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November • 60 cents



SIBELIUS AT 90
by Gerald Abraham

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**A SIBELIUS
DISCOGRAPHY**
by Paul Affelder

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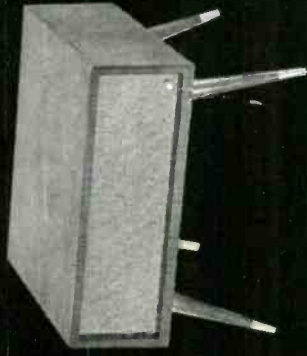
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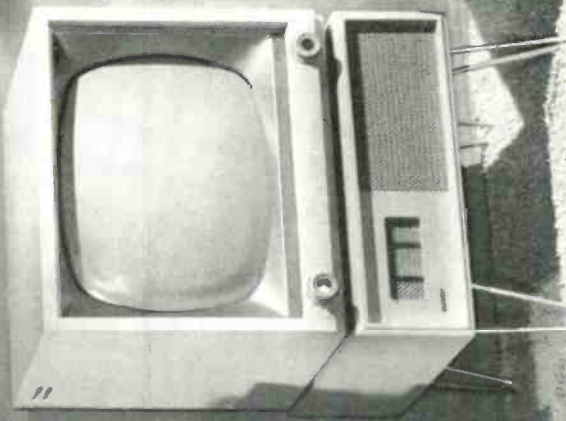
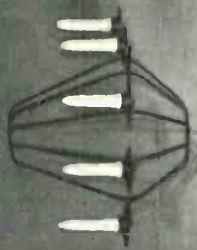
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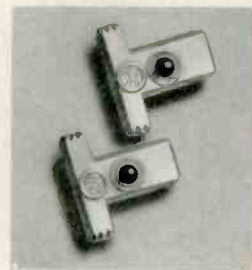
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 5 Number 9

November 1955

This Issue. Neither the late Premier Stalin nor the late Field Marshal Baron Mannerheim had any special talents to constitute them arbiters of musical taste, but in a sense they were. The ill-timed attack on Finland which Stalin launched in 1940 gave the music of Jean Sibelius a tremendous boost in popularity, at least in the United States. This popularity was short-lived, for when the Phony War gave way to the Blitz, the Finnish army under Mannerheim lined up with the Germans. It did so under duress, it is true, but nevertheless the result was an alienation of American affections. And the music of Sibelius largely vanished from the concert repertoire. In his Sibelius discography, Paul Affelder observes that the same effect can be perceived in the long-playing record repertoire. Many major Sibelius works that were available on shellacs are not available on microgroove. It is something that ought to be remedied, for the music of the Finnish master is peculiarly effective on present day wide-range phonographs and records.

Another American casualty, or almost, of World War II was the dance band, jazz and/or swing. There has been a renaissance of jazz and/or swing, but in different guise. Its followers today don't dance. They couldn't, or they'd miss much of the point of the music, which gets subtler and more complex all the time. Is this the path to eventual dessication? Among those who think so is Harry Rummell. See if you can follow him from *Bach to Brubeck . . . and Back*. We'd like some opinions.

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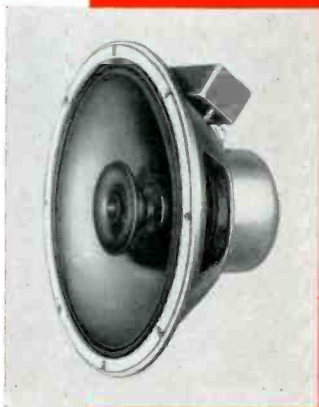
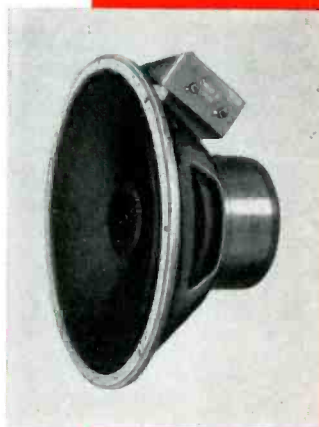
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AUTHORitatively Speaking

Had Gerald Abraham, author of "Sibelius at 90," stayed with his original design for life, he probably now would be a music-loving admiral instead of a musicologist with a fondness for the sea. (He spends his summers on the Isle of Wight.) His health forced him to abandon plans for a career with the Royal Navy and to make his chief pleasure his profession—music. He is now professor of Music at Liverpool University, consultant to the BBC, editor of *Sound Supplement* and the *Musical Monthly Record*, and widely considered the leading British authority on Russian music. However, there seem to be no national boundaries to his interests; to us he sounds remarkably authoritative on Finns, too.

E. C. Wharfield, known as "Chet" to his associates, has been with Allied Radio Corporation since 1946, when, as he says, high-fidelity amplifiers commonly had no tone controls. He sold home sound equipment from 1946 to 1949, then was promoted into broadcast and industrial sales, and became product manager in 1952. Since Allied was one of the first mail order electronics firms to discover the home hi-fi market, Wharfield probably knows as much about mail-order fidelity as anyone alive. He shares some of this knowledge with you on page 38.

H. S. Rummell, who blazes a trail from Bach to Brubeck and back on page 42, is a sales executive for a Utica manufacturing concern. His writings have appeared in many leading magazines, including this one, where he has discoursed earlier on the hazards of making one's own Yagi and the art of co-existing with Perry Como (through the aid of a junior hi-fi rig). One guesses that his daughter now has shifted her allegiance from Como to Brubeck and his progressive jazz compeers.

As William Murdoch, the man who writes himself notes, tells you on page 46, he is a publicity man who free-lances on the side. He describes himself further as an amateur musician and "minor league record collector," meaning, no doubt, that he hasn't as many records as he would like to have. Who has?

Gerald Martin is a college instructor in literature and languages (he's fairly good at Latin, Greek, French, German, Italian, and Spanish, and passable at Japanese) who asked us not to divulge his current whereabouts because it might identify and embarrass the FM good music stations he takes to task on page 37.

