are a zestful debate between Lester Young and

Nat Cole on *I Want to Be Happy*, Roy Eldridge's prodding, muted development of *Dale's Wail*, Buddy De Franco's rollicking *Show Eyes*, and Johnny Hodges' silken *All of Me*. There is one solid dud in Lionel Hampton's battle with a trite pop tune. Between these two extremes, Count Basie's band hacks its way through an uninspired blues, Dizzy Gillespie and Stan Getz collaborate on a number that suits neither, Meade Lux Lewis lumbers amiably through a basic blues, Oscar Peterson displays speed and little else, Billie Holiday sings more nasally than becomes her, and Art Tatum evolves one of his swinging laceworks.

The second month's selection is *The Swinging Jazz of Lionel Hampton* (not yet released as this is written), which is to be followed by *Jazz Creations of Dizzy Gillespie*, a Stan Getz disk, and a piano collection featuring Art Tatum, Oscar Peterson, Bud Powell, Meade Lux Lewis, and Teddy

of similar sessions released by Granz in the past.

A notable feature of the ARS jazz releases is the detailed notes provided by Bill Simon. He includes biographical information on the artists involved, general background on the jazz style being played, complete personnels for each selection, and (where it is feasible) a listing of the order of solos. The only pertinent matters missing are the dates of the recordings and composer credits. A less desirable feature of the packaging is the soft plastic envelope, which is the only covering provided for the disks. These envelopes doubtless keep the disks clean but they are an inconvenience to anyone who files his records upright. JOHN S. WILSON

COUNT BASIE

And His Band That Swings the Blues

Every Tub; Basie Goes Wess; Amazing Love; Magic; Lady in Lace; Down for the Count; She's Just My Size; Blues Inside Out; Lady Be Good; Paradise Squat; Sweetie Cakes; New Basie Blues.

ARS G 402. 12-in. 49 min. By subscription.

GIANTS OF JAZZ

Blues Backstage: Count Basie. *All of Me:* Johnny Hodges. *Dale's Wail:* Roy Eldridge. *The High and the Mighty:* Lionel Hampton. *It Don't Mean a Thing If It Ain't Got That Swing:* Dizzy Gillespie-Stan Getz. *Yancey's Last Ride:* Meade Lux Lewis. *Showcase:* Gene Krupa. *Airmail Special:* Oscar Peterson. *Come Rain or Come Shine:* Billie Holiday. *I Want to Be Happy:* Lester Young-Nat Cole. *Sunny Side of the Street:* Art Tatum. *Show Eyes:* Buddy De Franco.

ARS G 401. 12-in. 49 min. By subscription.



Art Tatum

PHIL STERN

Wilson. The cost of each record is \$3.98, and subscribers receive a bonus record free with every two purchased. At present the subscriber has no choice of bonus records — he simply gets whatever happens to be the bonus at the moment. The first bonus will be *Jam Session*, two lengthy series of jammed solos in the manner

DAWN DLP 1101. 12-in. 36 min. \$3.98.

The Rouse-Watkins group is the point of interest on this disk. Julius Watkins has been playing jazz French horn for several years but he has rarely been caught on records as effectively as he is in this group of selections. *Temptation* and *Episode* contain some of the most brilliant examples of jazz French horn ever put on records. Tenor saxophonist Charlie Rouse holds up his end well, filling in and around Watkins and taking off on some firm solos of his own. The Gene Quill-Dick Sherman Quintet takes up the other side of the disk with a routine blowing session, dominated by Quill's doggedly Parkerish alto saxophone.

MODERN JAZZ QUARTET

Fontessa

Versailles; Angel Eyes; Fontessa: Over the Rainbow; Bluesology; Willow Weep for Me; Woody'n You.

John Lewis, piano; Milt Jackson, vibraharp; Percy Heath, bass; Connie Kay, drums.

ATLANTIC 1231. 12-in. 36 min. \$3.98.

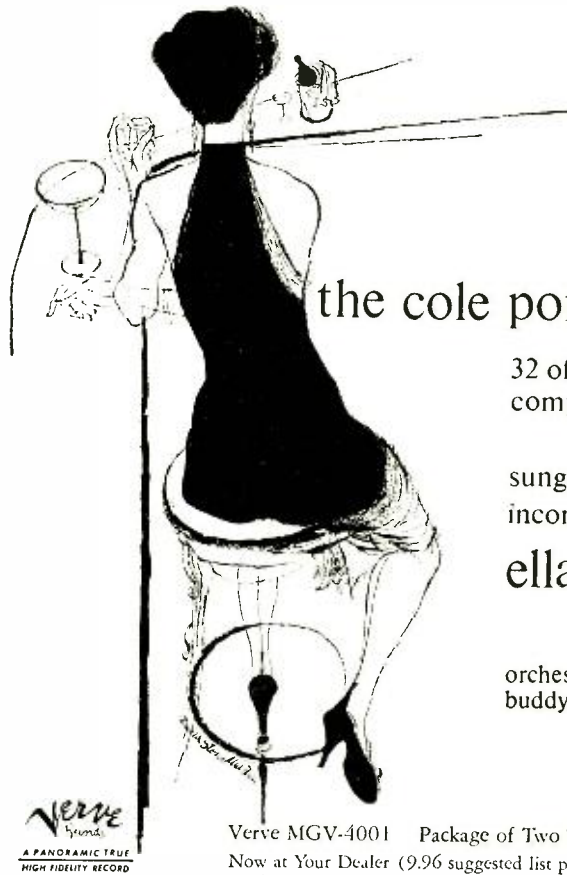
After three successively improving tries, the Modern Jazz Quartet has finally produced a disk which is reasonably representative of its subtle skills. This is not, it should be pointed out, a completely successful disk — it carries too heavy a weight of Milt Jackson's somewhat saccharine ballad style for that. But it conveys the sinewy delicacy of the group, its ability to convey a vigorously swinging sensation without losing its normal gentility. This is the quality that comes out most strongly on *Versailles*, *Bluesology*, and *Woody'n You*. And it is on these numbers that it is most apparent that John Lewis is the man who is setting the tone for the group. His playing on these selections is a definitive expression of controlled swing, of the vociferous but directed shout. Lewis, despite the title of the group which is so strongly stamped by his character, is a very basic jazz performer with a feeling that grows directly out of the stomps and shouts of an earlier day.

BOB SCOBEY'S BAND

Dardenella; Stars Fell on Alabama: The Crave; Ten to One It's Tennessee; Summer-time: When the One You Love Is Gone; Canadian Capers: Lazy River; In New Orleans: Star Dust; Swingin' Doors: Blues in the Night.

Bob Scobey, Frank Snow, trumpets; Jack Buck, Will Sudmeier, Jack Sudmeier, trombones; Bill Napier, Leon Ratsliff, clarinets; Tiny Crump, piano; Hal McCormick, string bass; Bob Short, tuba; Clancy Hayes, banjo, guitar, vocals; Fred Higuera, drums.
DOWN HOME MG D-1. 12-in. 33 min. \$3.98.

This disk introduces both a new Bob Scobey band and a new record label. The label is part of Norman Granz's ever expanding empire, this one ostensibly designed to concentrate on older jazz forms. Paradoxically, this first release shows Scobey continuing to move further and further away from his traditionalist origins in the Lu Watters band. The band on this disk is a dance band that is a jazz band. It is a big (relatively speaking) band that



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imitates no one and draws its own unique flavor from Scobey's full-voiced, soaring trumpet and Clancy Hayes's relaxed, rhythmic singing. Its music is dance music in the most basic sense—anybody can dance to it—with arrangements built around Scobey's horn and, to a lesser degree, Bill Napier's clarinet. There is a heavy dosage of Hayes's novelty songs on the disk, but this is more than compensated for by the glowing band performances of *Star Dust* (a real rocker), *The Crave*, *Summertime*, and *Blues in the Night*.

Other July Jazz

Travelers: Louis Armstrong apparently gives Europeans the same well-worn concerts that he provides for American audiences. *Ambassador Satch* (Columbia CL

840. 12-in. 44 min. \$3.98) consists of recordings made at concerts in Amsterdam and Milan—polished, professional and, by now, practically automatic. *"Have Swing Will Travel"* (Herald HLP 0105. 12-in. 26 min. \$3.98) is played by Mickey Sheen, His Drums and "The Swing Travelers," a band which travels by song title only—*Napoleon in Paris* (featuring pianist Marty Napoleon), *It's Sunny in Italy* (Sonny Russo, trombone), *Harry Hits Holland* (Harry Sheppard, vibes), etc. It's unpretentious but generally unexciting swing with some saving moments by Napoleon and Sheppard. Very short for a 12-inch LP.

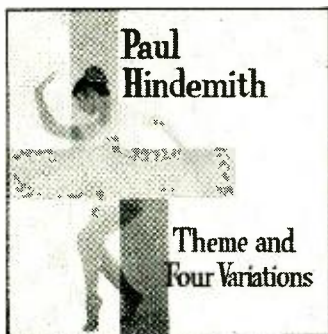
Pianists: Oscar Peterson has tried something that not even Count Basie has ventured to do: turn a set of classic Basie band numbers into piano solos. The

switch is made on *Oscar Peterson Plays Count Basie* (Clef MG C-708. 12-in. 44 min. \$3.98), an inoffensive but uniformly bland series of performances of *Topsy*, *Broadway*, *Lester Leaps In*, and others. A similar lack of bite also makes *Evergreens* by the Billy Taylor Trio (ABC-Paramount ABC-112. 12-in. 34 min. \$3.98) of only passing interest. Hampton Hawes, a young West Coast pianist, gets more meat into his performances on *Hampton Hawes, Vol. 2: The Trio* (Contemporary C 3515. 12-in. 42 min. \$4.85), thanks to his own clean, clear attack and the strong supporting bass of Red Mitchell. John Williams, a pianist who has shown a lively style in brief solo spots as a sideman with other groups on recent recordings, does himself little justice on his own disk, *The John Williams Trio* (EmArcy MG 36061. 12-in. 42 min. \$3.98), on which he is too often fussily constricted. Joe Sullivan, the well-seasoned Chicago pianist who is beginning to be heard on records again after a long silence, plays with his expected muscular, striding pungency on *Mr. Piano Man* (Down Home MG D-2. 12-in. 47 min. \$3.98), but Art Tatum, who has been asked to be too prolific on records lately, is less than his normally provocative self on *The Lionel Hampton-Art Tatum-Buddy Rich Trio* (Clef MG C-709. 12-in. 39 min. \$3.98).

Big Bands: Stan Kenton has re-recorded some of his early successes for *Stan Kenton in Hi-Fi* (Capitol W 724. 12-in. 45 min. \$4.98), but he might have done better to leave well enough alone. The Kenton band no longer swings as it did when it was on the way up, and the decorative frills which have been added to such a once directly stated number as *The Peanut Vendor* are not improvements. Surprisingly enough, even the new recording is sometimes less effective than that of the middle Forties. Georgie Auld uses a rather blatant tenor saxophone style to lead his band through some uncomplicated, rocking arrangements which are often tinged with Billy May-like slurs on *George Auld in the Land of Hi-Fi* (EmArcy MG 36060. 12-in. 35 min. \$3.98).

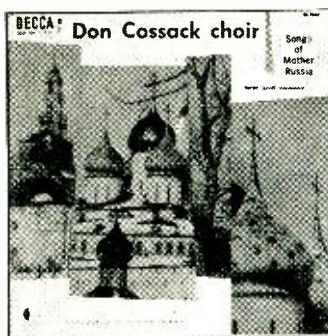
Oddments: Paul Nero makes a good bid to get a string quartet swinging on *Paul Nero and His Hi Fiddles* (Sunset 303. 12-in. 35 min. \$3.98), but he is grounded by the inability of even such normally imaginative jazz arrangers as Marty Paich and Jimmy Giuffre to accept the resolutely static quality of a string group. *Brother Matthew with Eddie Condon's Jazz Band* (ABC-Paramount ABC 121. 12-in. 41 min. \$3.98) features a member of the Order of Servite Monks playing alto saxophone. Until he entered a monastery in 1953, Brother Matthew was Boyce Brown, a member of the Chicago jazz school of the late Twenties and early Thirties. Brother Matthew is to the alto saxophone what Mezz Mezzrow is to the clarinet, a condition that is made starkly clear when he is thrown into a studio with Condon's casually professional group. And then there is *New York Land Dixie*, attributed to Gus Hoo and His Dixie Stompers (RCA-Victor LPM 1212. 12-in. 36 min. \$3.98), which, strangely enough, contains some very pleasant, middle ground swing played by Billy Butterfield, Lou McGarrity, and their colleagues, but not a single beat (or two-beat) of Dixie.

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AMERICANS *on microgroove*



a discography by RAY ELLSWORTH

part 1

AS A PERUSAL of any recent Schwann catalogue will show, a rather surprising amount of music by American composers has been committed to records in the eight years since microgroove appeared. Not only the minor specialized recording companies (ordinarily the chief source of exotic fare), but the hard-boiled, sales-conscious majors have been issuing performances of American scores, past and present, with admirable regularity. I should not quite describe the supply as an abundance, I suppose—considering the quantity of American music that has *not* been recorded, and may never be—but it is plenteous enough to generate a paradox: Commercial supply is slightly ahead of aesthetic demand. To a substantial portion of the record-buying public, the music and perhaps even the names of many American composers now represented on disks are, I am sure, practically unknown.

Hence this brief survey for the record collector in search of buying-guidance. The total body of American music is a vast and varied cultural achievement, and this essay cannot hope to offer anything more than a bird's-eye view of it. But within the limitations space necessarily imposes, it can perhaps serve as an introduction to a segment of Americana that is for the first time becoming generally accessible.

The "Americans on microgroove" with whom I am concerned here are those who have composed so-called "serious music." Folk music, Tin-Pan Alley music (and its predecessors), Broadway show music, and most movie music are not included. Jazz—though it is certainly American, and serious, and sometimes "art"—also lies outside the scope of this survey. The use of the jazz idiom in symphonic form, however, is a sincere effort to give extended substance to an American vernacular, and as such will be discussed.

Most critics seem to agree that American attempts at "serious" music did not gain much momentum until the late 1890s, and some insist that not until well after World War I did American composers really "come of age"—though the delayed

emergence of Charles Ives's work has weakened this thesis. Nevertheless, their precursors can be tracked back to Colonial and Revolutionary times, and the music they made is not without interest. Many Colonial Americans were highly cultivated, at home with the representative music of their day, and ambitious to make a contribution of their own. A fair amount of the best of this music has been issued on LP records.

Examples of what may well be the very earliest music composed in America are contained on American Recording Society disk ARS-32. (All American Recording Society LPs, once available only by mail subscription, now can be purchased individually from The American Recording Society, 100 Sixth Avenue, New York, or from The American Music Center, 250 West 57th Street, New York 19.) On one side of ARS-32 are religious works composed by Franciscan friars in the early missions of California. "A combination of early Indian folk music and Spanish liturgical themes," reads the record jacket. On the reverse side are examples of "early American psalmody" from Massachusetts, verses from the Bay Psalm Book of 1620, set to the music of various British composers. They are sung by the Margaret Dodd Singers. For the collector who wants to obtain as much early American music as he can on one disk, this LP can be recommended. For those interested only in the Psalms, the New Records label has an LP (NW-2007; 10-in.) featuring the same performers in the same music.

More conventional fare, but no less interesting, are the chamber works of the Moravians, a religious group that settled in Pennsylvania and North Carolina. The New Records label has issued, on six ten-inch LPs, a good deal of this music in convincing performance. (Recent researches have uncovered some new scores in forgotten church archives in North Carolina, so more music of Moravian origin may be forthcoming from this company in the future.) Reminiscent for the most part of Bach, Haydn, and Mozart, all I have

heard of these works make pleasant listening; a few are rather startling in their power and beauty. The best of them would seem to be the quintets of John Frederick Peter.

Worth having but less easy to acquire in convenient one or two-record packages are the songs of the man who is usually called our "first" composer, Francis Hop-

WHEN it comes to planning July issues, editors have a way of recalling that fourth day in July 1776 when a nation and a culture were born. The editors in Great Barrington are not immune to this estival predilection, hence the following discography of American music on LP. It differs from HIGH FIDELITY's usual discographies in two respects. First of all, it is not an exhaustive evaluation of every recording of American music in the catalogue, but rather an over-all survey designed to acquaint the uninitiate with a still generally misappreciated aspect of our native culture. Second, it is not written by an established authority on music and records, but instead by a layman who, in the course of record collecting, has cultivated considerable familiarity with and fondness for American music. Ray Ellsworth, who spends his working hours in the editorial sanctums of *This Week Magazine*, believes that "a wonderful percentage of American composers do manage, in their various ways, to be meaningful—and especially meaningful to Americans." His enthusiasm and his non-esoteric, coterie-free approach to the subject appealed to us; composers, after all, do write for the layman, whose views on their efforts are not entirely without significance. Mr. Ellsworth's views held our attention and whetted our interest—which is all that editors can ever ask, be it July or January.

kinson (writer, jurist, signer of the Declaration of Independence), and the songs of William Billings (the jolly tanner friend of Paul Revere). Billings is particularly famous for what he called his "fuguing tunes," a kind of pep treatment for the dignified old hymn tunes. Some Billings tunes were used as marching songs by the Continentals. A good many of these songs are available, but scattered through collections of miscellany. Perhaps the best single disk for the Americana collector (since it contains songs by both Hopkinson and Billings, as well as some others) is the recital of American songs sung by Margaret Truman (RCA Victor LM 57, 10-in.). There are also two Hopkinson tunes in Richard Bales's suite, *Music of the American Revolution*, which filled out his recording of Ives's Third Symphony on WCFM-LP1, now out of print but still in some shops.

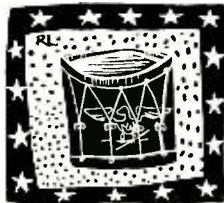
After the turn of the century American creative activity increased, and composers in the larger forms began to appear. The outstanding names are William Henry Fry, George F. Bristow, and Louis Moreau Gottschalk. All of these men struggled mightily in search of a big American utterance, and of immortality. None of them really achieved either; and though they are all given considerable space in the major history books for their pioneer achievements, the epic works they produced are no longer performed. They were colorful characters, however, and reading about them leaves one curious as to what their music really did sound like.

Well, though not a great deal of it has been revived for the recording microphones, some has. And the opportunities might even increase: curiosity afflicts musicians, conductors, and record company executives too. I will therefore mention the most important of these ghostly ancestors of contemporary Americans so that you may know them if they turn up on disks of the future.

Louis Moreau Gottschalk, of the men mentioned above, came closest to achieving the joint aims of immortality and an American utterance. Born in New Orleans, a brilliant pianist, a distinctive personality, Gottschalk wrote symphonies, operas, songs, and many small piano pieces. It is the piano bits, based on lively Creole themes from his native city, that keep his name alive today. One of these pieces, *The March of the Gibraros*, can be sampled on Allegro LP 3024, performed by Jeanne Behrend. The *Cakewalk Suite* listed in the LP catalogue under Gottschalk's name is an orchestral arrangement of some more of these piano pieces (along with some miscellaneous minstrel tunes) strung by Hershey Kay into a ballet score. Anatole Chujoy, in his book *The New York City Ballet* (Alfred A. Knopf, 1953), calls this music "a sort of *Gaité Mississippienne* with a cakewalk taking the place of a cancan." It appears on Columbia ML 4616, performed by the Philadelphia Orchestra under Eugene Ormandy. A piece of Gottschalk's more ambitious work can be heard in Allegro's *Panorama of American Orchestral Music* (a series of three LPs). This is the slow movement (Andante) from his symphony *A Night in the Tropics*, performed by a "Philharmonia Orchestra" under Richard Korn (Allegro LP 3148). Gottschalk's symphonies have been called "salon

music," but if this is salon music, so is Tchaikovsky.

William Henry Fry is best remembered as composer of *Leonora*, the first native grand opera publicly performed in America. His music has been described as skillful in the manner of Bellini, Donizetti, and kindred Italians, but undistinguished by any individuality. I must admit that the idea of a skillful Bellini-style opera written to a fresh English libretto does not leave me totally cold; I'd like to hear it.



However, it hasn't been recorded. Fry is on LP, though, with an early piece, his Overture to *Macbeth* (Allegro LP 3148), which makes me think of Berlioz and is worth listening to. George F. Bristow, though not recorded as yet, might appear on LP if this archaeological trend continues. He, too, wrote a grand opera, the first one with a native subject: Washington Irving's *Rip Van Winkle*. Bristow is said to have suffered from the same trouble as Fry, an excess of "sweet melodie" and a lack of individuality.

On a different level, Lowell Mason—ancestor of another American composer, Daniel Gregory Mason—exerted powerful influence on American musical taste through his organizational efforts in public schools and through his hymns (*Nearer My God to Thee*, among others), but he made no effort in the larger forms. There were also a number of gifted immigrants (chief among them one Anton Philipp Heinrich, a Bohemian) who wrote "American" works and tried to promote the native product, but without great success.

For the greater part, such music-making as manifested itself at this time in America kept its attention upon Europe. This was, perhaps, inevitable, since cultural ties between the old world and the new were still recent and still strong, but, in terms of musical achievement, it was nevertheless unfortunate and costly. It resulted in keeping the backs of gifted men turned to the vitally rich source material to be found in their own land. How costly this blindness may have been can be shown in the success of another American composer of this period whose gift was great but who was kept from drawing on European materials by lack of education. I refer, of course, to Stephen Foster. With his unpretentious songs he earned the immortality the others failed to gain with their heroic-scaled efforts.

Foster's best songs cannot be mistaken for anything but American. Further, they were popular during the author's lifetime—he lived and died tragically, but not for want of recognition—and still are, not only in America. David Oistrakh, the Soviet violin virtuoso, was playing *Swanee River* in recital behind the Iron Curtain when the Iron Curtain was still made of iron. Foster drew his source material, in large part, from the Negro. During this period, the songs and dances of the plantations were being copied with great success

by white road-show entertainers. Foster followed the trend. Plantation music, the acorn from which the oak of jazz later grew, was (and is) not the whole fabric of American folk material available to musicians, and Foster's songs are not exclusively based on this music. But it was the richest, the most alluring, the most abundant source, and it imparted the most potent "American" flavoring—as, indeed, it does today. Foster's best songs are the ones derived most closely from this idiom. His least successful are the ones he struggled most to "refine" with what he supposed to be polite English sentiment.

No record collection of American music can be complete without something by Stephen Foster in it. He wrote about two hundred songs, only a handful of which are familiar to most of us. As recorded samples, I can recommend the thirty-five songs brought together on two Decca ten-inch LPs (5149/50) in straightforward, musicianly renditions by Frank Luther and the Lyn Murray Quartet. One Foster oddity is a disk containing two of his instrumental efforts, *Village Festival*, for small orchestra, and *Old Folks Quadrilles*, for string orchestra, released by the American Recording Society (ARS 15). They are short, tuneful, well made, and have a likable rustic vigor.

On the whole, however, American composers, whatever their efforts, made little impact on American listeners during the early and middle decades of the century. Still, this is a circumstance that never has kept composers from composing, even if they cannot do it as a livelihood. A man of this period who wrote music as an avocation was Sidney Lanier, whom most of us know only as a poet. His literary reputation so overshadowed his other activities that his musical efforts are known hardly at all. He died at thirty-nine of tuberculosis and left a very small body of musical works. Some of them, however, were performed during his lifetime and were highly praised. They are small pieces (though he was working on a choral symphony when he died), mainly for solo flute, which Lanier played well, or flute and piano. "It has been my privilege," writes Gilbert Chase (in his book *America's Music*, McGraw-Hill, 1955), "to hear Lanier's *Wind Song* for solo flute played . . . and the piece is certainly worthy of being included in the permanent repertory of American music for flute." None of Lanier's music is recorded yet, but it might be interesting to keep an eye out for it in the event that Mr. Chase's remarks bear some fruit.

The man who gave America its first (and much needed) musical tradition, however, was one John Knowles Paine—who was born in 1839 and began to be heard of as a writer of music in the 1870s. Paine spent most of his life in Boston, and there rallied about him a school of composers who formed the so-called "New England Group," which eventually included most of the illustrious names in American music even well into the 1920s. Infrequently performed—if at all—today, Paine's compositions nevertheless won him international acceptance in his day (he was the first American composer of whom this can be said) and great prestige in his native country. His example doubtless gave considerable courage to younger men. And Paine did

everything in his power to lend encouragement and leadership to his contemporaries. Among other things, he used his great prestige to wrench from Harvard College the chance to teach music there, at first without salary, later as an accepted member of the faculty.

Paine achieved greatest renown for his symphonies, which were played often and praised extravagantly, but he wrote in most of the larger forms, including opera. He also wrote overtures to nonexistent operas—simply because he liked the form—and it is with one of these that he has turned up on LP. This is his Overture to *As You Like It*, which is performed on another of the three LPs from Allegro (LP 3149) devoted to American music. What is often called his strongest work, some incidental music for a performance of *Oedipus Tyrannus* given at Harvard in 1881, is not on LP, but part of it (the Prelude) was on a Victor 78-rpm disk performed by Howard Hanson and the Eastman-Rochester Orchestra.

You will find some critics and historians who, while acknowledging Paine's contribution, deplore the tradition they say he represented and fostered so powerfully. This they call "the genteel tradition," a term meant as something less than a compliment, intended to convey a kind of cozy artistic academicism untouched by the rawness of life, characterized by a complete dependence upon the "masters" of Europe plus a firm distaste for anything "sensational." In a word, stuffy. Other writers, however, point out that Paine and the Boston group which followed him were part of a cultural environment that had for long been rooted in German philosophy and culture. Their turning to Germany for an authoritative and workable tradition was natural and inevitable, these critics insist, and also highly desirable at the time. The fact is that Paine and his followers were studious musicians, who sounded no barbaric yawps or startling individualities with their music, but the best of them were also gifted artists whose achievements, within the framework of their chosen tradition, were notable enough to make their American music heard around the world—and to make the oblivion into which they have fallen genuinely undeserved.

The "New England Group" comprised Arthur Foote, George W. Chadwick, Horatio Parker, Mrs. H. H. A. Beach, Edward Burlingame Hill, and some others of lesser renown. Daniel Gregory Mason, who studied with Paine and lived for a time in Boston, ought also to be included, even though he studied in Paris with Vincent d'Indy. His music shares a general affinity with that of the Bostonians. Charles Martin Loeffler, an Alsatian trained in Paris, who finally became first violin in the Boston Symphony Orchestra, is sometimes also mentioned along with this group, but he cannot be called one of them. Loeffler was something of a recluse and mystic, a strange figure ahead of his time, who wrote music containing medieval modes, Gregorian chant, and impressionistic Debussian harmonies in America at the very apex of the Germanic influence here. Before his death in 1935 he had become an important figure in American musical life. In addition to *A Pagan Poem* (Capitol P 8188), Loeffler is represented

on LP with two orchestral works, *Memoirs of My Childhood* and *Poem for Orchestra*, both on Mercury MG 40012, performed by Howard Hanson and the Eastman-Rochester Orchestra.

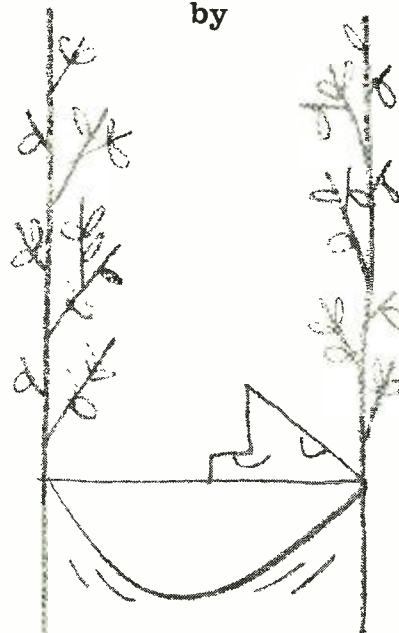
Most of the New England Group can be heard on LP records. In fact, only Mrs. Beach is missing. Arthur Foote, a pupil of Paine, is on LP with his *Night Piece* for flute and strings (Decca 4013; 10-in.) and his suite for strings in E major (Mercury MG 40001). The first is a short but broodingly lovely work; the Suite in E, a substantial contribution to the chamber-music repertory, full of strength and melodic beauty. Foote spent most of his eighty-four years in Boston as a distinguished organist and teacher as well as a composer. He observed much change and was sympathetic to it, but pursued his own way. He had a tendency to be literary in his larger works, namely *The Farewell of Hiawatha* for men's voices, *The Wreck of the Hesperus*, and *The Skeleton in Armor*. His chamber music probably shows him at his best.

George Chadwick was a Yankee with a sense of humor, and in his best music he escaped from his classical preoccupations and gave vent to it. He wrote a series of four large orchestral works called *Symphonic Sketches*, which keep his reputation from being merely a history-book citation. Since he published the *Sketches* together in 1907, he probably regarded them as one work, but they can be played separately to good effect. The four—*Jubilee*, *Noel*, *Hobgoblin*, and *A Vagrom Ballad*—have just been recorded by Hanson and the Eastman-Rochester Orchestra (Mercury MG 50104). The record had not been released when this article went to press. Another work Chadwick called a "symphonic ballad" for large orchestra can be sampled on an American Recording Society disk (ARS 29), *Tam O'Shanter* (from the Robert Burns poem) played by an orchestra under Max Schoenherr.

Another member of the group, Horatio Parker, is considered by many authorities to be America's nearest counterpart to the great European Romantics of his own time—Brahms, Bruckner, Fauré, Elgar. With Parker, in the words of Gilbert Chase, "the imitation was getting to be practically as good as the model." Left-handed as this compliment may sound, Parker's powers were considerable. Austere, patrician, lofty, Parker held his genius to the service of what he considered to be the highest aims of art, and may have brought off something of permanent value. His opera *Mona*, performed at the Metropolitan in 1912, still has some passionate champions. John Tasker Howard in his book *Our American Music* (Thomas Y. Crowell, 1954) cites the orchestral interlude that follows *Mona's* enraged killing of her lover in the third act as one of opera's great moments. This excerpt can be heard in the Allegro series (LP 3150). Parker's masterpiece, the cantata *Hora Novissima*, has been recorded by the American Recording Society (ARS 335; two 12-in.) with soloists, chorus, and orchestra under the direction of William Strickland; it is one of this company's outstanding achievements.

Edward Burlingame Hill, still living but in retirement, is somewhat less well known than others in this group, perhaps because we have not had time, yet, to make of him

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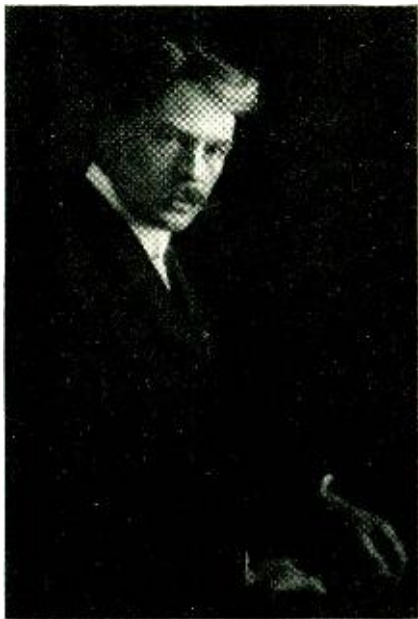
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Edward MacDowell

a historical monument, perhaps also because he has lacked recordings to spread his name. Mr. Hill was born in Cambridge in 1872, studied at Harvard with Paine, made his pilgrimage abroad (to Paris, however, rather than Berlin), and returned to enter into a quietly fruitful career as teacher and composer at Harvard. He cheerfully accepts the "conservative" label, and indeed the music he writes falls pleasantly on the ear. He is not, however, the kind of conservative one might expect from knowing his background. Columbia Records caused some comment when they included his lively Sextet for Piano and Winds (Columbia ML 4846) in their Modern American Chamber Music series, coupling him with Arthur Berger and surrounding him with today's younger generation. Not only does Mr. Hill stand the strain of such comparisons, he very nearly steals the show. One of the first Americans to study French music seriously, he has been able to assimilate its influence into his own personal and rather sunny brand of romanticism with an enviable ease. His Sextet speaks wittily in the French post-World War I accent and is thoroughly enjoyable. A more recent (1953) composition, Prelude for Orchestra (Columbia ML 4996), is a distillation of the more sensuously beautiful aspects of the Debussy influence; it is an exquisite and superior composition by any standards. Mr. Hill has written three symphonies and some program music that the record makers would do well to investigate.

Daniel Gregory Mason's long life (he died in 1953) and his many books about music seem to have kept his name before the public better than has the actual music he wrote. Nevertheless, he was a man articulate with tones as well as words, and he left a substantial legacy of music behind him. He came of a musical family (his grandfather, Lowell Mason, has already been noted; an uncle, William Mason, was a distinguished pianist; and his father, Henry Mason, was one of the founders of the piano manufacturing firm of Mason and Hamlin), and he brought to music a high degree of dedication. Though Daniel Gregory Mason studied in France, he re-

jected the impressionism of Debussy and turned his back on most of the later innovations here and abroad, preferring to steer his music in the classic-romantic channels cut by Beethoven, Brahms, and César Franck. He used folk music in much of his work, though unself-consciously. Notable among his compositions are the dramatic Prelude and Fugue for Piano and Orchestra, Op. 20, his *Lincoln* Symphony (No. 3), and his *Quartet on Negro Themes*, in G minor. None of these is on LP, though the last named was given an excellent performance by the Coolidge Quartet on a Victor 78-rpm set. Mason is represented on LP merely by his *Chanticleer* Overture (ARS 20, 10-in.), a piece inspired by passages from Thoreau's *Walden* and rather less interesting than some works that could have been chosen.