There is no such person as the Oliver Gilman whose name you will find on page 45, appended to a whimsy on ultramodern music. The real author is Richard Freedman, of Ithaca, N. Y., who is half of a team that used to collaborate under the pen name of Oliver Gilman. The other half, Elliott Gilbert, plans to submit something soon, too, but under his own name, so we will not have to repeat this explanation.

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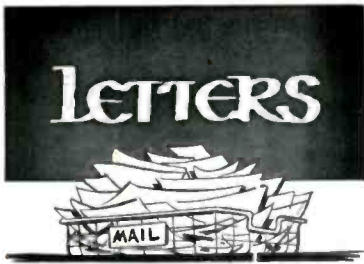
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SIR:

I notice that Columbia has released the Josef Hofmann Golden Jubilee disk without the Chopin A-flat Waltz, over which I waxed so lyrical in the September issue of this magazine. May I in self-defense state that I worked from test pressings much earlier this year, and that the A-flat Waltz was among the music that Hofmann played? Cross my heart. I admit to delirium after playing the music, but not to the point where I was ready to go into a detailed analysis of a piece that wasn't there.

Harold C. Schonberg
New York, N. Y.

SIR:

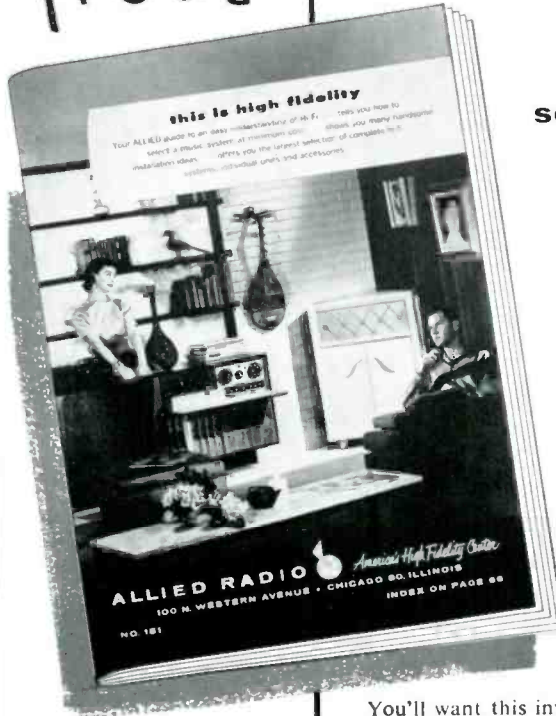
I enjoyed immensely the Copland Discography by Mr. Berger in the July HIGH FIDELITY. I would like to note that besides the two limited editions released by Concert Hall (Piano Concerto and *Danzon Cubano*) Mr. Berger mentioned, there is a limited edition 78-rpm album in existence which I happened to discover while rummaging through a used 78-rpm album sale here in the city. It contains three records; the first five sides are taken up by the Violin Sonata performed by Louis Kaufman and Aaron Copland. I feel that this performance tops the other two available on today's market. Mr. Kaufman does a soulful performance, one which I think tops the Fuchs-Smit performance. The sixth side contains a work written in 1926: *Nocturne*, the first of Two Pieces for Violin and Piano. It is a quiet but ingenious little piece which (as annotator Moses Smith says) "is something between . . . an American blues piece and a Russian lullaby." The album is a nice collector's show-piece as it has the customary Concert Hall Jeatherette cover and bears signatures of the performers on the interior.

Also, in my collection is the trio *Vitebsk* (1929) on a University of

Continued on page 12

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LETTERS

Continued from page 9

Oklahoma recording which Mr. Berger could not obtain. It is derived from a song Copland heard in the play *Dybbuk* by Anski (given in New York City in 1927) which originated near Vitebsk, Russia. The first and last of the three movements uses quarter tones, the last piece in which he uses this. Like the Passacaglia and *Immortality*, this is a work of the immature Copland even though the folk tunes are handled ingeniously.

It is too bad these rarer records I have mentioned and the limited editions Mr. Berger mentioned could not be made more readily available to the public.

Newton Friedman
Chicago 17, Ill.

See Mr. Friedman's "Swap-a-Record" list. — Ed.

SIR:

A vote of confidence should go to G. A. Briggs for his letter [September 1955] concerning power in high fidelity use. It seems to me that the most important aspect mentioned was the listening factor involved. Many audio enthusiasts tend to confuse high fidelity reproduction with public address work where power, volume, and overbearing noise are regarded.

Pleasant music-listening circumstances in normal living quarters rarely exceed the capabilities of a good 10- or 20-watt amplifier. High quality reproduction of musical instruments in small or large groupings depends more significantly upon the distortion-free performance of only a few watts, even with the larger, more complex speaker systems available.

In any event, the advice of the more musical-minded audio experts like Mr. Briggs is invaluable to those seriously concerned with high fidelity. That is, *listen*, and let your ears judge the quality of reproduction that you will expect in your living room. Quality and quantity are not necessarily synonymous.

Gene Simpson
Indianapolis, Ind.

SIR:

Much as I disagree with G. A. Briggs on many points, we evidently see nearly eye to eye in the matter of horsepower requirements for good sound. In his letter (September 1955, p. 31-

Continued on page 14

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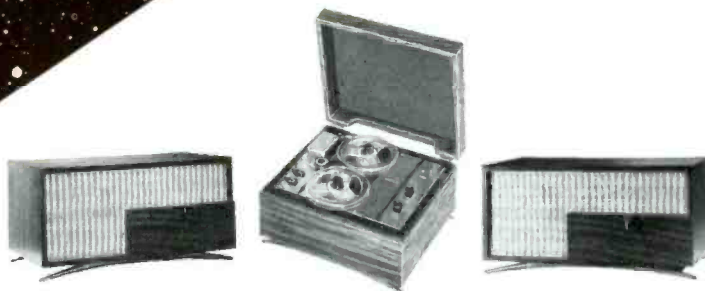
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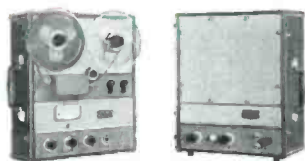
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LETTERS

Continued from page 12

32) he gives "The Well Adjusted Watt" by Irving Fried, June 1955, a creditable critique.