The Teutonic influence in American music culminated in the work of Edward MacDowell, who, for a good many years, was almost automatically accorded the distinction of being America's greatest composer. MacDowell's reputation and music may seem to have lost their luster now, but their place is not yet fixed. Though he is no longer called our greatest composer, his achievements still stand as the high point of the Romantic school in America. Born in New York in 1861 of a prosperous business family with artistic inclinations, he first intended to be a concert pianist. He studied in Europe with Joachim Raff and Franz Liszt, who persuaded him to try composition. After ten years abroad, he returned to America and settled in Boston. By that time he was already known as a composer, his First Piano Concerto having met with success. Further compositions added to his reputation and resulted in an invitation from Columbia University in New York to occupy its newly created Chair of Music. The appointment was for MacDowell the beginning of a sad decline. He was unsuited to the drudgery of a professorship, though brilliant as a teacher, and was soon at odds with the practical realities of university life. A bitter quarrel with Nicholas Murray Butler, then president of Columbia, resulted in his leaving the school amid sensational publicity. Some years later, affected by nervous exhaustion from overwork, his mind failed him. He died following a lingering illness in 1908.

MacDowell's career (except for its tragic end) and his music are both typical of the Romantic tradition he inherited. He did all the things considered necessary for a budding musician of serious intentions, cultivated all the interests generally considered fruitful to such intentions, adopted without question the European ideals thought to represent the highest aims for an artist of his time. Yet, later in life, he showed himself not unaware of the importance of native idioms. He tried to teach his pupils at Columbia to draw upon their natural environments and remarked ruefully that his own Germanic training made it difficult for him to create in such idioms as ragtime.

MacDowell was poetic in his attitude toward music. Dreamy, gentle, sentimental, he wrote an ode to a wild rose, waxed lyrical about "an old trysting place," and tried to get close to his native soil by writing American Indian melodies into his music. If much of this comes out lace-bedecked,

it still has an unhurried charm about it, and exquisite taste. But not all his music is simply pretty. Sometimes he achieved moments of power and tragic grandeur.

Nearly all of MacDowell's durable music is on LP in good performances. His famous books of piano miniatures—*Woodland Sketches* (containing his popular *To A Wild Rose*), *Sea Pieces*, *New England Idyls*, and *Fireside Tales*—all are obtainable on a single twelve-inch LP (Columbia ML 4372) played by John Kirkpatrick. His major work for piano, the Second Piano Concerto, a gorgeously Romantic affair, with an amazing scherzo spiced with more than a touch of Negro influence, is well rendered by Vivian Rivkin on Westminster WL 5190, coupled with Miss Rivkin's performance of the First Piano Concerto. Two of his ambitious sonatas for solo piano, the *Tragica* and the *Eroica*, have been recorded, reasonably well, by Perry O'Neill (SPA 63). Perhaps his finest orchestral work is his Suite No. 2 (*Indian*) for Orchestra, so called because in it he uses authentic American Indian melodies extensively. It has been given an excellent, high fidelity rendering on Mercury MG 40009, with Howard Hanson conducting the Eastman-Rochester Orchestra.

After MacDowell, the Teutonic influence waned rapidly. The new atmosphere could be traced to a number of causes, but the change in America was set off largely by a visiting foreigner who convinced Americans that their own wild and perhaps weedy backyard might contain something worth serious cultivation. The foreigner was Antonin Dvorak. During his stay here (1892-95), Dvorak became entranced with American Negro and Indian melodies and was influenced by them in writing two celebrated works. To more direct effect, Dvorak expounded his folklorist views to his students at the National Conservatory in New York and inspired a whole school of "nationalist" composers determined to mint great music with an American flavor from Negro songs, Indian melodies, Kentucky mountain airs, and the like. This school, which was recruited from all over the country rather than from a single area, was by no means purely nationalistic in its orientation. But, at least, when it looked abroad for inspiration, it did not concentrate on Germany exclusively. Together with folklorism came a new emphasis on eclecticism. The door was finally opened to admit the varied fresh breezes that had been sweeping Europe for some time.

Chief among the early folklorists were Arthur Farwell, Henry F. B. Gilbert, Charles Wakefield Cadman, Charles S. Skilton, John Powell, Harvey Loomis, and Edgar Stillman Kelly. Among the earlier eclectics could be counted Charles T. Griffes, Henry K. Hadley, Frederick S. Converse, and Ernest Schelling. Of the folklorists, all those I have listed except Powell and Gilbert found their chief interest in American Indian themes. These Hiawathans, as they might be called, constituted quite a movement in their day. Their activity was considerable, their compositions many. Yet now they seem to have disappeared entirely from the stage of American interests. Only one of the group is anywhere represented on LP—Charles S. Skilton, on the bleak edge of an

M-G-M disk. The cult's most famous composer, Charles Wakefield Cadman, derives his reputation mainly from the popular success of his pseudo-Indian song, *The Land of the Sky Blue Water*, though he is also remembered in the history books for his "Indian" opera *Shanewis*, performed at the Metropolitan in 1918. (Late in his career, Cadman insisted he could write without reference to Indian themes, and proved it with a number of skillful orchestral compositions; but he never did manage to work his way entirely out of the Minnehaha department.) Except for a handful of pieces on 78-rpm recordings, the work of these men is blanketed in silence.

It is not difficult to explain why this should be so. Though the Indian themes were certainly interesting, and often beautiful, they had never really become a part of the American ethos. The North American Indians had assimilated nothing into their native music from European influences (as did the slave Negro and the Central American Indian, for instance) to provide a link between the two cultures. Hence, they remained remote and exotic—outside the mainstream. Dvorak could see this. Only the heroic or scenic themes in the *New World* Symphony incorporate Amerind tunes. When he wanted intimacy, or identification, he copied nursery ditties, sleighing songs, or barn-dance motifs.

Considered simply as raw materials for extended composition, however, the Indian tunes do not seem to be any less interesting than some Oriental or other limited modes that have been introduced into American music. Certainly, American Indian musical sounds are more a part of the American memory (if not the American national character) than, for instance, the Chinese. If you have ever enjoyed a cowboy-and-Indian movie, what you hear when you sample Charles S. Skilton's *War Dance* and *Deer Dance* (M-G-M 314) will come as no surprise. If anything, it will seem like an overly familiar old friend. Certainly it is not unpleasant. Perhaps the use of this Indian material depends for its success on the skill of the user. Carlos Chávez and Heitor Villa-Lobos get enormous conviction into their Indian-derived music, and the difference is merely one of latitude. Which leads us to suspect that further exploration through this sunken continent (via LP) may prove fruitful.

Powell and Gilbert, exploring Afro-American and Anglo-American folk sources, found themselves on firmer ground. At least these two sources continue to be of interest to American musicians. Powell has made extensive use of Anglo-American material from his native Virginia, but he is best known for his Negro-based work, *Rhapsodie nègre*, issued on LP by the American Recording Society (ARS 20, 10-in.). Gilbert might be called an eclectic folklorist, since his interests in this respect encompassed the whole world. His most notable works are the exuberant *Comedy Overture on Negro Themes*, his *Negro Rhapsody*, and his dramatic *Dance in Place Congo*, which features the bamboo, a savage Negro dance popular in New Orleans. Of these, only the last named has been recorded—and that unsatisfactorily, in an edition by a small Los Angeles company (Artist LP 100), now almost unobtainable.

The early eclectics seem to have been better recognized by recording companies. The most gifted among them (some continue to maintain the most gifted American composer to date) was Charles Tomlinson Griffes. His interests ranged over the entire scope of the serious music of his day, though his attention would seem to have fastened most tightly on the impressionism of Debussy. Griffes, in fact, was not only one of the first Americans to exhibit Debussy's influence, but one of the few who could emulate him without losing his own identity in the process. Born in 1884 in Elmira, New York, Griffes studied in Germany with Engelbert Humperdinck to be a concert pianist but, like MacDowell, changed his aim to composing. When he returned to America, he took a position as music teacher in a boys' school in order to earn a living and worked on his own music after hours—a circumstance that probably contributed to his untimely death in 1920 from overwork and influenza. He left but a handful of finished compositions behind, but just about all of them are masterpieces of their kind and are still alive in concert halls today.

Most of them have also reached LP in good performances. Here we begin to observe that rarity among recorded American compositions—two recorded versions (or more) from which to choose. Griffes' popular, impressionistic piano composition, *The White Peacock*, has been recorded twice as written for the piano (by Leonid Hambro on Walden LP 100 and Lenore Engdahl on M-G-M 3225) and twice in its orchestral dress (Leopold Stokowski on Columbia ML 2167 and Howard Hanson on Mercury MG 40012). The Stokowski disk has been deleted (it was a dubious blessing anyway). This leaves the field clear for the Hanson record, a handsome one indeed, which contains another famous Griffes work, the mystic, colorful *Pleasure Dome of Kubla Khan*, backed up by some major music by Charles Martin Loeffler. Griffes' other outstanding orchestral effort, his dulcet *Poem*, for flute and orchestra, is on Decca 4013, performed by Julius Baker, flute, and the Saitenberg Chamber Orchestra. But Griffes, I believe, is best appreciated through his piano pieces, and for these the two LPs mentioned above are indispensable. The Walden LP has the complete *Roman Sketches* (of which *The White Peacock* is a part) and the later, powerful, almost contemporary-sounding Piano Sonata. The M-G-M is outstanding because Miss Engdahl has brought together Griffes' major impressionistic music for solo piano—*Roman Sketches*, *Fantasy Pieces*, and *Three Tone Pictures*—on one disk in excellent performances and with first-rate sound.

Of the other early eclectics, you can sample works by Hadley and Converse on LP; Schelling is as yet untouched. Hadley appears on Allegro LP 3150 with something called *Scherzo diabolique*, a kind of American *Sorcerer's Apprentice* with a midnight automobile ride at high speed for a program. Hadley, born near Boston, a student of Chadwick and conservative in his musical expression, could almost qualify as one of the New England Group. Perhaps the ease with which he wrote betrayed him into shallowness, but his music is always agreeable and easy listen-



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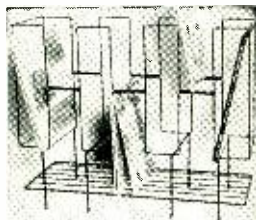
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ing. Converse is represented by a melodic, generally appealing orchestral fantasy after a poem by Walt Whitman called *The Mystic Trumpeter* on ARS 29. Converse was the first American composer to have an opera produced at the Metropolitan — his one-act *The Pipe of Desire*, in 1910. Schelling, familiar to many as a former conductor of the New York Philharmonic's children's concerts, was best known for his tone poem *A Victory Ball*, depicting Death's ironic visit to a ball celebrating a military victory. It was recorded by Victor in 1925 but has been long out of circulation.

To sum up, the more or less immediate result of Dvorak's visit in the 1890s was a folklore movement centered around primitive Indian themes, with excursions into plantation music and mountain songs, together with a growing tendency to emulate composers other than the German classic masters. This amounted to rebellion in the America of the day; these were "new" directions. However, one would have expected such brave sorties to have had more impact, somehow, than they did. Except for Griffes — with his uniquely evolved impressionism, and the intense personal growth that brought him to that impressive Piano Sonata — and possibly Gilbert in his best works, the music they wrote, whatever its source, does not offer sharp contrast to the most conservative competing music of the era. Again, the reasons are not difficult to uncover. Beethoven and Brahms and Mendelssohn continued to hover at the shoulders of these men, even when they sought escape in Indian themes. And Verdi's ghost stalked Cadman.

Praxiteles was a great sculptor, but if you attempt to use his style to portray Sitting Bull, or Molly Pitcher, or Harriet Tubman, your statue will be notable chiefly (if at all) because no one wants to look at it. John Powell's *Rhapsodie nègre*, I think, is an example of the way the old tools of expression can negate the basic vitality of new material. Powell's Negro rhythms are delicate and his melodic line beautiful, but the over-all expression is never vital.

With these composers, we are moving into the early years of the twentieth century, when music throughout the Western world began to reflect rapid and radical change. These American "new sounds" were plainly not new enough to win them much of a place on the world stage. In

Europe the interest in nationalism, folklore, and romanticism, which had its great culmination in Verdi and Wagner, had run its course. Debussy, with his impressionism, already had sounded the next note. In 1909 Richard Strauss proclaimed a new "realism" by shocking audiences with the dissonances of his opera *Elektra*. Arnold Schoenberg was broaching his atonalism. Impressionism, realism, new tonal combinations — these were the things that were new in Europe. America was behind.

America remained behind until after World War I. Then the war brought in its wake a knowledge of the world's musical revolutions that was staggering in its impact. There had been earlier rumblings, to be sure. American interest in the indigenous had dimmed the lure of the German conservatory somewhat. Impressionism had made some effect; a few Americans had gone to France instead of Germany. But the long look across the water was nothing compared to the effects of first-hand exposure, which came with the compulsive movement to Paris of the early 1920s. Ravel, Stravinsky, Prokofiev, and Erik Satie were among the movers and shakers functioning in Paris at this period. Germany, defeated and demoralized, could offer nothing like this. Americans flocked to Paris, and it became clear to them forthwith that their Indian songs and mountain ballads were not enough to earn them a place in the sun.

The twenty years following witnessed a pretty scramble, as Americans struggled to catch up and to make some vital contribution of their own. Some of the young men returning from France thought the best way to use the new techniques was in the pure form, without reference to native idiom. Others thought that American folk material should be used, treated in the new modes, to provide the desired American flavor. Sometimes both theories appealed to a single composer at different times in his career. There were also, of course, those Americans who had not gone to France or had not been impressed if they had, and who either clung to the traditional channels of expression completely or else turned to extensive use of folk material in the conventional manner. Overnight, as it were, the sheer diversity of American voices increased to produce a bewildering din. Audiences, never as fast as young composers are to embrace new ideas, tended to cover their ears and shake their heads. Nowadays — their radicalisms accepted, and the call to nationalism less urgent — composers have largely come to the attitude reflected in Virgil Thomson's observation that "the way to write American music is simple. All you have to do is be an American and then write any kind of music you wish."

During the Twenties, however, the interest in music as an expression of national character was still strong. Composers felt obliged to write something that would immediately be recognized as distinctively American, in whatever idiom they could manage. To this end they turned to the traditional, and more artistically acceptable, kinds of folklore, even as their elders had — the mountain ballads, marching tunes, hymn tunes, the sound of a village band or barn-dance fiddler. Or, with an air of daring defiance because it was not yet quite

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respectable, they turned to the new, urbanized kind of folk music that was flourishing in New Orleans, Chicago, and Kansas City, a music which was beginning to be called "jazz."

Of the writers who attempted to utilize the jazz vocabulary in serious music, a Negro named Scott Joplin, born in Texarkana, Texas, in 1869, was among the first. Joplin, no primitive but a classically trained musician, took the loose fusion of African rhythms, French dances, and American church music that went by the term "plantation music" and crystallized it into a perfectly realized new musical form which he called "piano rag" music. It was Joplin's famous *Mapleleaf Rag* that touched off the ragtime craze which swept the country in the late 1890s. It was also Joplin's music, or imitations of Joplin's music, which was performed during those fabulous piano playing contests popular at the turn of the century. Improvisation crept in after a while, much to Joplin's dismay, for he wanted his music played as written and hoped to see it enter concert repertory. In the wake of all the subsequent "jazz" developments, however, Joplin's piano miniatures stand solidly on their own as works of most ingenious structure and durable beauty. Joplin wrote a considerable number of them, and his devoted followers, white and colored, did so too. In addition, he wrote two ragtime operas, *A Guest of Honor* and *Treemonisha*, which may be the earliest attempts at extended composition in a jazz idiom.

Joplin, who was an accomplished pianist, made player-piano rolls of some of his rags, including the famous *Mapleleaf*; these have been transferred to LP by Riverside Records, and can be heard on three ten-inch disks (1006; 1025; 1049) together with imitative pieces by some of his contemporaries. A present-day pianist who has interested himself in this music, and who possesses the technique to play it in proper style, is Wally Rose. He can be heard to best advantage on Good Time Jazz LP 3, where he plays an undoctored upright piano, and also on Columbia CL 2535, where he plays a piano gimmicked-up with tacks in the hammers, to make it jingle.

Since Joplin and his ragtime operas, not many jazz musicians have made the attempt to create extended "compositions" from the raw material of jazz. Duke Ellington seems to be the most willing of latter-day jazzmen to wet his feet and brave the slings and arrows of outraged critics. Try his *Liberian Suite*, on Columbia CL 6073, or his *Black, Brown, and Beige* and something he calls *Perfume Suite*, both on HMV 1079. All three are performed by his own orchestra. Sidney Bechet, the Dixieland saxophonist, has turned up on London International 91050 with a ballet score, *La Nuit est une Sorcière*, rendered by a symphony orchestra under Jacques Bazire with Mr. Bechet playing the soprano saxophone. Thomas "Fats" Waller wrote something he called *Soho Suite* for his British admirers, which can be found on London LL 978, played by Ted Heath's band. Most recently Prez Prado, with his *Voodoo Suite* (RCA Victor LPM 1101), has joined the ranks of jazz-idiom composers, and with a surprisingly substantial contribution. Young John Graas, noted for his effort to make a jazz-virtuoso instrument of the French horn, also has plied

his pen ambitiously, coming forth with a Symphony in F, a Cincinnati Orchestra commission the first two movements of which can be heard on Decca DL 8104, called *Jazz Studio No. 3*. James P. Johnson, the jazz pianist, also has produced two works in this vein, a *Harlem Symphony* and a piano concerto called *Jasmine (Jazz-O-Mine Concerto)*, but they have not been recorded.