Having personally used 10-watt amplifiers for some large gatherings, I have difficulty seeing the need for 60; having compared small with large on carefully controlled side-by-side tests, I still can't buy 60 watts.

To misquote (or paraphrase) an old expression: "What this country needs is not a good 5-cent cigar, but a good 5-watt amplifier," but to prevent infrasonic overloads from intermodulating sounds in the audible spectrum it would be well to demand this 5 watts free of appreciable distortion down to about 12 cycles per second.

On Fried's side, there are small amplifiers that are overrated; one amplifier purporting to be 8 watts gave forth with 6 fairly clean watts at 500 cycles, and 0.25 not-so-clean watts at 50 cycles.

At the present writing the woods are full of good 20-watt amplifiers; some good but heavy and expensive, foreign 10-watters are available.

In selecting an amplifier it is suggested that 5 watts of "clean" power (say one percent or less distortion) be demanded at 12 cycles per second. This separates the good from the bad so far tested here.

Paul W. Klipsch
Klipsch & Associates
Hope, Ark.

SIR:

Your "Swap-a-Record" feature is an excellent service for your readers. But many potential swappers must be reluctant to use your columns because of the uncertainty, inconvenience, and expense of mail swaps. Another approach to the problem of getting swappers together would be to print the names, addresses, and phone numbers of those interested in swapping person-to-person. This way record collectors living close to each other could easily arrange to meet and exchange or loan records. Contacts so formed could lead to organizing local record collectors' clubs and other much-needed group activities for our hobby.

Raymond E. Podolak
Silver Springs, Md.

We'll be glad to consider doing it your way if readers indicate they prefer it. — Ed.

Continued on page 16



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LETTERS

Continued from page 14

SIR:

In the August edition of HIGH FIDELITY, Mr. Fred Grunfeld reviews a recent Columbia recording of Mahler's *Kindertotenlieder* as sung by the late Kathleen Ferrier. From his remarks I quote:

"Ferrier was a curiously unemotional singer; here and in *Das Lied von der Erde* she came closest to passion, but even in these instances she remains reserved and somewhat sexless in tone."

As someone who holds the opinion that Ferrier was one of the greatest singers that ever lived, both emotionally and technically, I have to protest vigorously these very curious remarks.

Although I have not heard the Columbia recording of the *Kindertotenlieder* as yet, I do possess the London recording of *Das Lied von der Erde*, and can find nothing wrong with the emotional aspects of Miss Ferrier's interpretations of that *oeuvre*. I am not sure whether Mr. Grunfeld fully appreciates the emotional content of Mahler's music as such. To quote Martin Cooper: "The twin ideas which give *Das Lied von der Erde* its emotional unity are the ephemeral beauty of the visible, sensible world and the essential tragedy of human life, autumn following so soon upon spring, age upon youth and death, the last farewell, closing all." A performance doing full justice to the philosophical depths of this work, asks for a mature emotionality which far transcends "sex" and a mature "passion" for which a certain degree of "reservedness" is not an obstacle but a definite asset. The late Kathleen Ferrier possessed these qualities to a degree which in my opinion has never found its equal in any singer of her youth. We have to be eternally grateful for the performances with which she has enriched the musical world, and carefully treasure the few high fidelity recordings which preserve some of the greatest of these.

J. de Heer
Boulder, Col.

SIR:

I have discovered that it is possible to purchase empty record jackets from Columbia Records merely by listing the number of the record and enclosing 20¢ for each one.

The address is Columbia Records.