For the most part, experiments with symphonic jazz have been the work of the members of the jazz fringe—the arrangers, popular song writers, and radio studio musicians, some from Broadway, a few from Hollywood. A mere listing of names would seem to state the case: Robert Russell Bennett, Ferde Grofé, Morton Gould, William Grant Still, and George Gershwin.

Bennett's orchestral suite derived from Gershwin's *Porgy and Bess*, many times performed and recorded, as well as his orchestration of the Richard Rodgers music called *Victory at Sea* (RCA Victor LM 1779) constitute the kind of re-creative acts worth attention. Ferde Grofé's tone poem for orchestra, *Grand Canyon Suite*, which has become a staple of the repertory, may not be jazz idiom in itself, but comes from a man whose life has been devoted to music in the jazz idiom. Of the many recorded performances it has had (five on LP), the most satisfactory are on RCA Victor—one by Toscanini (LM 1004) and one by Arthur Fiedler (LM 1928). Though Morton Gould began his career as a serious composer, it has been his extended works in jazz idiom that have earned most notice. Outstanding is his *Interplay*, for piano and orchestra, performed by Gould himself with the Robin Hood Dell Orchestra (Columbia ML 4218) and also by Cor de Groot, piano, with the Hague Philharmonic under Van Otterloo (Epic 3021). His *Spirituals for Orchestra*, on the reverse of the Epic disk with the same orchestral forces (and also on Mercury MG 50016, played by Antal Dorati and the Minneapolis Orchestra), is not pure jazz, perhaps, but a "jazzy" way of re-creating the idiom of the Negro spiritual. William Grant Still's *Afro-American Symphony* (New Records LP 105) exploits with skill the pre-Civil War plantation-type music at the root of jazz. Mr. Still, a Negro who was once arranger for W. C. Handy, Paul White-man, and Artie Shaw, has devoted himself to developing the Negro idiom in most of his serious music, which includes, in addition to the above, a symphony called *Africa*, a Symphony in G minor, an orchestral suite entitled *Lenox Avenue*, and two operas, *Blue Steel* and *Troubled Island*. None of these has been recorded, except for the blues section from *Lenox Avenue*, which Artie Shaw plays on an RCA Victor LP called *My Concerto* (LPT 1020).

Admirable as these efforts are in their individual ways, no one of them—or even all of them in aggregate—seems able to rival the popularity and staying power of the compositions of the one man who came before and, in a sense, set the mold for the genre, Broadway's George Gershwin.

(The concluding installment of *Americans on Microgroove* will appear in the August issue.)

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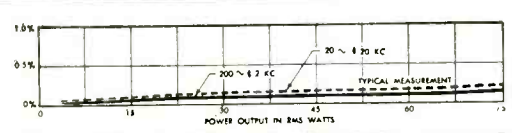
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the Tape Deck

by R. D. Darrell

"FLABBERGASTING" is the best word I can find to describe my first home experiences with stereo sound, but even that is wretchedly inadequate to suggest the jolt they give most preconceptions based on occasional public demonstrations and the published reports of other observers. Before long I expect I'll be able to play stereo tapes with less astonishment and to "place" them in a less fluid frame of evaluatory reference. Right now, however, each performance still leaves me in a state of turmoil trying to sort out and analyze a chaos of often contradictory but always intense impressions:

1. In general, the effect of stereo sound in one's living room seems much more closely akin to that of hearing music in an auditorium than that of any single-channel reproduction. I won't say it's wholly "realistic," for in many respects it is not; but it surely provides a larger acoustical framework (one "hears the air" above and to the sides of the performers), and the reproduced music assumes more objectivity than under conventional home-listening circumstances. All of which I think explains the singular fascination stereo sound exerts on listeners previously more familiar with "live" than reproduced music; it may also justify my belief that while it is sure to appeal strongly to more experienced audiophiles, it lacks much of the peculiar intimacy of single-channel listening, is not likely to be enjoyed for as long stretches at a time, and certainly will never wholly supersede (for all the stiff competition it will offer) conventional tape and disk reproduction—particularly for those who like best to listen alone.

2. The stereo effect itself not only is unmistakably distinctive (impossible to confuse with that of the mere multiplication of single-channel materials—which I, for one, abominate), but for me it does not depend heavily—as often claimed—on having exactly balanced (two identical) speaker systems, on their exact placement, on precise dynamic balancing of the two channels, or on listening from any single, preferred room location. Its contributions to spatial illusion are almost as remarkable as they are claimed to be; nevertheless, the enhanced ability to locate specific instruments is (again for me) no particular virtue, although that of better tonal differentiation and air-spacing among the instruments and choirs certainly is.

New Light on Light Music

The novel characteristics of stereo probably are revealed most sensationally in recordings of small ensembles performing arrangements rich in tricky effects and extreme tonal and spatial contrasts. Try, for example, the *Hi-Lo's in Hi-Fi* (OMEGA-TAPE ST 7006, \$12.95), comparing it if possible with the single-channel tapes of the same program (OT 7006, \$7.95) or of the same performers in other selections

(ALPHATAPE AT 12, \$3.95; JAZZTAPE JT 4002 & 4012, \$6.95 each). As it happens, I abhor male quartets, but even I found these bright, close-up recordings far more tolerable in stereo. They profited particularly by the added effectiveness of Frank Comstock's no longer "background" accompanying orchestra.

Some of the spatial effects and contrasts possible in stereo are probably equally exaggerated (and as startling) in Lennie Herman's *Music in Motion*, Vol. 1 (LIVINGSTON T 1088 BN, \$10.00; \$7.50 to Livingston Tape Club members): pop tunes played in spirited if rather coarse versions by a five-man "Mightiest Little Band in the Land," which features far too much accordion for my taste. Yet again my attention is held, as it most emphatically is not by the single-channel version (T 5-1088, \$6.00; or \$4.50), by the sheer aural "presence" and immediacy of these players, apparently spread out and rattling away for dear life right across the end of my room.

I was able to muster more whole-hearted enthusiasm when I turned to *New Orleans Jazz* (ATLANTIC 7-8 BN, \$10.00; \$7.50 to Livingston Tape Club members), in which I relished not only the fine (but less exaggerated) stereo effects, but also the truly toe- and ear-tickling musical materials, caught in superbly crisp and clean, apparently not-too-closely-miked recording. I don't know where Paul Barbarin stands in the orthodox jazz hierarchy, but for my money he's the real New Orleans McCoy, especially enjoyable "in the round."

Concert-Hall Illuminations

For more serious materials, stereo may be less obviously "sensational," but it is on the whole more solidly satisfying—at least for specific music and moments best suited to quasi-auditorium projection and experience. Somewhat surprisingly, perhaps, I never feel in as close contact with the performances as I do in single-channel reproduction, but more at the "psychological distance" of a live-concert auditor, before whom the music is objectively, however vividly, displayed. I "attend" the performance rather than "bring it home." It makes a more overpowering but also a more exhausting impact: one which I feel hardly can be repeated as often or studied as intensively as in a conventional recording. But while it is being heard, it commands—like a live program—one's submission to an irresistibly dramatic grip. And perhaps for this reason I find it much harder (in my first month of stereo listening at least) to make sober, assured evaluations of the actual recording and acoustical-environment qualities.

In the following reviews dates in parentheses refer to the issue of HIGH FIDELITY in which the corresponding disk was reviewed.

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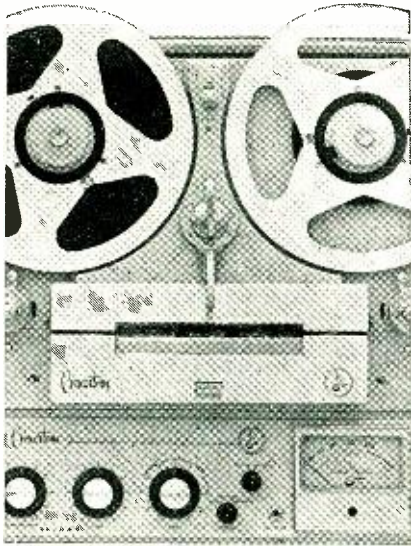
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BARTOK
Concerto for Orchestra

Chicago Symphony Orchestra, Fritz Reiner, cond.
 RCA VICTOR ECS 9. 7-in. \$14.95.

I doubt whether any inexperienced stereo listener can appreciate the brilliance of the recording here as he might in the LP version (LM 1934, May 1956), except perhaps to note that the extreme tonal intensities of certain string passages are more aurally acceptable in stereo (as in the concert hall) and that even the most piquant and eerie pianissimo effects are heard in more "natural," if no more precisely defined, aural perspective. The wry music itself remains as enigmatic as ever, with lugubrious stretches hard to fathom or enjoy, as well as more ingratiating exuberant moments. And Reiner's tensely passionate reading makes no compromise with either the work's acerbity or frenzied power. But I am one who preferred his early version—Columbia ML 4102—to all later rivals, and so am especially delighted to hear his even richer and more concentrated present approach.

BRAHMS
Concerto for Violin and Orchestra, in D, Op. 77

Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.
 RCA VICTOR ECS 4. 7-in. \$14.95.

Heifetz's magisterial reading is too familiar to demand further comment, but it might be pertinent to note that in its stereo version I could not detect even the suggestion of a "silken curtain" between auditor and solo violin, which C. G. Burke observed in reviewing the LP (LM 1903, Oct. 1955). On the other hand, his "rich and vaulted sound" phrase seems even more closely applicable to the tape. And I was relieved to find baseless my fears that, even with asymmetrical speaker-systems, the soloist does not appear to "jump" from one channel to the other. I believe a third solo mike was "bridged" into each of the regular two channels, but in any case, while the solo part certainly is to be heard from both speaker systems, I have no disconcerting impression of its either "doubling" or shifting from its imaginary (in stereo reproduction) center position.

MOZART
Concertos for Horn and Orchestra: No. 4, in E-flat, K. 495; No. 1, in D, K. 412

James Stagliano, horn; Zimmler Sinfonietta.
 BOSTON 7-5 BN. 7-in. \$10.00; \$7.50 to Livingston Tape Club members.

The completely unsensational stereo effect is scarcely noted at first and one is much less aware of the phenomenal acoustical qualities of the MIT Kresge Auditorium than in the LP of all four concertos (BO 401, June 1956). The immediate impression is merely of the delicious enrichment of Mozart's glowing textures and the enhanced warmth of the Stagliano-Zimmler airborne sonorities. With the disk, I couldn't help recalling Brain's and Karajan's subtler and crisper interpretative graces, but with the stereo tape (as at an actual concert) I feel no need for analytical comparisons: it is enough just to sur-

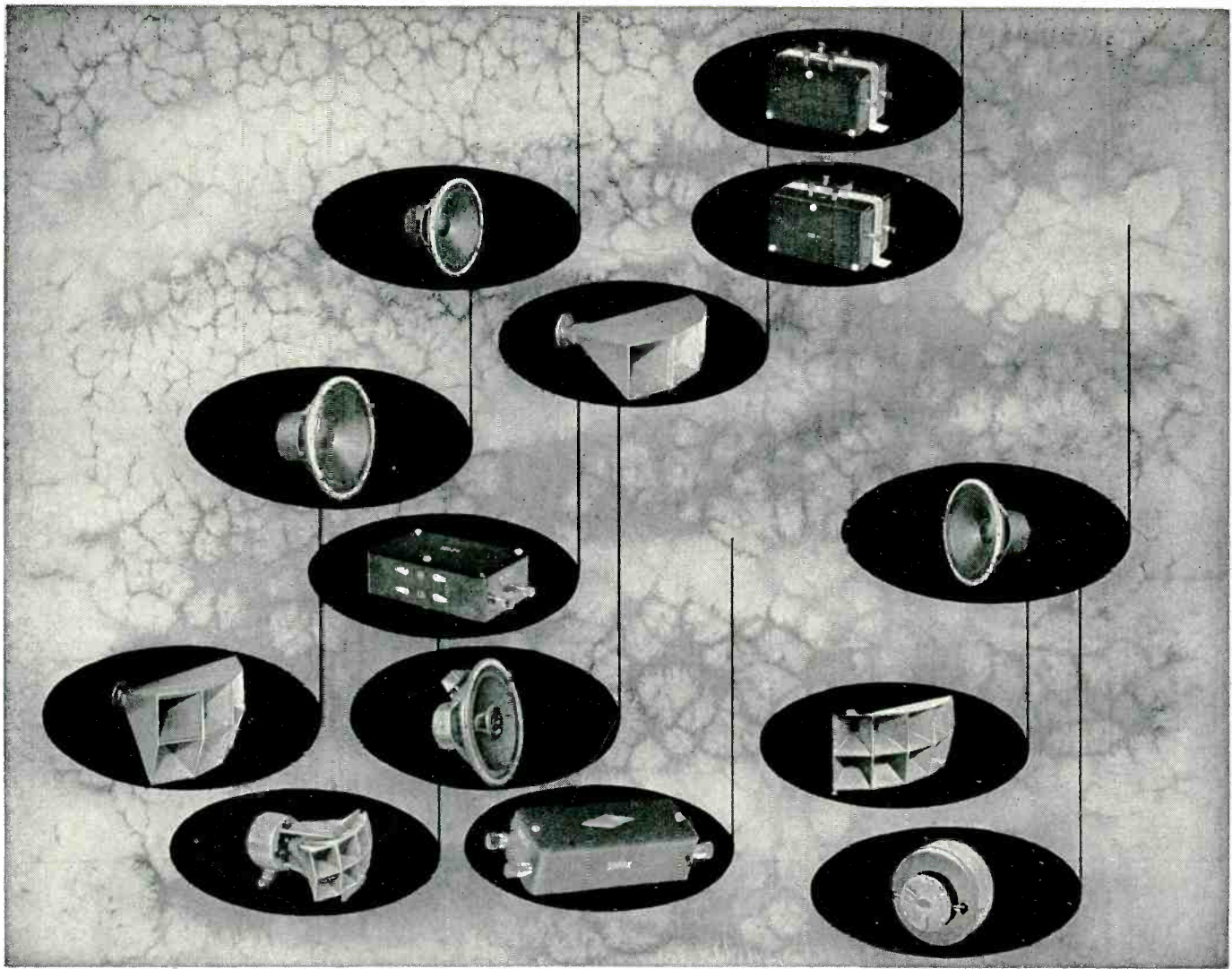
render completely to the magic of some of the most endearing music ever written and to its present graciously romantic and eloquent projection. The true art here lies in the transcendence of all techniques—executant and audio—involved.

TCHAIKOVSKY
Symphony No. 6, in B minor ("Pathétique"), Op. 74

Boston Symphony Orchestra, Pierre Monteux, cond.
 RCA VICTOR GCS 5. 7-in. \$18.95.

The supreme novelty of stereo—its unique power of revitalizing jaded listening—becomes arrestingly evident when we turn to an orchestral war horse and find ourselves hearing it as a fresh revelation. To be sure, Monteux's is a decidedly unhackneyed performance, widely acclaimed in the LP version (LM 1901, Dec. 1955), but even so I must confess that I would be unlikely to listen to either disk or live presentation with as obsessive interest as to all forty-three minutes of the extended-play stereo tape. (The added running time is at least some explanation of the astronomical price.)

Once again, I can't honestly equate—as so many observers apparently do—stereo with complete realism. But then I've never felt that sound reproduction should be above all things realistic. In this case I never forget that it's emerging from two speaker systems. But all that doesn't make it any less satisfying, or—here—ultra-dramatically overwhelming. To fall back on the thwarted reporter's cliché-admission of inability to communicate the incommunicable: you simply must hear it for yourself.



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Books in Review

WITHIN the domains of art and creative personality, rationality is seldom the most effective means of resolving paradoxes and the "easiest" path rarely leads all the way out of any labyrinth. Yet the simple, common-sense approach occasionally does "work"—and work well, as in the case of Berlioz. Most, if still far from all, of his music now is available on records to be heard and judged by the listener without recourse to the exaggerated reports of a few fanatical worshipers and detractors. The bogus mystery which so long enveloped these works is dispelled by the simple process of bringing music and listeners in direct contact.

The same common-sense approach to Berlioz the man, the music critics, and the storyteller also now becomes possible, thanks to the efforts of the Berlioz Society and to Jacques Barzun, whose superb *Berlioz and the Romantic Century* (published in 1950 by Little, Brown) currently reappears in a paperback abridgment from Meridian Books. In what I hope is the first of a series of Berlioz books to be rescued from the limbo of the out-of-print or untranslated, Barzun has made a new translation, with helpful explanatory notes, of the *Evening with the Orchestra* (Knopf, \$6.00).

I shan't attempt the impossible feat of describing what is surely one of the most extraordinary and unclassifiable of all books on music. Even the vivid bit of reporting on the state of music in England in 1851 (which was presented to HIGH FIDELITY readers in the March issue) provides no adequate index to the range of subjects covered by Berlioz's imaginary spokesmen, nor to the delicious wit with which their conversations, anecdotes, and debates are spiced.