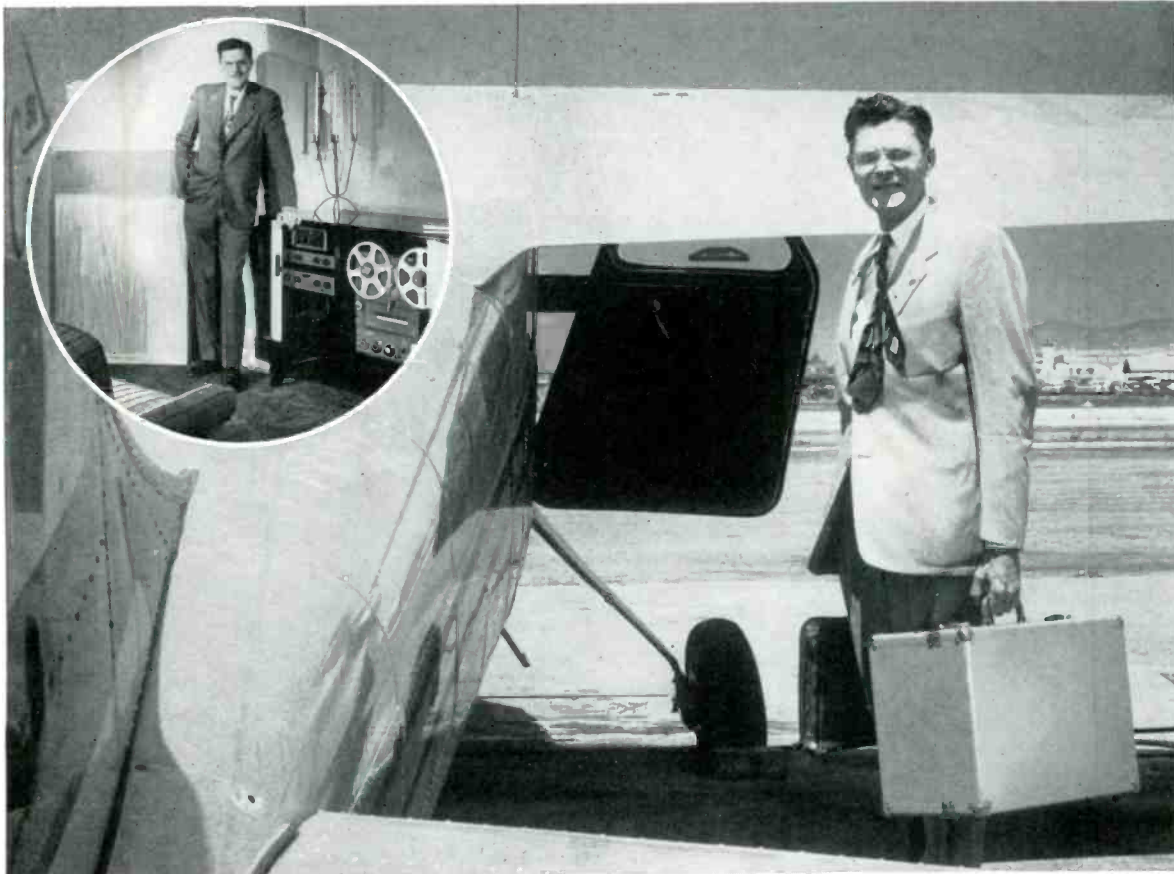
Continued on page 18

Berlant  Concertone®

• Audio Division of American Electronics, Inc.

4917 W. Jefferson Blvd., Los Angeles 16, Calif.

Meet **PAUL KLIPSCH**, pioneer audio engineer and manufacturer



INSERT — Paul Klipsch at home. His complete sound system includes a Concertone 20/20 and, of course, a Klipschorn, the world-famous speaker that bears his name.

Paul Klipsch with his Concertone at the Santa Monica Airport

“She’s never left my side **FOR 27,000 MILES...**”

says **PAUL KLIPSCH** as he boards his Cessna 190 at Santa Monica Airport. His constant companion is a Berlant-Concertone tape recorder. Like the best of traveling companions, it only speaks when spoken to!

Asked why he selects a Concertone Klipsch explains, “I need a portable recorder that will hold up under rugged treatment. But portability is just one factor. Most important to me, the Concertone delivers the full frequency response necessary to demonstrate Klipschorns.”

BERLANT-CONCERTONE . . . personal choice of leading audio manufacturers



“...You want the same performance, versatility and dependability in a recorder . . . like my friend Paul Klipsch and other audio experts. Trade-up to a Berlant-Concertone professional tape recorder now! THIS MONTH OUR DISTRIBUTORS ARE FEATURING SPECIAL LONG TRADE-IN ALLOWANCES ON THE NEW CONCERTONE TWR-2595. This complete sound system includes a set of smartly styled portable carrying cases and a matched 10-watt amplifier and extended range speaker. The equivalent sound system with the Berlant Recorder (hysteresis synchronous motor) is specifically designed to meet the needs of the professional recording studios and radio stations . . .”

BERT BERLANT, President, BERLANT-CONCERTONE

3 REASONS WHY AUDIO EXPERTS USE BERLANT-CONCERTONE RECORDERS

EXCLUSIVE 3 Heads
— Provision For 5

Remarkable versatility in use of a single recorder. Separate head for erase, record and playback. Extra heads available for sound-on-sound or stereo recording.



EXCLUSIVE A-B Test Fader
Compare original sound with recorded sound on tape while recording. Set playback volume desired while recording—Independent of “Record level.”

EXCLUSIVE Simplified
Cueing and Editing

Most precise system on any tape recorder for locating exact point on tape and editing.



Concertone TWR-2 — \$445 • Complete sound systems — Concertone TWR-2595 — \$595 • Berlant BRX-1745 — \$745

WRITE DEPT. 4-N OR FREE LITERATURE ON PROFESSIONAL TAPE RECORDERS.

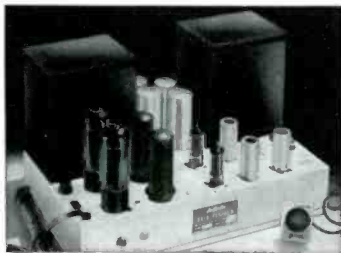
Berlant-Concertone® Audio Division of American Electronics Inc., 4917 West Jefferson Blvd., Los Angeles 16, Calif.

EXPORT DIVISION, 232 MADISON AVE., NEW YORK 16, NEW YORK, CABLE: SKYWAVE NEW YORK
For military and industrial requirements, consult . Recordata Division, American Electronics, Inc., 2921 S. Fairfax, L.A. 16, Calif.

50-Watt, All-Triode!

THE LABORATORY STANDARD

FISHER AMPLIFIER MODEL 50-AZ



■ "Of the very best!"—*High Fidelity Magazine*. Will handle 100 watts peak. World's finest all-triode amplifier. Uniform response within 1 db from 5 to 100,000 cycles. Less than 1% distortion at 50 watts. Hum and noise content 96 db below full output—virtually non-measurable! Oversize components and quality workmanship in every detail. Includes FISHER Z-MATIC, at no additional cost. **\$159.50**

FINE ACCESSORIES



MIXER-FADER · Model 50-M

NEW! Electronic mixing or fading of any two signal sources (such as microphone, phono, radio, etc.) No insertion loss. Extremely low hum and noise level. High impedance input; cathode follower output. 12AX7 tube. Self-powered. Beautiful plastic cabinet. **Only \$19.95**



PREAMPLIFIER-EQUALIZER · 50-PR-C WITH VOLUME CONTROL

50-PR-C. This unit is identical to the 50-PR but is equipped with a volume control to eliminate the need for a separate audio control chassis. It can be connected directly to a basic power amplifier and is perfect for a high quality phonograph at the lowest possible cost.