In some respects, to be sure, even Barzun's brightest colloquialisms cannot disguise the fact that this, after all, is a "period piece" containing a good deal that seems extravagantly romantic or macabre to present-day tastes. But elsewhere—in depicting Euterpe's uneasy domiciling in the theater, in battling indefatigably for rigorous aesthetic standards, in stressing the necessity for listening and relis-

tening for oneself—much of what Berlioz and his friends have to say is even more pertinent today than it was a century ago. And any aspiring writer will surely experience mingled joy and envy at the inspired skill with which Berlioz points up, contrasts, and integrates his incredibly heterogeneous materials. What a columnist he would have made and how we could profit today by further examples of such technical virtuosity, as well as such penetrating insight.

One Man's Meat

Of course we can bear chastisement at long range out of the past more readily than the sometimes lofty and contemptuous obiter dicta of the contemporary critic. Witness one of the first and sternest of all the new tribe of record critics, B. H. Haggin. Certainly no one can be more irritating when he is implacably demolishing one of our own favorite idols or when he is venting what may seem like personal animosity. And surely he lacks Berlioz's saving grace of humor. But when, like Berlioz, he is awakening others to the beauty and grandeur he himself is so acutely aware of in the classics, no contemporary writer on music can be more eloquent, more revelatory, or more infectiously inspiring.

To encounter Haggin at his still prickly best, I prefer his books to his more impetuous weekly columns, and the latest of these, *The Listener's Musical Companion* (Rutgers University Press, \$6.00), has the added value of a summation, as well as a bringing up to date of materials and methods used in earlier publications. Again there is a mixture of detailed formal analysis and critical exploration of the works of a few favored composers (far transcending conventional "appreciation" approaches to these masterpieces). His book also provides a highly selective discography, in which many well-known composers and recorded performances are disdained entirely or dismissed with puritanical horror, but in which others are revealed so electrifyingly that they literally shock one into new and more

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vital awareness of their full meanings.

If you haven't an obstinately closed mind, you will find that Haggin as a "listening companion" is refreshing, provoking, exciting, infuriating, invaluable, and intolerable. But if any printed words ever can galvanize you into genuine, close, intense thinking about music, his most certainly will.

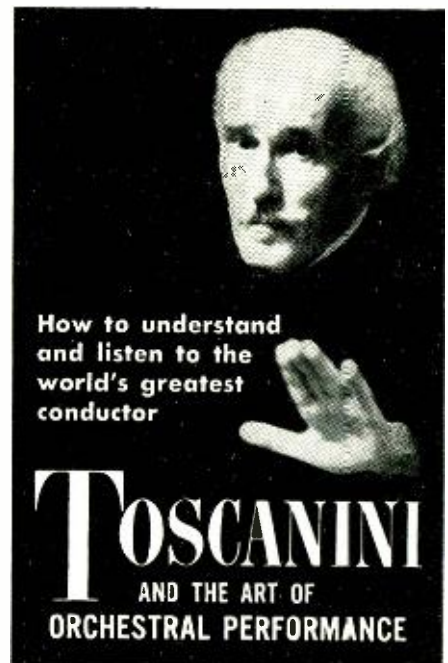
Down Easier Discographic Byways

After exposure to the cutting edges of Berlioz's and Haggin's uncompromising minds, many readers will find relief in returning to a more-or-less orthodox but at least never vehement discussion of recorded music. For my part, I find it far less enlivening to listen-in with four genial, well-informed British "gramophiles" in their leisurely exploration of the whole repertory—at least as available in England up to the end of 1954. This is the widely praised Record Guide, by Edward Sackville-West and Desmond Shawe-Taylor, of which the original 1951 edition, plus two supplementary Record Year volumes, is now made available in a single, mammoth (957-page) revised version, prepared with the collaboration of Andrew Porter and William Mann (Collins, London, 35/-; U.S.A. price \$7.50).

It's a monumental labor of love, for sure; rich in good sense, good taste, and good prose. American readers should be warned, however, that many of the 78s referred to are currently unavailable here on LPs, and that many domestic LPs either aren't issued in England or didn't reach there in time for inclusion in the present volume. Accordingly, the book—even when a promised supplement brings it up through 1955—is of limited practical usefulness.

Even more stringent warnings are necessary, however, in connection with a "popular" survey of some months back, Warren De Motte's paperbacked Long Playing Record Guide (Dell, 50¢). I suppose I can't ignore a work which by virtue of its cheapness and mass distribution alone is sure to enjoy widespread circulation. Furthermore it crams an amazing amount of discographic information into its some 448 small pages, and for the reader in a hurry has the attraction of a distinctive arrow marking which indicates at a glance the particular version recommended by the author in any individual list of recorded performances.

Continued on next page



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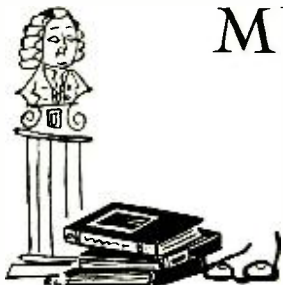
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BOOKS IN REVIEW

Continued from preceding page

I am disturbed by the author's glibness in allocating most performances a mere adjective or two to serve as both description and evaluation. But I am even more disturbed by the fuzzy thinking and amateurish writing of such grandiloquent statements as "Stokowski in a splendid interpretation finds drama and mystery in the permutations of the musical pattern." My dubiety is enhanced by De Motte's own lack of acknowledgments, the barrenness of his references to well-known record-review media, and the absence of individual distinction in his whole approach.

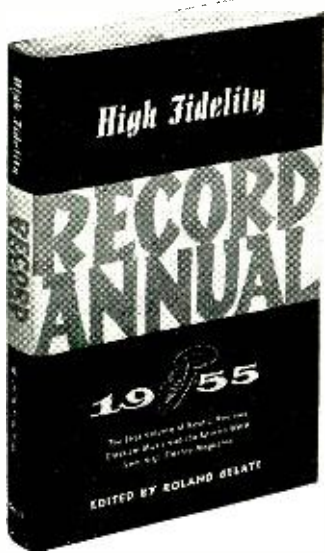
Problems of a Plain Man — and Twins

After the enigmatic or ambiguous charms of some recent biographies, it's a sad let-down to plough through the some 371 pages of a dull but able biography of a musician whose life was as uneventful and uninteresting as his music is surcharged with raw vitality. I regret having to report so unworthy a reaction to a book so admirable in many ways as Carlo Gatti's *Verdi: the Man and his Music* (Putnam's, \$5.75), but — unlike the subject's own even lesser works — it left me more edified than moved.

This book, should be genuinely welcomed, however, if only as an antidote to the poisonous nonsense disseminated in Ybarra's *Verdi* (Harcourt Brace, 1955). More than that, is a superbly detailed and comprehensive study, based on the latest and most complete documentation. Written in 1931 by the greatest living Verdi authority and regularly revised since then, it is here competently translated into English by Elisabeth Abbott and clearly ranks as the definitive work on its subject.

But for reading, rather than study, its value is comparable to that of undoubtedly efficacious, but bitter, medicine. The previous leading biographies, by Toye (Knopf, 1946) and Hussey ("Master Musicians" series, 1940-8), may be less up-to-date factually, but they are infinitely more readable. And in any case, I'm afraid that nothing to be learned about Verdi the man is remotely as rewarding as listening to even an unpolished performance of, say, *La Forza del Destino*, to say nothing of a first-rate performance of any of his supreme masterpieces.

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H. F. Redlich's task in the dual-biography, *Bruckner and Mahler* (Dent, via Farrar, Straus & Cudahy, \$5.00), has some of the same handicaps (in the dullness of Bruckner's if not Mahler's life), but the still controversial status of both men's music more than makes up in interest for whatever the works themselves may to some ears lack. Then, too, the actual facts involved are mainly unfamiliar, to Americans at least, while the setting—Vienna in the last half of the nineteenth century and the first decade of the twentieth—has inexhaustible attractions for all musically minded readers. Best of all, Relich recognizes that the Siamese-twin linking of these two men is in some ways a fortuitous if not artificial one; and he admirably differentiates their quite unique individualities, while at the same time demonstrating the strength of the bonds and backgrounds that do indeed bind them together.

Further, it seems to me that he makes out the best reasonable case for both men's music without descending into either the uncritical adulation or equally uncritical antagonism which it usually arouses. Certainly he makes both men far more comprehensible and interesting than anyone else I have read so far on the same subjects. And of course this little book illustrates all the familiar documentary and other merits for which the "Master-Musicians" series long has been rightly famous.

GRACE NOTES

Everyman's Dictionary of Music. No musical (or any other) dictionary can be judged by cursory examination or even by extensive sampling; it can be fairly evaluated only through long use. However, there are certain advantages and disadvantages immediately apparent in this revised edition of Eric Blom's miniature dictionary-encyclopedia (first published in England in 1946). *Pro*: wide coverage (some 10,000 entries), including both musical subjects and personalities; convenient size; low cost. *Con*: brevity of individual entries; strongly British slant; small, unattractive type; elimination of living executants, although living composers are included. *Novel feature*: entries under noted authors and poets referring to musical settings of their works. *Primary appeal*: to non-specialist listeners seeking a handy, cheap, general reference work (E. P. Dutton & Co., \$4.50).

Greenroom Anecdotes. A formidable title, *Private Lives of the Great Composers, Conductors and Musical Artists of the World*, conceals a big (300-page) grab bag of anecdotes, including all those long familiar to most musicians and music-lovers, plus a good many more which are likely to be new. This collection isn't for straight-through reading, of course, but in addition to a lot of rubble it includes some real gems for those with a taste for the odd, humorous, and human-interest aspects of musical life. Bernard Grun is the compiler and proves to be a competent one (Library Publishers, \$3.95).

Beethoven Encyclopedia. If I were a devout Beethovenian, I'd greet this obviously invaluable reference work with joy as well as awed respect. The 315-page dictionary-type arrangement of materials runs from *A Schüssler* . . . (an Austrian folksong used as a theme for variations) to *Zulebner, Karl* (a would-be publisher of the complete works), including apparently every person, book, place, or musical work associated in any way with Beethoven; plus an 8-page chronology of biographical events and compositions (Philosophical Library, \$6.00). R. D. D.

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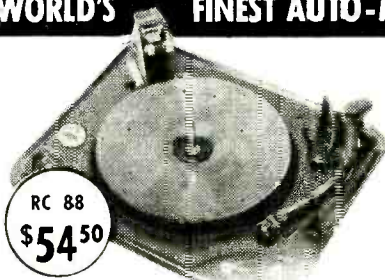
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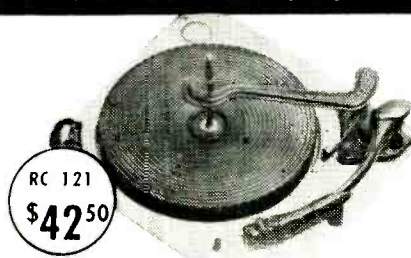
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The net result is an exceptionally low resonance frequency combined with efficiency comparable to more conventional designs. We mounted our 15-HTX in a standard test enclosure and found that the bass response was quite remarkable indeed. Judged by ear the response was just about flat down to 33 cps, and sloped off not very sharply below that. A trace of doubling could be detected at or below 28 cps, but it was not severe. Very few speakers or speaker systems can match that performance.

There was a noticeable bump in response in the 3 to 4-kc range, and another smaller one between 5 and 7 kc. Beyond that, response seemed to be well maintained out to about 15 kc, with good diffusion. On typical program material the bass was excellent—solid, deep, and well-defined. Treble was a little bright for me, but not to the point of irritation (which many bright speakers produce). The higher brass instruments are projected slightly, and the reproduced speaking voice is given a crisp, hard edge.

Power-handling ability is excellent; the 15-HTX took 60-watt peaks without audible strain. Construction is heavy, sturdy, and apparently done with care. This is a fine unit—it has a unique flavor that you may well find exactly right for you, and it merits careful listening if you're considering a new speaker.—R. A.

Fisher 80-T Tuner

SPECIFICATIONS (furnished by manufacturer): an AM-FM tuner of high sensitivity, incorporating phono and tape equalization and tone control facilities. **Sensitivity (FM):** 1½ uv for 20 db and 3 uv for 30 db quieting, on 72-ohm antenna input; 3 and 5 uv respectively on 300-ohm antenna input. **Controls:** bass (± 15 db, 50 cycles); treble (± 15 db, 10,000 cycles); channel selector (AM Broad, AM Sharp, FM, Phono, Aux 1, Aux 2); AFC control; equalization (EUR, AES, RIAA, LP, NAB, 78, Tape); tuning; loudness balance; volume and AC power. **Outputs:** two at low impedance, to amplifier and tape recorder. Also multiplex output. **Dimensions:** 12¾ in. wide by 8¾ deep by 6 high. **Price:** \$199.50. **MANUFACTURER:** Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.

The Fisher 80-T is the 80-R FM-AM tuner (described in TITH in June) plus complete control and equalization facilities. The latter are on a separate chassis, interlocked to the base plate of the 80-R. The front panel is, of course, slightly higher, but the unit is still very compact.

Performance, flexibility, and all-around "usefulness" are excellent. Add a phono, power amplifier, and speaker and you have a complete system.

Describing its control knobs will reveal the 80-T's flexibility. Upper right is tuning; lower right is a pair of concentric knobs.



The Fisher 80-T tuner-control center.

The smaller one is a volume control. It can be converted to a loudness control by turning the larger of these concentric knobs. Fisher is to be complimented for designing a particularly listenable, three-position, loudness balance control; it seems to have just the right amount of compensation for my system.

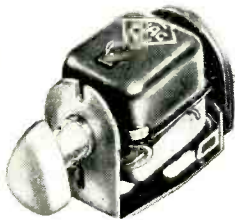
The center knob provides six positions of equalization for magnetic cartridges. In

Continued on page 82

Harvey HARVEY

The House of Audio

New MIRATWIN Magnetic Turnover Cartridge



A variable-reluctance magnetic cartridge for both microgroove and standard-groove records, consisting of two completely independent and non-reacting units mounted back to back in a turnover mount. High output voltage, coupled with an absolute minimum of hum pickup, results in a greatly improved signal-to-noise ratio. Output for a stylus velocity of 10 cm/sec is 55 mv for microgroove records and 45 mv for standard groove. There is virtually no magnetic pull, and tests show that the cartridge will not even attract iron filings. Frequency response is flat within ± 2 db from 20 to 18,500 cps on vinylite on the microgroove unit and within ± 4 db on the standard-groove unit. Stylus force for proper tracking is 6 to 8 grams. High compliance and low effective mass of the styli ensures a maximum of sound quality and a minimum of record wear.

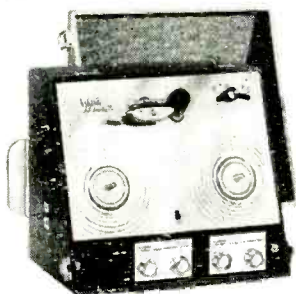
Model MST-2D, with individually replaceable 3-mil sapphire and 1-mil diamond styli. \$4500
Model MST-2A, with individually replaceable 3-mil and 1-mil sapphire styli. 22.50



THORENS CD-43 Three-Speed RECORD CHANGER

A precision high-fidelity changer, built and tested by Swiss craftsmen. Famous E53 direct-drive, governor-controlled motor, with continuous speed adjustment of each of three speed positions (33 $\frac{1}{3}$, 45 and 78 rpm). Noise level 48 db below average recording level. Automatic intermixing of 10" and 12" records. Special selector for 7" discs. Reject, repeat and adjustable pause controls. Automatic last-record shut-off. Muting switch. Tone arm tracking force adjustment screw. Balanced, heavy 12" turntable.

Model CD-43, complete. \$9375
Brass Turntable available at 7.50



VIKING BINAURAL/MONAURAL Portable Tape Playback System

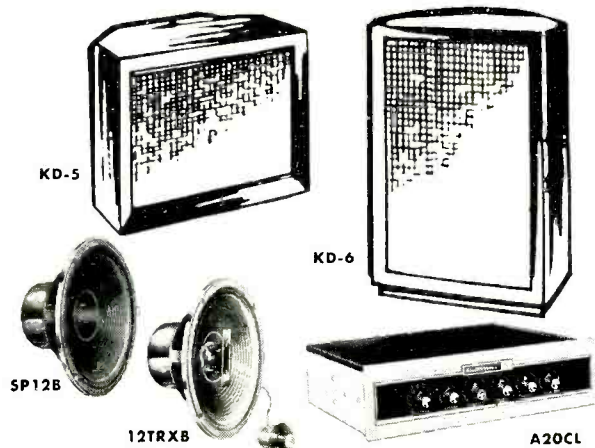
Consists of VIKING FF75SU dual-speed tape deck, two VIKING PB60 preamplifiers and a VIKING D390 portable case. The VIKING 75 Series tape decks, equipped with Dynamu half-track heads having unprecedentedly short flux gaps, provide a frequency response of 40 to 14,000 cps, ± 3 db, at a tape speed of 7 $\frac{1}{2}$ ips. 3 $\frac{3}{4}$ ips speed also provided. Full-floated motor mount and compliant belt drive with heavy capstan flywheel eliminate noise and vibration, filter out flutter and wow. The FF75SU version includes the basic tape transport mechanism, head bracket, "in-line" head assembly, standard record/playback head, tape-lifter and pressure pads. The PB60 preamplifiers incorporate the standard NARTB compensation, a volume level control and a variable equalization control. Equalization is variable 5 db above or below the NARTB curve at 10 kc. The tape deck, preamps and carrying case together constitute a complete, portable, universal tape playback system, capable of playing monaural half-track or full-track tapes as well as stereophonic tapes of either the "staggered" or the "in-line" type, and ready to plug into a "flat" power amplifier (or amplifiers).