New, Low Price \$19.95



HI-LO FILTER SYSTEM · Model 50-F

Electronic, *sharp cut-off* filter system for suppression of turntable rumble, record scratch and high frequency distortion — with *absolute minimum* loss of tonal range. Independent switches for high and low frequency cut-off. Use with any hi-fi system. **New, Low Price \$24.95**



PREAMPLIFIER · Model PR-6

A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, or as a microphone preamplifier. Two triode stages. High gain. Exclusive feedback circuit permits long output leads. Fully shielded. Uniform response, 20 to 20,000 cycles. The best unit of its type available.

Only \$10.95

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP. · 21-25 44th DRIVE · L. I. CITY 1, N. Y.

LETTERS

Continued from page 16

1473 Barnum Ave., Bridgeport 8, Conn.

Thomas Hudson, Jr.
New York, N. Y.

SIR:

I started a "Robert Weede International Fan Club" last month and have been writing to old Air Force friends all over the world. Reason? Simple. I think Bob Weede is the very finest dramatic baritone in the world today, and since I live just sixteen miles north of Old Mexico, and can't easily journey to the cities to hear Bob Weede, I must depend on phono records, radio, or TV for this pleasure, via Capitol Records (get on the ball) Saturday Met-Texaco broadcasts (no Weede as yet), The Voice of Firestone and Bell Telephone Hour (still no Weede). Now, if I am having this trouble, I'm sure other "Bel Canto" lovers are running into the same stone wall and so figured that if we all wrote *one little postcard* to each of the above named, perhaps, like "Joshua and Jericho," the walls might be breached. This is the one and total aim of "The Robert Weede International."

Those interested in helping me set up area chapters, etc., please write to me for free, pre-printed postcards and stationery.

Donald R. Clancy
805 S. 8th St.
Edinburg, Tex.

SIR:

I would just like to inform you that we recently celebrated an Audio Fair here in Camaguey and it was a complete success, and like Audio Fairs everywhere, the volume level was ear shattering.

In our own exhibition, called "Audiorama" and representing Tannoy, Marantz, Fairchild, Sherwood and several other fine components, volume level was kept at a reasonable level, we played good music and managed to attract the majority of persons with good taste. They said they came to our room to rest their ears. We did not play weird sound-records; people who want to buy equipment prefer to hear good music, not sound effects.

... We expect to have a larger fair next year.

Rodolfo Melendez
Camaguey, Cuba



They Want to Know

It's a known fact that good things are often taken for granted. We go along from day to day enjoying our surroundings, our ways of life, without feeling that there is any necessity to worry about their not being here tomorrow. And even if we do tend to worry about the durability of some things, there are other things which we feel there's nothing we can do about anyway — so why fret?

This philosophical state of mind was brought about in us when we received a letter from a Mr. Howard Schock, of Morris, Illinois. Mr. Schock, undoubtedly was relaxing in his home one evening, reading a good book and enjoying his homey comforts when all of a sudden, deciding nothing would be better than to have a little background music, he turned to his FM tuner and began whirling the dial for just the right station, giving just the right type of music. But just the right kind of music wasn't there. "Well," mused he, "if old WGN-FM were still in operation I'd sure know where to turn!" But it wasn't. So in the heat of indignation, Mr. Schock sat right down and wrote to Mr. Frank P. Schreiber, general manager of WGN, and requested that WGN resume FM broadcasting. Now this was a very commendable thing for Mr. Schock to do, but it came a little late, for Mr. Schreiber's reply was: "WGN, Inc., discontinued its FM station because of lack of interest on the part of listeners generally in FM transmission. It is true that there are several persons as you who evidently have a keen appreciation of high fidelity sound, but I am sorry to say you are in the minority. There is no possibility in the near future, that I can see, that we will resume FM broadcasting . . ."

Mr. Schock goes on, in his letter, to say, "I think that it would be a wonderful gesture on the part of your readers in the Chicago area, if they

Continued on next page



MODEL 80-T • MOST ADVANCED PROFESSIONAL TUNER WITH COMPLETE AUDIO CONTROL

Announcing!

THE SERIES 80

FISHER FM-AM TUNERS

Here are America's first FM-AM tuners with TWO meters for micro-accurate tuning, just one of the many unique features that mark THE FISHER Models 80-T and 80-R as the finest you can buy. They follow deservedly the unmatched reputation of their predecessors, Models 70-RT and 50-R. The 80-T and 80-R are truly designed for the future.

Outstanding Features of THE FISHER Series 80

- The 80-T features *extreme sensitivity* (1.5 mv for 20 db of quieting.) ■ *Separate* FM and AM front ends, completely shielded and shock-mounted. ■ *Separate* tuning meters for FM and AM ■ 72-ohm, plus *exclusive*, balanced 300-ohm antenna inputs for increased signal-to-noise ratio. ■ AM selectivity adjustable: AM sensitivity better than 1 microvolt. ■ Inherent hum *non-measurable*. ■ Distortion below 0.04% for 1 volt output. ■ 4 inputs, including separate *tape playback* preamp-equalizer. ■ Six record equalization choices. ■ Two cathode follower outputs. ■ 16 tubes. (80-R: 13 tubes.) ■ 8 controls including Bass, Treble, Volume, Function, Equalization, Tuning, Loudness Balance, AFC. ■ *Sell powered*. ■ Magnificent appearance and workmanship. ■ CHASSIS SIZE: 12 3/4" wide, 8 3/4" deep less knobs, 6" high (80-R: 4" high.) ■ NOTE: Model 80-R is identical to the above, but is designed for use with an external audio control such as THE FISHER Series 80-C.

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T

\$199⁵⁰

MODEL 80-R

\$169⁵⁰

MAHOGANY OR BLONDE
CABINET \$17⁹⁵

Write For FULL Details

FISHER RADIO CORP.
21-25 44th DRIVE
LONG ISLAND CITY 1, N.Y.



Immediate Sensation!