Complete \$16660

Everything worthwhile in high-fidelity equipment is IN STOCK at Harvey's—our demonstration facilities are second to none! Orders shipped same day received.

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Electro-Voice HIGH FIDELITY COMPONENTS

Model SP12B—'Radax' Coaxial Speaker

Economical, full-range 12" 2-way speaker of superior performance. 15-20 watts. Response 30-13,000 cps. 16 ohms impedance. 1 lb. magnet. Compliance and cone resonance match exactly the characteristics of the 'Aristocrat' enclosure.

Complete \$2970

Model 12TRXB—'Triaxial' Speaker

Popular 12" 3-way reproducer with completely extended high end. Combines the widely known Electro-Voice T35B 'Super-Sonax' high frequency driver, a 'Radax' propagator and a large bass cone. 20 watts. Response 35-15,000 cps. 16 ohms impedance. 1 lb. 2 oz. magnet. Compliance and cone resonance match exactly the characteristics of the 'Aristocrat' enclosure.

Complete \$5970

Model KD6—'Aristocrat' Speaker Enclosure KIT

Completely ready for assembly, including glue, screws and nails. All parts are pre-cut. Folded-horn corner enclosure is designed for 12" speakers and separate 2-way and 3-way systems with 12" woofers. Characteristics calculated to match the compliance and cone resonance of Electro-Voice 12" speakers. Smooth reproduction down to 35 cps, with remarkable purity and efficiency.

Model KD6, complete. \$3600

Model KD5—'Empire' Speaker Enclosure KIT

Completely ready for assembly, including glue, screws and nails. All parts are pre-cut. Economical folded-horn enclosure for use in a corner or flat against one wall. Designed for 15" speakers and separate 2-way and 3-way systems with 15" woofers.

Model KD5, complete. \$4800

Model A20CL—Low-Boy 'Circlotron' Amplifier with Complete Controls

A compact 20-watt amplifier designed to combine top quality with maximum ease of operation. New Electro-Voice 'Circlotron' Circuit removes all DC from output transformer, provides unity coupling between output tubes, eliminates switching transients and reduces plate circuit impedance. Exclusive "presence" control provides, for the first time in home equipment, mid-range program equalization for maximum realism. New critical damping control permits optimum matching to speaker system. 6-position phono equalization; separate bass, treble, volume and loudness controls; high-impedance tape recording output jack (not affected by tone or volume controls).

Model A20CL, complete. \$12450

ESTABLISHED 1927
HARVEY RADIO COMPANY, INC.
1123 AVENUE OF THE AMERICAS JU 2-1500
(6th Ave. at 43rd St.) New York 36, N. Y.

*"But Mr. Scott . . .
Why Should
Your AM-FM Tuner
Cost Almost \$200?"*



A discussion with Herman Hosmer Scott in the H. H. Scott acoustic instrumentation laboratories.

"At this price you get advanced technical features found only in the H. H. Scott Model 330.

"Actually the 330 is only slightly more expensive than ordinary tuners. Yet it's engineered years ahead of its time and its advanced performance standards will keep it up-to-date long after heretofore tuners become obsolete.

"For example, the 330 has a unique AM circuit designed to meet the growing trend to better AM broadcasting. This lets you hear audio frequencies beyond 10 kc, an octave beyond what has heretofore been practical. And with Scott's new detector design, there's no distortion even on the extreme high frequencies.

"The FM section features new 2 megacycle wide-band circuitry. This innovation insures completely drift-free reception, avoids troublesome A.F.C. and virtually eliminates co-channel

interference. Amazing selectivity is also possible. You can actually separate stations so close together conventional tuners pass them by, and the 330 is so sensitive you find stations you never knew were there.

"The 330 has completely separate AM and FM sections for increasingly popular stereo (binaural) operation. Any tuner not equipped for stereo will shortly become obsolete.

"For precise tuning of weak stations the 330 is equipped with a sensitive signal strength meter. An entirely new tuning mechanism, Planetary Drive, provides both fast and vernier tuning.

"Other exceptional features: 3-position AM selector switch for optimum AM reception under any signal condition; multiplex output for multiplex-stereo broadcasts; tape recorder output. The 330 is easily panel mounted, or may be used on a book-

case or shelf, housed in its own attractive case.

"Enthusiastic owners consider the 330 the most advanced tuner ever developed. At \$199.95* it is an outstanding value."

**West coast price slightly higher*

ADDITIONAL TECHNICAL SPECIFICATIONS

FM Section: 3 uv. sensitivity for 20 db quieting — automatic gain control assures optimum adjustment under all signal conditions. AM Section: 1 uv. sensitivity — 10 kc whistle filter — beautiful accessory case \$9.95*. Dimensions in case. 15 $\frac{1}{4}$ " x 4 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ ".

FREE! New H. H. Scott Hi-Fi Guide and Catalog. Just off the press. Write for booklet H-7.



TESTED IN THE HOME

Continued from page 79

addition, it has a TAPF position which connects to a tape input connector on the back of the chassis. If a tape playback head is connected (with as short a wire as possible) to this input, the TAPE position will provide equalization which is correct for most current-production recorded tapes.

At the lower left is a concentric pair; the bass and treble tone controls. These are good; listening tests indicate principal effects at the extreme of the frequency range, leaving the mid-range unchanged; good.

Upper left: here's another concentric pair. The smaller one is power on-off combined with continuously variable AFC, and the larger knob provides input selection. There are six positions: AM BROAD, AM SHARP, FM, PHONO, and two Auxiliary or spare inputs.

On the back of the chassis (plural) are input jacks corresponding to the channels listed above: two high-level auxiliary inputs (for TV, tape, or what have you); a tape input (see discussion above) and a tape output, for connection to a recorder input. The latter is taken off ahead of the tone and volume controls. Both the tape output and the main output are at low impedance.

The phono input channel is loaded for 47,000 ohms; it has plenty of gain for low-output cartridges. Sound from both the phono and the radio sections is excellent. Equalization control is more than adequate (to my way of thinking).

Put this one down as fully up to the usual Fisher standards. — C. F.

Altec Biflex Loudspeakers

SPECIFICATIONS (furnished by manufacturer): a line of extended-range loudspeakers, each with single voice-coil and mechanical crossover between two cone sections. **MODEL 408A** (8-in.) — Response: 60 to 16,000 cycles. Cone resonance: 75 cycles. Magnet: 0.65 lb. Flux density: 10,000 gauss. Voice coil: 8 ohms, two layers of round-wire aluminum, 1 3/4 in. diameter. Rated power: 15 watts. Price: \$24.00. **MODEL 412A** (12-in.) — Response: 40 to 15,000 cycles. Cone resonance: 50 cycles. Magnet: 1.8 lb. Flux density: 11,400 gauss. Voice coil: 8 ohms, edge-wound aluminum, 3 in. diameter. Rated power: 20 watts. Price: \$45.00. **MODEL 415A** (15-in.) — Response: 30 to 14,000 cycles. Cone resonance: 45 cycles. Magnet: 2.4 lb. Flux density: 13,500 gauss. Voice coil: 8 ohms, edge-wound aluminum, 3 in. diameter. Rated power: 25 watts. Price: \$60.00. **MANUFACTURER:** Altec Lansing Corporation, 9365 Santa Monica Blvd., Beverly Hills, Calif. and 161 Sixth Ave., New York 13, N. Y.

It has been pointed out often in these pages that the design of a wide-range speaker is an extremely complex and difficult affair. Briefly, a cone must have a fairly large radiating surface in order to reproduce low frequencies effectively, but for efficient high-frequency propagation it should be very light and stiff. There have been many design approaches and methods of compromise construction employed to accommodate these conflicting requirements, with varying degrees of success. Altec Lansing has adopted an unusual (and unusually successful) type of construction in its new wide-range Biflex speakers.

The cone is made in two concentric sections that are joined by two closely-spaced annular corrugations. The corrugations are treated with a viscous substance that furnishes mechanical resistance to

flexure and, accordingly, damps this central compliance. Below about 1,000 cps the two cone sections move as a single large unit, furnishing efficient bass propagation; above 1,000 cps, the compliance permits the inner cone section to move alone. Then, because the voice coil doesn't have to move the heavy outer cone section, the high-frequency propagation is very much improved.

There are three speakers in the new Biflex line: the 408A, the 412A, and the 415A. These are of 8, 12, and 15 in. diameter, respectively. Our first impression of the 408A was that it is surprisingly heavy for its size, indicating plenty of magnet—which is always good. In a properly-adjusted corner bass reflex cabinet, response held at full strength to just below 70 cps. Below that doubling could be discerned, and output began to drop off slowly. Below 50 cps the drop-off increased rapidly. To our ears, the response throughout the middle and high-frequency ranges was quite smooth, except for regions of mild accentuation centered around 2,700 and 5,000 cps. Above 15,000 cps output dropped rapidly. The sound on music and voice material was moderately bright, but certainly not objectionably so. Bass was fuller than that of most 8-inch speakers. Articulation was good; the sound was crisp but not shrieky. This is an exemplary small speaker.

We have a couple of minor criticisms on the mechanical construction, though, that apply equally to the 412A. First, the mounting holes are quite small; if you mount the speaker with bolts (as you should), the bolt holes must be drilled in the mounting board with a precision that most of us can't manage easily! Second, the speaker frame is of pressed sheet steel and, if the mounting board is a little warped, it is necessary to use shims between it and the speaker rim at appropriate points. Otherwise the frame may warp when the bolts are tightened, making the voice coil rub in the gap.

The 412A is capable of considerably better bass response than the 408A; in a larger bass reflex cabinet, properly adjusted for the speaker, response held well down to 40 cps and collapsed just below that. A very slight bump was audible around 2,000 cps. Other than that, the upper range was as smooth as silk. But the range above 10,000 cps seemed slightly down compared to that of the 408A, probably because this speaker was more directional than the smaller one; and a 15,000-cps tone was plainly audible only within 10° of the axis.

Compared to the smaller unit, the 412A had substantially more body on music reproduction, but not quite enough in the treble range. Turning up the treble tone control effected a satisfactory correction of this minor difficulty, and did not cause shriek. Adding a tweeter helped even more, of course. Because of its really fine bass and middle-range performance, and slightly thin but clean treble, this speaker can be recommended as a very good "first" speaker that can be built on subsequently.

The 415A is relatively more sturdy than either of the others because of a heavy cast rim that stiffens the mounting ring on the frame. It is capable of putting out a phenomenal quantity of acoustic power

without audible distortion, too. Response (again, in a properly-tuned bass reflex cabinet) was just about flat from 38 to 12,000 cps; below 38 the drop-off was rapid, and above 12,000 it was moderately slow. This was very smooth and clean all the way. Although this shouldn't be so, it was my impression that the highs weren't as directional as they were in the 412A. Bass was solid and satisfying, and I preferred the treble and middle range of this to that of the other two speakers; the balance was excellent. Adding a good tweeter made a subtle improvement in the top octave, but the 415A is a capable speaker "system" in itself.

There has been a commendable (though long overdue) trend in some recent speaker



The 15-inch Biflex model 415A speaker.

designs toward more natural sound, and away from the artificial, excessive brilliance that is initially impressive but soon becomes irritating. I am delighted to be able to say that the Biflex speakers will fortify this vanguard. They speak with greater fidelity than many that are much more pretentious and expensive. — R.A.

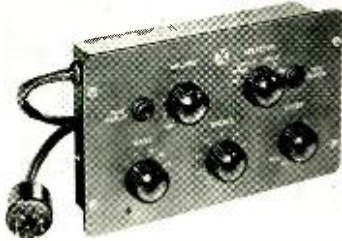
Rogers Cambridge System

SPECIFICATIONS (furnished by manufacturer): **CONTROL UNIT** — Inputs: four, two at low-level high-impedance for magnetic phono and microphone, and two at high-level high-impedance for radio and tape. Controls: volume and AC power; selector and equalizer (78B, Ortho, Decca LP, HMV LP, Radio, Microphone); bass switch (-10 to +18 db at 50 cycles); treble control (-15 to +10 db at 10,000 cycles); high-frequency filter control (cutoff variable Flat to 3kc.). Outputs: two at high impedance, to Tape recorder and Main amplifier. Dimensions: 8 1/2 in. long by 5 1/4 wide by 2 5/8 deep, over-all. Tube: 12AX7 or ECC83. Price: \$49.95. **POWER AMPLIFIER** — Input: one, at high-level high-impedance. Controls: none. Outputs: 2-3, 6-8, or 12-16 ohms to speaker. Rated power: 15 watts. IM distortion: 0.4% at 10 watts. Frequency response: -0.25 db, 20 to 30,000 cycles. Presence plug produces rise of 5 db from 3,000 to 30,000 cycles. Sensitivity: 0.6 volts required for 10 watts output. Transformers: top-quality sectionalized C-core Partridge units. One convenience AC outlet. Power supply socket for tuner chassis. Power supply and input connection socket for control unit. AC supply: plug selects 110, 117, or 125 volt input. Tubes: 2—EL84, ECC83, EZ81. Dimensions: 11 in. long by 5 1/2 high by 6 3/4 wide, over-all, with plugs inserted. Price: \$89.95. **MANUFACTURER:** Rogers Developments (Electronics) Ltd., 116 Blackheath Road, Greenwich, London, S.E. 10. **DISTRIBUTOR:** Ercona Corporation, 551 Fifth Ave., New York 17, N. Y.

Some mighty good things come in modest packages — and this is one of them. "Modest" is the word for the Rogers system; it is modest in price, in power, and in size. At that point, Rogers can stop being modest; its performance belies its size, and it has a number of novel features also.

The power amplifier is rated at 15 watts.

It puts out a clean, stable signal from a pair of EL84 tubes in an ultra-linear type of circuit with 20 db of feedback. Over-all sound is refreshingly smooth and subdued, but if you want more brilliance, you insert a "presence plug" on the power amplifier chassis. This provides a rising high-frequency characteristic from about 500 to



The Rogers remote control chassis.

3,000 cycles and from 3,000 cycles on out it holds response up by about 5 db. The effect is not that of a tone control; the presence plug puts a step into the high-end response. It adds a nice brilliance to a good speaker, but will make a speaker which already has a presence peak in its sound absolutely raucous.

Another ingenious arrangement on the Rogers amplifier is the method of changing output impedances. Separate output plugs are provided for 4, 8, and 16 ohms; these go into an octal socket on the rear of the chassis.

Incorporated into these plugs are resistors and capacitors to provide correct values for the negative feedback circuit. (Changing these values according to output impedance taps is required with some types of transformers; readers may remember that with the original Williamson circuit, using a transformer to Williamson's specifications, it was necessary to change the feedback resistor according to the voice coil impedance with which the amplifier was used. Rogers has worked out a neat solution to what would otherwise be a bothersome job.)

That's about it for the power amplifier. It has a switched AC outlet and two octal sockets; one provides power for the control unit and the other for a radio tuner. (It appears customary, in England, to draw power for FM and AM tuners from the power amplifier; in this country, all the ones



The 15-watt ultra-linear power amplifier.

I know of have their own power supplies.)

The pre-amplifier-control unit has several unusual features. There's a standard volume (not loudness) control, a selector switch which provides four positions of equalization for magnetic cartridges plus two

channels for high-level inputs. Also conventional in its operation is the continuously-variable treble tone control, but the bass control is a step switch which has one position of bass cut (about -9 db at 50 cycles) plus four positions of bass boost. (+16 db at 50 cycles). I guess this makes some sense; the Rogers system is, as was said at the beginning, modest and is likely to be used with modest speaker systems. And these require bass boost much more often than cut.

There is also a treble cut filter. This feature is found on some U. S. amplifiers and on many English units. And when Rogers says "treble filter" they mean that; it really filters, starting at 9,000 cycles and going down to 5,000 cycles. Within this range of frequencies, the control is continuously variable; it also has an off position (switched).

Unusual (by American standards) is another feature of the control unit: tape out and tape input jacks are on the front panel. We have seen this feature on at least one other British amplifier, but cannot think of any U. S. units which acknowledge the possibility that some tape recorders may be used "on location." In other words, if your tape recorder is portable and you use it away from your hi-fi system, it seems a definite convenience to be able to plug it in and out from the front of the control unit. Otherwise, you have to fiddle around at the rear of a permanently installed control unit. So—I like this idea. You can leave the tape input plug connected at all times, but the tape playback receptacle automatically disconnects the earlier stage of the control unit when its plug is inserted. Therefore this must be disconnected except when listening to tapes. Incidentally, the tape record jack is at high impedance; keep wires from it to the recorder as short as possible. All controls except volume affect this jack; it is, of course, so wired that while recording you can monitor through the power amplifier and speaker. Standard headphone jacks are used—not RETMA heads.

The phono input circuit has a level control on it, but gain of the Rogers (as delivered to us) was not sufficient for some low-output cartridges. According to the specifications, 30 to 50 millivolts are required in the phono channel for full output.