THE FISHER

Master Audio Control

SERIES 80-C

IT TOOK FISHER to improve on FISHER. When we introduced our Model 50-C Master Audio Control three years ago it was immediately acclaimed the finest instrument of its type. Like its renowned counterpart, the new FISHER Master Audio Control, Model 80-C, represents another milestone in engineering excellence, ease and flexibility of use, and workmanship of a quality normally encountered only in broadcast station equipment . . . these are its outstanding characteristics. It took FISHER to improve on FISHER. *Chassis Only, \$99.50 • Mahogany or Blonde Cabinet, \$9.95*

Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics. • Seven inputs, including two Phono, Mic and Tape. • Two cathode-follower outputs. • Complete mixing and fading on two, three, four or five channels. • Bass and Treble Tone Controls of the variable-crossover feedback type. • Accurately calibrated Loudness Balance Control. • Self-powered. • Magnetically shielded and potted transformer. • DC on all filaments; achieves hum level that is inaudible under any conditions. • Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.) • IM and harmonic distortion: non-measurable. • Frequency response: uniform, 10 to 100,000 cycles. • Separate equalization and amplification directly from tape playback head. • Four dual-purpose tubes, all shielded and shock-mounted. • Separate, high-gain microphone preamplifier. • Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.) • Master Volume Control plus 5 independent Level Controls on front panel. • 11 Controls plus 5 push-buttons. • Three auxiliary AC receptacles. SIZE: Chassis, 12 1/4" x 7 1/4" x 4 1/4" high. In cabinet, 13-11/16" x 8" x 5 1/4" high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP. • 21-25 44th DRIVE • L. I. CITY 1, N. Y.

NOTED WITH INTEREST

Continued from preceding page

will take the time to write Mr. Schreiber, or WGN, at 441 North Michigan Ave., requesting that WGN resume FM broadcasting. One of the leading FM broadcasters in this country has stated that this is the only way that an AM operator can be shown that FM isn't 'dead,' and that FM does have a listening audience."

We heartily endorse Mr. Schock's suggestion that Chicago listeners let WGN know of their FM interest, but at the same time, we'd like to point out that such a plea might have had far greater impact on the FM station had the listeners shown their interest before the station had to close. If it's no more than a post card, FM broadcasters do want and need this evidence of interest on the part of their listeners. They want to know what you want and whether you enjoy what you're getting. With this knowledge they can go to advertisers and say, "Now look here, we do have an audience, and they want what we're giving them, so let's have your support."

Mr. Schock's letter closes with an example of what we're trying to say: ". . . One station in the Southeast announced plans that they were going to discontinue FM broadcasting, but because of the many letters they received they decided it would be a very poor thing to do." So for the sake of FM, let your favorite broadcasters know how they're doing. They'll appreciate it.

Another example of how much weight you carry with FM broadcasters was contained in an editorial from *The Oregonian*, August 29, 1955, edition, sent to us by Jon R. Skinner, of Portland. It seems that Portland's KPAM-FM had been broadcasting classical music programs regularly for years (one of the nice things in life that Oregonians doubtlessly expected to last forever, as who wouldn't?); then without prior announcement, on August 1, all day-time classical music was withdrawn and in its place "pop" music was offered. It didn't take the Portland populace long to appreciate what was happening. As the editorial states: "The station has been engulfed with letters and telephone calls of protest. Its startled manager has publicly conceded that he underestimated the appreciation of the Portland radio audience for good music. He plans to re-

store the program format which had set his station apart from the dreary sameness which characterizes most of the others broadcasting in the Portland area.

"The reasons behind KPAM-FM's original decision were purely economic. Radio advertising representatives find classical music hard to sell to most sponsors. Businessmen who buy radio time to plug their goods and services have had the notion that listeners were interested only in the latest banalities from Tin Pan Alley, and that nobody much cared about concertos or symphonies or opera . . ."

The rest of the editorial was devoted to a "dress-down" of radio sponsors, asking why they thought teenagers "swooning over the deejay's puerilities and the latest rock 'n' roll platter" would be in a better position to buy their products than the kind of people who support the Portland Symphony orchestra, invest in classical records, etc. But that's another story.

The Votes Are In

In our July "Noted With Interest" we asked you whether you'd buy—or rather, vote for—an inexpensive (about \$18) turntable (armless). Your response leaves little doubt that there's a real demand for such a turntable. The majority of responders would pay \$25 to \$30 to assure its being of good quality and many suggest that it be of only one speed—33 $\frac{1}{3}$ rpm—to further cut costs; that it be belt-driven and reasonably free of grunts, groans and rumbles. There, manufacturers, what can you offer us?

It has been suggested by many that we vote next for a tuner kit. So what will it be, AM only, FM only, AM-FM? And for how much? Do you want a high-quality one for around \$100 or shall we sacrifice an item here and there for a \$50 one? We have in mind the *tuner* only kit, no amp or pre-amp attached. As before, you may use the product information cards in this issue to mail in your votes.

Wrong RCA

In our September "Letters" column we ran a very amusing letter which was undersigned by one Edward J. Smith whom we identified as Music Director of RCA Victor. The initials RCA are correct but they refer to The Record Corporation of America, not RCA Victor. Our apologies to all.

Continued on next page



AN EXCEPTIONAL, NEW THIRTY-WATT AMPLIFIER • HANDLES SIXTY-WATT PEAKS!

Announcing!

THE FISHER 30-Watt Amplifier

MODEL 80-AZ

ANOTHER FISHER FIRST — our great new 30-watt amplifier with *PowerScope*, a Peak Power Indicator calibrated in watts to show instantly the peak load on your speaker system. The new FISHER 80-AZ Amplifier is the first with a positive indicator to prevent voice coil damage. The Model 80-AZ is magnificent in appearance and quality.