Mention should definitely be made of the input connectors; these too are novel and very likable. They are beautifully made of lathe-turned aluminum, and contain a single internal pin connector and a barrel and cone assembly which screws together. The "hot" lead of the input cable solders to the center pin, as usual, but the cable shield requires no soldering. Instead it is simply drawn down over the outer surface of the cone, and the rear cover section of the plug screws over it, jamming the braid between the cone and the inside of the cover. The result is a firm anchor for the cable shield. The plugs are easy to insert and withdraw from their receptacles, yet they make a very firm and quiet contact. Furthermore, you can get a good grip on them. It's probably too late now, but American manufacturers should take a good look at these simple, effective, and easy-to-grab plugs.—J. G. H.

MANUFACTURER'S COMMENT: A special high-gain control unit model is being made available on

special order to permit the use of low-output magnetic cartridges with the Rogers Cambridge system. Should the user wish to operate a crystal cartridge and a low-output magnetic type, the standard medium-gain control should be used with the addition of an input matching transformer following the magnetic cartridge.

Bonn Sonosphere Speaker

SPECIFICATIONS (furnished by manufacturer): a small (18-in. diameter) spherical foam-plastic enclosure containing an 8½-inch wide-range speaker. **Response:** 35 to 19,000 cycles. **Weight:** less than 7 lbs., including speaker. **Enclosure:** semi-rigid strong foam plastic, available in choice of four basic colors. Can be repainted to match decor; will bounce without breaking if dropped from heights up to 6 ft. Available with or without speaker installed. **Speaker:** Philips model 9770M. **Prices:** \$69.50 (net) with speaker; \$59.60 (net) without speaker. **MANUFACTURER:** Plastilex Products, Inc., 6515 N. 10th St., Philadelphia 26, Pa.

The Sonosphere is one of the most intriguing speaker enclosure designs I've seen in some time. It consists simply of a hollow sphere of foam plastic material with a cut-out for an 8-inch speaker. You can buy it without the speaker or with a speaker and a long lead already installed. A stand is supplied too; it is a ring just a bit smaller than the sphere diameter, with



The Sonosphere foam plastic enclosure.

three legs attached. The small size and light weight of this combination make it very easily portable, so you can move it readily about in the listening room, or from one room to another, or even mount it up on the wall or hang it from the ceiling.

We tried the Sonosphere in two listening rooms. In the first, about 14 x 16 ft., bass began to drop off gradually at 90 cycles, and at 65 there was little fundamental radiation left. In the second room, about 22 x 22 ft., the fundamental held on down to about 50 cycles. It is just about impossible to do better than this (without resorting to special, expensive techniques) in an enclosure of this size, and the Sonosphere's performance in this respect is comparatively quite good. At low and average sound levels there was no sense of strain; at high levels, such as a system of this type cannot be expected to reproduce, there was a distinct boomy or drumming effect.

When the sphere was turned so that the speaker faced the listener directly

Continued on page 85



Bogen Owner Revisits New Orleans

The Bogen Company does not guarantee the appearance in your local Bogen Sound Salon of one of Lulu White's Storyville "entertainers" circa 1905. We do guarantee a delightful experience when you hear your favorite Dixie record through these superlative Bogen instruments.

The preamplifier (right) is our new PR100A . . . with every control and

feature you can think of. You can own the chassis for only \$109, the striking enclosure for \$7.50. The record player is the B50-16X, \$48.65 with G.E. magnetic cartridge. The amplifier is the 70-watt D070, practically distortion-less, and styled for either vertical or horizontal mounting: \$129.50 with its enclosure.

You'll find valuable reading in our new Third Edition of "Understand-

ing High Fidelity". Just send 25c to David Bogen Company, Inc., Dept. WG, 29 Ninth Avenue, New York 14, N. Y.

Bogen

HIGH FIDELITY
because it sounds better

TESTED IN THE HOME

Continued from page 83

the entire high-frequency range was extremely bright—enough to satisfy the most ardent close-up listener. Fortunately, the over-all tonality can be changed radically by turning the sphere, making the speaker face the floor or the wall or any in-between angle. You can use any type of 8-inch speaker you like, of course, and the brightness depends on the speaker. This built-in "tone control" is an effective and valuable feature. Another is that the plastic is not glossy-smooth, and will take paint readily, so you can make it match the surrounding color scheme.

As an interim main speaker or a super-portable extension speaker, then, the Sonosphere appears to be a good buy.—R.A.

MANUFACTURER'S COMMENT: The Sonosphere is available in the following colors: textured tan, textured light green, black on white, and white on black, solid white, and solid black. These basic colors lend themselves to any decorating scheme. In addition, the light weight of the unit permits it to be placed in any desired location for optimum acoustical enjoyment. It may be placed in out-of-the-way locations, behind furniture, or even in a closet when not in use. Since the Sonosphere is molded of an inert plastic, and painted with a protective paint, it may be left permanently installed in out-of-door locations. The Philips speaker is mildew-proof, as is the plastic, making this unit ideal for damp, humid locations where standard enclosures might deteriorate. In our opinion, there is no functionally equivalent speaker system in or near its price class.

Hilard 57 Transistor Preamplifier

SPECIFICATIONS (furnished by manufacturer): a self-powered booster preamplifier to increase the signal level from very low-output magnetic cartridges. **Input:** one, for any magnetic cartridge having output of 10 millivolts or less. **Control:** off-on switch. **Output:** one at low impedance to preamplifier-equalizer input. **Frequency response:** ± 0.5 db, 10 to 55,000 cycles. **Harmonic distortion:** below 0.5 per cent at 0.19 volts output. **Gain:** 25 db. **Hum:** none. **Noise:** 75 db below 0.19 volts out. **Power supply:** mercury cell battery. **Battery life:** 3 years, with average use. **Dimensions:** 3 in. long by 2 wide by 2 deep. **Price:** \$9.95. **MANUFACTURER:** The Hilard Company, Box 1363, Alameda, N. M.

When the first variable reluctance cartridge made its appearance in the high fidelity field it brought a new word into common usage . . . preamplifiers. Now we are all familiar with preamplifiers and their necessary function of amplifying the low output from a magnetic cartridge so that it is strong enough to feed into a volume and tone-control circuit.

But here is a new word to add to the list: *pre-preamplifier*. This one is a preamplifier that goes between a preamplifier and a very low-output cartridge, to raise the output level of the cartridge to provide adequate drive to the preamplifier.

There are several pickups available whose output is so low that they must be operated through a step-up transformer before going into a standard preamplifier input. Using these pickups by themselves, without a transformer, usually results in a high hum and hiss level because the raw output from the pickup isn't much louder than the noise that is inevitably generated by a tube preamplifier stage. An input transformer raises the signal level to where it is well above the preamplifier noise, but this component is

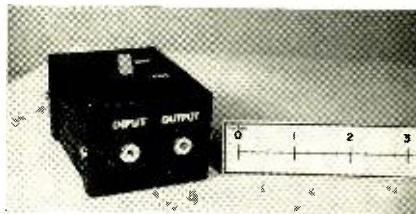
sometimes a weak link in the reproducing system. Reasonably inexpensive matching transformers do not always have ideal performance characteristics, so the pickup's performance is compromised by many of them. On the other hand, top-quality input transformers cost money, and they all suffer to some extent from hum pickup from adjacent AC fields.

The Hilard pre-preamplifier simply sidesteps the input transformer problem. This is a single-stage transistor voltage amplifier which connects between a low-level pickup and the regular preamplifier's input receptacle. It introduces no equalization at all, contains no hum-inducing AC circuits, and generates less noise than I ever thought was possible with transistors, even at their present stage of development. Distortion is quite low, although not as low as we have come to expect in the highest-quality phono preamplifiers.

How does it work? Using a pickup of very low impedance, say below 600 ohms, it works quite well. The unit is really remarkably free from hum, and what little of it there was may well have come from a ground loop between the pickup and pre-preamplifier. Sound is fairly smooth, and shows no indication of coloration, as may result from using a mediocre input transformer.

With high-impedance pickups, however, there are problems. With the output of the Hilard pre-preamplifier terminated by 27,000 ohms (at the input to the regular preamp), its input impedance is in the vicinity of 6,000 ohms over practically the entire audio range. Any pickup that will operate properly into a load of this value or lower will work with the Hilard 57, but a cartridge requiring something like 27,000 ohms or more for optimum termination will be seriously rolled off in its high-frequency range, and may actually produce response approaching a constant-amplitude characteristic (output diminishing uniformly with increasing frequency).

Also, some of the lower-impedance pickups require resistive termination across the secondary of their input transformers, to



The Hilard miniature pre-preamplifier.

offset a tendency toward rising high-frequency response. The inability to do this when using the 57 may be detrimental to such a cartridge's performance.

For certain cartridges, then, this is an excellent way of deriving most of the benefits of an expensive input transformer at lower cost. While I would have liked this unit to have some provision for switching its power supply off at a remote point, say at the main control unit, its performance with certain pickups makes it a worthwhile investment for some users.—J. G. H.

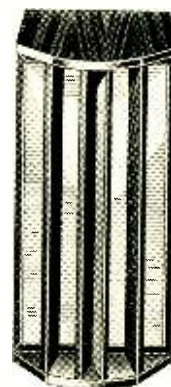
MANUFACTURER'S COMMENT: The Model 57 now has provision for increasing the input impedance. By merely soldering in a resistor, the input impedance may be adjusted to virtually any value

from 6,000 to 27,000 ohms. As the input impedance is increased, the voltage gain and distortion are decreased. With an input impedance of 27,000 ohms, the Model 57 will amplify a 10 millivolt signal to 50 millivolts, and will introduce less than 0.2 per cent harmonic distortion.

Sound Sales Phase Inverter Speaker System

SPECIFICATIONS (furnished by manufacturer): a wide-range dual-suspension speaker in a reflex-type enclosure. **Frequency range:** from below 30 cycles to 13,000 cycles. **Power rating:** 12 watts. **Impedance:** 15 ohms; 3-ohm model available on special order. **Speaker size:** 12-in. **Dimensions:** 29 in. high by 18 deep by 14 wide. **Price:** \$99.50. **MANUFACTURER:** Sound Sales, Ltd., U. S. DISTRIBUTOR: Ercona Corporation, 551 Fifth Ave., New York 17, N. Y.

The literature supplied with this speaker system describes it as employing an "acous-



The Sound Sales reflex inverter system.

tically matched resonant enclosure, to act as a true phase inverter." Since I did not get around to opening the cabinet up, I can't say how much it might resemble the bass-reflex inverter enclosures we are familiar with, but I will say that it performs the way the ideal reflex enclosure is supposed to.

In view of its size, this is a surprisingly good speaker system. The sound from it is definitely well-balanced, without the over-bright high end that characterizes many small systems. Definition is excellent; I get no sensation of "boxiness" despite the small enclosure dimensions, and there is no tubbiness as the low-frequency limit is approached.

The Inverter system can take considerable bass boost from the amplifier without undue strain, and it needs some. The system I worked with seemed to produce a bit more sound above about 250 cycles than below. It didn't sound like a peak in the upper response range, but rather like a step in the response at 250 cycles. Yet the output at the low end holds up nicely to 50 cycles, and with bass boost can be stretched to 40 cycles. With bass boost, the over-all balance is improved by slightly better bass support up into the middle C region.


Definitely one of the better small systems.—C. F.

MANUFACTURER'S COMMENT: The Phase Inverter speaker is not a "boom box." The careful matching of the enclosure to the dual-suspension speaker results in good, clean sound which is easy to listen to and truly well balanced. We have attained response well below the 40 cycles that is mentioned.

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NEW BREED

Continued from page 26

when performed by Ellington's band). It is fine to listen to the jazz trombone scoring heard in performances of Stravinsky's *Pulcinella* Suite, but you'd best listen to Kid Ory, Jimmy Harrison, and Jack Teagarden if you want to have even a rudimentary idea of where jazz trombone really came from. If you've lost a little of the *free* style of producing tone, you've lost a little blues, and that's the bloodstream of jazz.

Now let us sum up a few of the other qualities essential to the engendering of jazz: the basic rhythmic drive of jazz, swing, to which whole chapters of books have been devoted (Hodeir's *Jazz*, published by the Grove Press, New York, 1956, is excellent reading, though not a beginner's text.); the tendency of jazzmen to play *around* the beat, to produce unexpected graduations of tone within an agreed-upon scale structure; to improvise upon a melody, not merely flirt with it; instrumental timbres, intonation, phrasing; the creative rapprochement within the group which determines what can only be indicated in an arrangement; and the tenuous and intangible "sense of jazz," which implies the musician's own successful orientation to it. For let us remember, jazz is first, last, and always blues-oriented.

Many music listeners, jazz addicts and others, are aware that Benny Goodman had to take a new tack, to face a new discipline, in order to reach the point at which he could give us renditions of Mozart and of Bartók (the latter's *Contrasts*, for instance, with Szigei) that would compare, in their own category, with the Columbia albums of his Carnegie Hall (1938) Concert, the Sextet records with Lionel Hampton et al., the later big band and earlier small band records (made in New York) that many jazz fans took to be a new phase of Chicago style. And although it would seem that Benny likes some modern music in the concert field, he is not at all a bop enthusiast. He has found, as have many listeners, that to be explicit and assured is not enough, and perhaps would agree that many examples of *cool* have been cold and clammy. He is, in fact, as outspoken as Armstrong about these matters.

Gulda, on the other hand, was until three years ago mostly interested in

modern jazz. As he himself began to play, however, his interest extended to earlier, basic aspects. This shift in direction in turn influenced the quality of his work in performance and is apparent in his writing and arranging for small groups. In fact, the chances are that if you enjoy such disparate material as the Goodman Sextet and the Modern Jazz Quartet, you'll enjoy Gulda's work with and for small groups—when these appear on records, as they are almost certain to do soon.

It is interesting that the implication of *cool* itself has changed somewhat, as musicians have become aware of the need for more jazz in their modern experimentation. Innumerable records testify to this mellowing. And it has continued even as more musicians have become interested in jazz from the concert side: the French horn of Jimmy Buffington of the City Center Orchestra with Mel Powell for Vanguard (Mel taught music theory at Queens College); that of Gunther Schuller (Metropolitan Opera Orchestra) with John Lewis for Clef. Such examples could be extended substantially, though not indefinitely, and the growing number of orchestral players who can double in jazz is a challenge to composers.

A remarkable illustration of this growing flexibility among musicians exists on some tapes which were taken off the air in Europe, presumably in Vienna, and which I first heard about through a query to John Hammond. These tapes are surprisingly good in quality, not only for the writing and playing of Gulda, but for such delights as an informed tenor saxophone and, often, the spiritedness of performance, the jazz feeling. Generally the orchestral writing has ease so that it, and the playing of it, make a glove-like fit. Gulda's own playing is precise with a full liquid tone; each note is separate, yet exists in a fluid relationship. Tonal-rhythmic tension reminded one both of particularly felicitous examples of abstract art, and of a memorable *sortie* in experimental jazz. Miff Mole's *Molers' Imagination* of thirty years ago. The last number on the tape is an arrangement for small group of Ellington's *Take the "A" Train*, which opens with brilliant runs of notes by Gulda. There is a kind of teasing quality of tension and then, quite effortlessly, the whole piece suddenly swings.

Continued on next page

Rauland

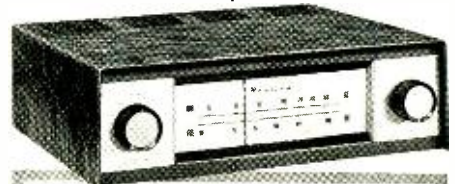
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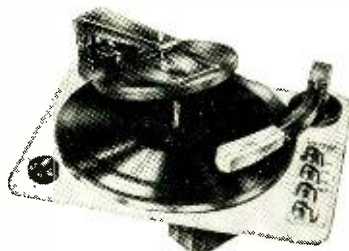
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NEW BREED

Continued from preceding page

"Gulda's jazz is a completely original affair," says John Hammond. "He believes that music should swing. If it does not have rhythmic excitement, it does not qualify as jazz. Gulda never uses technique for display in jazz playing; it merely serves as a means of expression for his ideas. When the music calls for the economy of a Basie, he can give you that; but Gulda does not sound like anyone else." And Mr. Hammond adds this telling comment: "His writing shows a preoccupation with the blues."

As Hammond talked with me, a cable arrived from South America, where Friedrich Gulda has been on tour. It read, in part: "Had the greatest difficulties . . . coming most probable." Which meant that in all probability Fritz Gulda, one of the new dual-career musicians, would be heard at the Newport Jazz Festival, 1956.

FALLING SICKNESS

Continued from page 31

Within limits, the Scott table can also be used for pitch regulation. There are other high-class turntables* with speed adjustment controls on the market, but I have not had occasion to try them.