Incomparable Features of THE FISHER Model 80-AZ

- High output — less than 0.5% distortion at 30 watts; less than 0.05% at 10 watts. Handles 60-watt peaks.
- Intermodulation distortion less than 0.5% at 25 watts and 0.2% at 10 watts.
- Uniform response 10 to 50,000 cycles; within 0.1 db from 20 to 20,000 cycles.
- Power output is constant within 1 db at 30 watts, from 15 to 35,000 cycles.
- Hum and noise level better than 96 db below full output!
- Three separate feedback loops for lowest distortion and superior transient response.
- Unique cathode feedback circuit for triode performance with the efficiency of tetrodes.
- Output transformer has interleaved windings and a grain-oriented steel core.
- Three Controls: *PowerScope*, *Z-Matic* and Input Level.
- Handsome, brushed-brass control panel (with sufficient cable for built-in installations.)
- Tube Complement: 1—12AT7, 1—12AU7A, 2—EL-37, 1—5Y4-G, 1—*PowerScope* Indicator, 1—Regulator.
- 8- and 16-ohm outputs.
- Size: 15 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 6 $\frac{1}{4}$ " high. Weight: 22 lbs.

Price Only \$99.50

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP., 21-25 44th DRIVE • L. I. CITY 1 • N. Y.



America's TOP Tuner!

THE FISHER

FM TUNER MODEL FM-80

World's Best by LAB Standards

FOR almost two decades we have been producing audio equipment of outstanding quality for the connoisseur and professional user. In the cavalcade of FISHER products, some have proven to be years ahead of the industry. THE FISHER FM-80 is just such a product. Equipped with TWO meters, it will outperform any existing FM Tuner *regardless of price!* The FM-80 combines extreme sensitivity, flexibility and micro-accurate tuning. Despite its full complement of tubes and components, the FM-80 features an unusually compact chassis of fine design. *Chassis Only, \$139.50 Mahogany or Blonde Cabinet, \$14.95*

Outstanding Features of THE FISHER FM-80

- TWO meters; one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. • Armstrong system, with two IF stages, dual limiters and a cascade RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*) • Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input.
- Chassis *completely* shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust. • Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. • Two bridged outputs. Low-impedance, cathode-follower type, permitting output leads up to 200 feet. • 11 tubes. • Dipole antenna supplied. Beautiful, brushed-brass front panel. • Self-powered. • WEIGHT: 15 pounds. CHASSIS SIZE: 12¾" wide, 4" high, 8½" deep including control knobs.

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP. • 21-25 44th DRIVE • L. I. CITY 1, N. Y.

NOTED WITH INTEREST

Continued from preceding page

Fascinating Puzzlement

From the Hasting Sales Company in North Hollywood we recently received word that we would soon receive a SeeZak Starter Kit. That intrigued us, since we had absolutely no idea what might happen next. A few days ago, the kit arrived. It contained dozens of pre-punched pieces of aluminum and paper-plastic, none larger than about 1½ by 2½ inches. Also an assortment of bolts, tiny wire terminals, and more pre-punched plates, with holes for miniature and sub-miniature tubes. It's the most fascinating array of parts we've seen in a long time. We sit staring at it. The trouble is that in our line of work (audio) we can't think of anything to do with it. Maybe you can; maybe we could build a transistorized preamp with it.

To be serious for a moment, these kits and components do have a very valuable application in experimental laboratories working with VHF and UHF components and all the other millions of tiny parts used in so many branches of the electronics industry. Experimenters use them to speed up figuring out the best arrangement for components on a chassis, and so forth. Trouble is, audio components are so bulky! If we screwed together all the tiny aluminum chassis in this kit, we might have something big enough to hold a single output transformer.

Well, we're going to stare some more; even if we have to develop a new type of audio equipment, we'll use these parts somehow.

The Latest from White

White's Radio Log, mentioned originally in our July "Noted With Interest" column, is not available now on newsstands but may be ordered from C. DeWitt White Co., P. O. Box 142, Bronxville 8, N. Y.

Got a Record-Indexing Problem?

You may have noticed from time to time in our "Letters" column that a number of people are faced with, and perplexed by, the problem of indexing long playing records. We, too, took cognizance of this problem in our February 1955 article, "Is There an Edison in the House?" Since then, apart from the commercial LP file cabinets we've heard of and reported on and

carried ads of, we've received numerous letters from readers who offer their solutions to the public. We herewith pass along to you the systems devised by a few of our readers.

Richard W. Lenk, of Paramus, N. J., who calls his system "The Lazy Man" Index, claims there's no need, according to his plan, to cross-index records nor to place them in any particular order on the shelves. Recorded music, for his purpose, can be broken down into eighteen categories, ranging, alphabetically, from Ballet (No. 1), through Opera (No. 9), to Waltzes (No. 18). Thus, for instance, if you're indexing a record which contains a Saint-Saëns concerto on one side and ballet music on the other, you'd make two tabs to be affixed to the record jacket: one marked, say, No. 3 (standing for Concertos), and the composer's name, and the other marked No. 1 (Ballet) with the composer's name. You'd place the No. 1 tab at the very bottom of the record jacket and two spaces higher the No. 3. tab. If you use this system properly you should be able to enjoy an evening of, maybe, keyboard music by looking down your shelf of records along the areas (a bit below halfway up, in an eighteen-category library) of record jackets reserved for No. 7 and extracting them from that huge, baffling row of jacket spines. It may take you a little longer to locate a particular composer.

Brud Goodman, of Youngstown, Ohio, wants to know what's all the fuss about finding where you put a record? This is his solution: using his old 78-rpm, twelve-slot albums, he marks each with a Roman numeral and each slot with an Arabic numeral; hence, Album I, slot 1. Then in an inexpensive loose-leaf binder he marks the pages with the composers' names, alphabetically, then lists the selections underneath with as much information as he thinks necessary (which includes, in his book, by each selection the equalization settings he used when last playing the record). Beside these entries he marks the album and slot numbers (III-4, for instance) and thus has no trouble finding what he wants. When guests want to pick the records to be played on an evening he simply hands them the binder. Simple, huh?