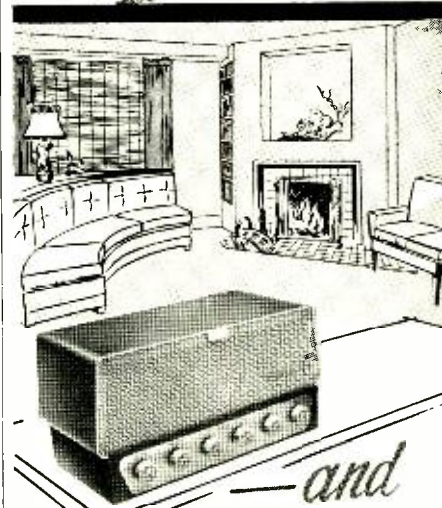
My experience with the three products mentioned above has convinced me that the *adjustable* turntable is the model of the future for the sensitive and discriminating music lover. I interviewed several manufacturers and some of them felt that it was cruel to expect the turntable makers to correct all the mistakes committed by the record producers. This may be true, but the fact remains: correction at the final stage—the home turntable—is the only one that cannot fail. Further, there are other reasons why the music lover in the home might wish to manipulate the pitches and tempos of his records, quite apart from pitch and tempo fidelity. Think of the musician, singer, or student who wants to practice and to sing along with his records; he must be able to adjust his turntable to a precise unison with his piano or

*Zenith, Metzner, Rek-O-Kut and Bogen (Lenco) offer continuously variable speeds; Thorens, Scott, Garrard (301 and RC98 changer) and Connoisseur have ± adjustment.

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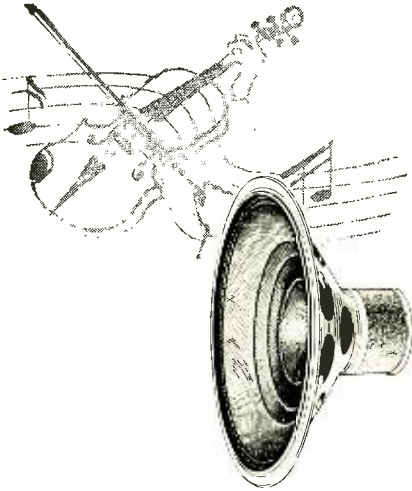
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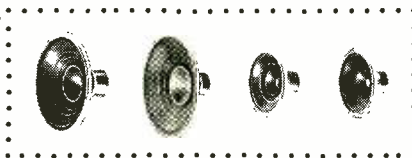


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clarinet. Think of the organ fancier who wants to know what certain baroque pieces may have sounded like when Bach played them himself in Coethen or Weimar on his instrument which was tuned to the high "choir pitch" customary in the Master's life-time. Think of the music-crazy would-be conductor who wants to forget about his accounting job when comparing at night two versions of the same symphony rendered in two so utterly different tempo conceptions. Dozens of various possibilities and applications, I said, and I mean it. Turntable manufacturers, please give us back the adjustment feature every miserable crank-handled machine had in bygone days, and we shall bless you for it to the end of our hi-fi days.

"Very well," says the serious-looking gentleman, glancing at me through his horn-rimmed spectacles over the edge of his huge drawing board. "Are you willing, sir, to sacrifice the achievements in flutter-and-wow or rumble suppression which the industry has been able to give the public in the last few years? Every speed adjustment feature is likely to bring back a degree of the flutter, wow, and rumble we have taken so much pains to eliminate."

"On principle, I'm not going to sacrifice anything I have been given previously," I make answer. "I always want more and better quality, never less. The Garrard and Scott models are proof that fine turntables with remarkably little flutter, wow, and rumble can be combined with an adjustable speed feature, so nobody can tell me henceforth that I must choose between two evils. We can have adjustable speeds *plus* reduced flutter and wow, and, at the same time, I think we can gain complete independence from the fluctuations of the power supply. I can even suggest how this may be done. Right now, the cost of my idea would be prohibitive for anyone but the professional, or the wealthy fanatic. But the future should make such a turntable available to every home, in the same way that the television set, the washing machine, and the ball point pen have become everyday conveniences instead of extravagant luxury items. One year, maybe two years, and the turntable paradise on earth will have arrived for all the needy and oppressed. Amen."

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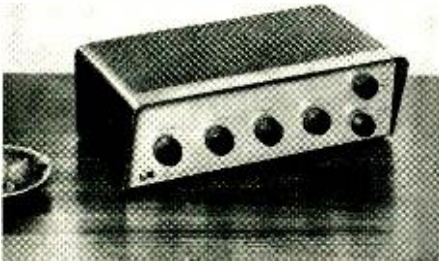
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Adjust the *bass and treble tone controls* to correct for the characteristics of your loudspeaker and for the acoustic characteristics of the room. Choose settings which, in your total system, create the proper sense of aural balance. Now reduce the loudness setting to a level, lower than the normal listening level in your room. Note that the full bodied, life-like quality you experienced at high listening level has disappeared. This is typical of human hearing since it loses sensitivity to very low and very high pitched tones as the sound level is reduced. With all other controls unchanged, switch quickly through the four positions of the loudness contour control until you find the one which most nearly duplicates the full bodied sound you enjoyed at high level.

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FALLING SICKNESS

Continued from preceding page

ever, we shall have to attend to one more variety of pitch virus which is particularly nasty and hardly curable even on an adjustable turntable. The records attacked by this virus have a high pitch on the outside, but the nearer the stylus creeps towards the center, the lower the pitch sinks. In some instances this continuous flattening of pitch amounts to more than a full semitone between the first and the last grooves. You turn the disk over, and the same thing happens again: we start out in A major and we end up in A-flat, or even lower; all tempos, naturally, are affected in the same degree.

So far, I haven't been able to decide what causes this unpleasant distortion, because everybody keeps blaming it on the other fellow. The cutting-lathe specialists maintain that the recording or playback machines (Steps I and II) are at fault: while the take-up wheel on the recorder is loading up with tape, the take-up motor exerts an ever-increasing pull at the tape and the capstan, thus increasing the tape speed more and more until the reel is full.

This opinion was offered to me by four different manufacturers and engineers, and I did not bother to argue it out with them, because as an explanation of the phenomenon in question it is obviously absurd. Increased pull at the tape and capstan would cause increased tape speed and *rising* pitch, which, in turn, would be engraved into the master disk. The complaint, however, is about *dropping* pitch. If the recorder is at fault, the cause must be of the opposite nature and can only be sought at the supply-wheel side of the machine. Conceivably—and here I am merely theorizing—this is what happens: the capstan has to pull a steady 15 inches of tape per second from the supply wheel; as the reel empties gradually, it has to spin faster and faster to maintain this supply, calling for more and more energy at the capstan to provide this growing torque. That may, or may not, exert a dragging effect on the capstan and slow down the tape speed from minute to minute.

The recorder specialists retort that this is pure nonsense; nothing but the steady capstan movement regulates the speed of tape travel, and no amount of motor-pull or wheel-dragging (which is nonexistent, they say)

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RECORDS WANTED. "Cool Water", Foy Willing; "Riders of the Purple Sage". Mercury 6148. R. S. Havenor, 345 Morningside Ave., Daytona Beach, Fla.

6 ELEMENT BROAD BAND FM antennas. All seamless aluminum, \$10.95 ppd. Wholesale Supply Co., Lunenburg, Mass.

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PROFESSIONAL RECORDING SERVICE: Tapes made, copied, masters cut, processed, pressings made — short runs our specialty — all AMPEX 300's, Telefunken and Altec, HYDROFEED lathes, manufactory presses. Components Corporation, 106 Main St. Denville, N. J. Phone: Rockaway 9-0290.

SALE! Moving to new quarters. Big reductions on entire stock of guaranteed, new equipment. Send us your list of desired components for our price quotations. Monmouth Music House, Box 432H, Freehold, N. J.

HI-FI SPEAKERS REPAIRED. Amprite Speaker Service, 70 Vesey St., N. Y. C. 7. BA. 7-2580.

TAPE RECORDERS, TAPE. Unusual value. Free catalog. Dressner, 69-02K, 174 St., Flushing 65, N. Y.

can change this law of nature. With conviction, they proclaim that the lathe turntable is at fault: as the cutting stylus approaches the center of the master disk, friction with the grooves increases considerably because the groove diameters get smaller and smaller. This, *they* say, causes the turntable to slow down.

At this point the lathe makers snort with incredulous indignation: "The motor driving my turntables is rated at one-quarter horsepower, which is enough to drag a fat recording engineer, such as you, up to the roof of the Empire State Building and in 78-rpm gear, for that matter!"

To form a final opinion on this argument one would have to get access to the master tapes and all processing equipment originally involved in the making of several such disks, and to investigate each individual factor. This opportunity is not given to outsiders. The problem is complicated by the fact that there are a few disks that show the opposite pitch distortion, i.e. raising of pitches towards the center. Individual cases may involve the points at which the master disk switches from side one to side two, and where one master-tape reel is followed by the beginning of the next reel. I suggest that both parties do some soul searching.

To any doubting readers who want confirmation of the existence of this "falling sickness," I can give a few hints: about one out of every four complete opera sets recorded in Europe has this virus; and a certain Brahms violin concerto drops 25 cents on side one and 15 cents on side two. Anyone willing to study this situation will find it easy to line up scores of cases. And let no maker be hypersensitive; the condition has been industrywide in the past—a good reason to do something about it in the future. Those who believe the falling sickness cannot be prevented are mistaken. From the evidence, it would seem that RCA Victor, for one, has discovered what caused it. At least, no recent RCA Victor disks display it.

I am informed—by a reliable source outside RCA—that they have had adjustable tape speed on their equipment for possibly two years and that they developed this feature in their own workshops at considerable expense. Let us hope that this instrument—a not-too-secret secret—may be put at the disposal of their clients.

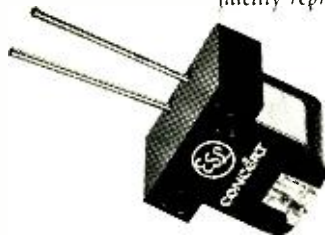


WHICH WITCH DOCTOR?

Which sort of self-styled "expert" is helping you pick a pickup? Is it a friend, salesman, or consumer testing publication? Some are well informed, but others unfortunately, are unreliable as witch doctors.

For authoritative ratings, consult The Audio League Report. After testing nineteen leading pickups, its verdict remains unchanged:*

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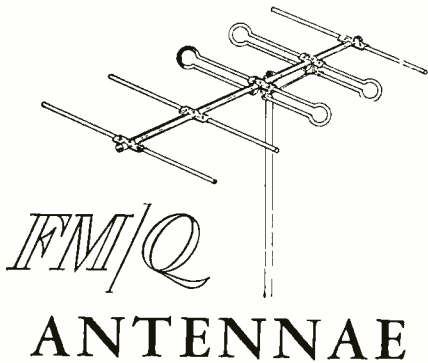
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THUNDER

Continued from page 35

able to buy. The result is a constant feeling of inner well-being coupled to a sense of great and virtuous accomplishment. And he thinks the world owes him the euphoria he feels as he rides his hobby. Anything that reminds him of the discomfort he causes others strikes him as a gratuitous attempt to rob him of this well-earned bliss.

Our man would do well to turn his philosopher long enough to ask himself the following questions and supply his own answers.

Concerning volume: *Could it be that I play my equipment too loud?* Yes, it could be. Many audiophiles who deplore the extreme loudness of Cinemascope sound systems in picture houses head straight home after a movie and overload their own system. Holding volume down within the minimum-distortion range will accomplish two things for the audiophile; not only will he suffer less ear fatigue, but he'll be a better neighbor.

Concerning the seemingly interminable emanation of sound: *Are my record-playing sessions of realistic du-*

ration? In all probability, no. A live concert, ordinarily consisting of one symphony, one concerto, and one or two fillers of, say, *Academic Festival* dimensions, is tailored to a normal adult's attention span. Wouldn't the audiophile jeer at a musical director who programmed all four of Brahms's symphonies in a single concert?

Concerning the nuisance value of ceiling-filtered hi-fi during the late and wee hours: *Must I play my records late at night?* If the audiophile will reflect, he'll admit that he's always left the opera house well before midnight — even after having heard so lengthy a work as *Aida* — by which time his musical desires have been pretty thoroughly satisfied for the day. It's quite conceivable that a comparable degree of satiety might be reached following an evening of music heard in the home.

And so we come to the final philosophical question, which for the stark simplicity of its answer can't be surpassed as a means of triggering off an audiophile's resolution to think of his neighbors:

How long would I put up with racket like this if I had to live below it?

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AUDIO FORUM



SIR:

Every time I turn on my system a loud buzz comes from the amplifier chassis. The buzz lasts about a second and then dies away, but otherwise I cannot detect anything wrong with the sound I get.

Is there something wrong with the amplifier? I have phoned the dealer about it and he says they all do it and that I should not worry about it, but this is the first amplifier I ever had that makes this noise.

I want to use my system, but am afraid to do so in case this might be causing it harm.

Ian R. Hart
Cambridge, England

Go ahead and use your system. Many amplifiers, particularly those that are enclosed by a perforated steel cover, produce this buzzing noise during the initial voltage surge when they are turned on.

The noise is probably caused by the fact that when the amplifier is first turned on, and before the tubes have begun to warm up, the power transformer is under a heavy load and tends to vibrate slightly. This vibration is transferred to any loose metal parts on the chassis, causing the buzzing sound that you hear.

SIR:

I own a commercial high-fidelity console-model phonograph, and I have a problem which I am sure that others who own this type of music system also have. On recordings, the bass response is not good, in spite of the phonograph's 15-inch speaker.

For some reason, the back of the speaker cabinet is not enclosed. Would this have something to do with the lack of bass? Do you think that it would be wise to move the amplifier, which is located directly under the speaker system, and to completely en-

Continued on next page

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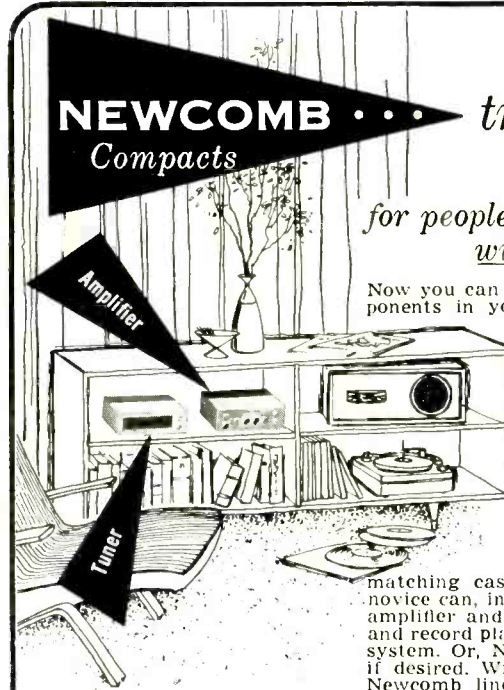
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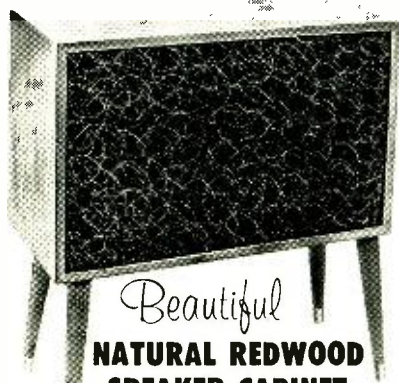
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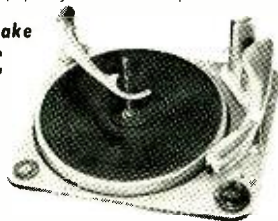
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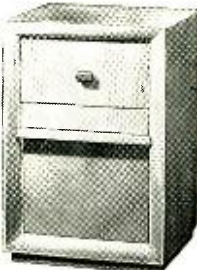
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AUDIO FORUM

Continued from preceding page

close the rear of the speaker compartment?

Also, when I am playing recordings, there is a noticeable and annoying tinny sound at some frequencies. I have had numerous servicemen out, but none of them hear anything wrong with the sound.

Ray Landers
Houston, Tex.

It is not recommended that owners of packaged console phonographs attempt to modify them in any way.

Many of these units are so-called balanced systems, where deficiencies of one component are used to balance out excesses in another, and while the end result is often very satisfactory, these systems do not lend themselves to modification.

The tinny sound you are getting, though, is possibly a sign of a defect somewhere in your system. You should contact either the manufacturer of your set or the dealer from whom you purchased it, and see if you can get a factory-approved serviceman out there to work on it.

SIR:

In your October issue, a Tested In the Home report pointed out the possibility of burning out a loudspeaker if "something goes wrong." Just what can happen?

At the present time, I'm using two 12-inch Wharfedales in an infinite baffle, and a 5-inch Wharfedale tweeter with a high-pass filter. I'm thinking of getting a 60-watt amplifier and would like to know if it will be necessary to protect the speaker system.

Milton Manblatt
Hollis, N. Y.

Two things that can occur to damage a medium-powered speaker system when using a high-powered amplifier are instantaneous overload pulses, such as might occur were you to unplug the phono input while the system was operating, or full-power oscillation at an ultrasonic frequency, due to a defect in the amplifier or preamp.

The woofer section of your speaker system has an average-power rating of 20 watts, which would give you a peak power rating of almost 60 watts, so you would have to drive the amplifier pretty hard before the speakers would be seriously damaged or become burned out. A 1/32-amp fuse in series with one of the tweeter leads will protect that unit.

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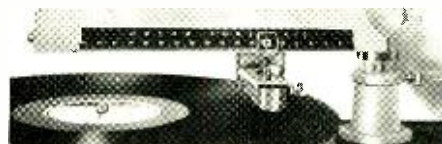
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