J. D. Blatt, of Dallas, Texas, uses the adapted library system. He assigns a number to each composer, to each type of music and to the numerical sequence of the record within that

Continued on next page



Announcing!

THE 
FISHER
AM TUNER

MODEL AM-80

SHORTLY after the appearance of the famous FISHER FM-80 Tuner, we received many requests for an AM counterpart of the same blue-ribbon breed. The AM-80 was engineered in response to those requests and we are proud of it — as its owners will be. In areas beyond the service of FM stations, users of the AM-80 will discover with delight that it has the pulling power of a professional communications receiver, bringing *enjoyable* reception of ordinarily elusive, distant stations. The AM-80 offers broad-tuning for *high fidelity* AM reception, as well as medium and sharp tuning for suppression of interference where it exists; and it is a perfect companion for the FM-80. The specifications below speak for themselves.

Outstanding Features of THE FISHER AM-80

- Features a relative-sensitivity tuning meter for micro-accurate station selection
- Sensitivity: better than *one microvolt!*
- Three-gang variable condenser.
- One tuned RF and two IF stages.
- Three-position, adjustable band-width.
- Frequency response (broad position) ■ —3 db at 8 Kc. Audio section: uniform response, 20 to 20,000 cycles.
- Built-in 10 Kc whistle filter.
- Dual antenna inputs. Loop antenna supplied.
- Three high-impedance inputs.
- Cathode-follower output permits leads up to 200 feet.
- Completely shielded and shock-mounted construction, including bottom plate.
- Flywheel tuning.
- Slide-rule tuning dial with logging scale.
- Beautiful, brushed-brass control panel.
- Four controls: Power/Sensitivity, Function, Tuning, Output Level Control.
- Tube Complement: Total of Eight. 3—6BJ6. 1—6BE6. 1—6AL5. 2—6C4. 1—6X4. Size: 12¼" wide, 4" high, 8¼" deep, including knobs.

Price Only \$139.50

Mahogany or Blonde Cabinet: **\$14.95**

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP. • 21-25 44th DRIVE • L. I. CITY 1, N. Y.

Klipschorn®

CORNER HORN
LOUDSPEAKER SYSTEM

... the finest creation of Paul W. Klipsch,
fabricated individually under
his personal supervision.



Write for the name of your
Klipschorn distributor and our
latest literature on the Klipschorn
and Shorthorn speaker systems.



KLIPSCH AND ASSOCIATES
HOPE, ARKANSAS

TELEPHONES PProspect 7-3395
 PProspect 7-4538
 PProspect 7-5575
 PProspect 7-5314

NOTED WITH INTEREST

Continued from preceding page

type. These numbers he notes on gummed index tabs which he sticks on the jackets. And it is assumed that he uses some sort of entry book to keep track of the numbers assigned these three categories, similar to Mr. Goodman's method noted above.

There you have three pretty good systems modeled to the individual needs and purposes of Messrs. Lenk, Goodman, and Blatt, and which might be a start in devising your own method. We hope so.

Back Copies

Nearly every day's mail brings a letter from a reader who wants to sell his complete set of back copies of HIGH FIDELITY for one reason or the other. We'd appreciate hearing from some of the below-listed barterers as to whether they were able to sell their copies and an idea of the number of responses they had to this notice.

William Elliott, 649 East 14th St., New York 9: complete set with exception of Nos. 4, 5, & 6; index; \$15, ppd.

P. F. Popko, 40 Sheridan Rd., Wellesley Hills, Mass.: complete set through August 1955, \$25, plus postage.

Wes Peverieri, 1931 Cooley Ave., Palo Alto, Calif.: complete set with exception of No. 9 to the highest bidder.

Calvin J. Kirchen, 1507 Abbott, Ann Arbor, Mich.; and Lt. Col. Edward A. Podesta, 6516 SU, ROTC, Gonzaga University, Spokane 2, Wash., will sell complete sets for \$25.

For sale (or in exchange for good high fidelity records) Dr. Bertram Barry, 4 Mill St., Mount Holly, N. J., offers back issues 6 through 18.

Complete set, with the exception of issues 1, 8, 13, and 15, is offered in exchange for cash or equipment by Irwin Pearl, 64-85 Saunders St., Rego Park, Queens, N. Y.

H. E. Schilling, Box 42, Delmita, Tex., offers the following back copies for \$7: No. 2 (with covers missing), No. 6, and Nos. 12 through 30.

Wanted:

Gordon G. Hughes, 2952 Montana Ave., Cincinnati 11, Ohio, wants to swap copies of Nos. 9 & 10 for one of No. 12.

E. C. Garces, Box 702, Arecibo, Puerto Rico, needs copies of Nos. 7 & 13 to complete his set.

Viscous-Damped

**NEW GRAY
* VISCIOUS-DAMPED TONE ARM
AT NEW LOW PRICE!**

Made Possible By New Materials . . . Engineering
Ingenuity . . . Increased Production

*Fluid Control For Pro-
tection Of Records

HEAR THE LISTENING QUALITY Of The All-New . . . Low Priced Gray 108C Hi-Fi Tone Arm

For listening quality and low price, Gray leads the Hi-Fi field with the ALL-NEW 108C TONE ARM. Like all Gray Tone Arms, the 108C gives you true reproduction of concert quality High Fidelity music. The Gray 108C Tone Arm is the product of advanced engineering technique, unusual application of new materials and unique production facilities. It guarantees the ultimate in performance for new and old recordings . . . 33 $\frac{1}{3}$, 45, and 78 RPM . . . up to 16 inches in diameter, with perfect compliance for all records, new or old, at lowest stylus pressure . . . virtually eliminating tone arm resonance. Instant cartridge change, Pickering, G-E, Fairchild, Electro Sonic with automatic adjustment to correct pressure. NOW . . . you can own a Gray Tone Arm at a price you can afford to pay. See your nearest High Fidelity dealer. Hear the amazing listening quality of the ALL-NEW Gray 108C Tone Arm.

Illustrated above . . . the Gray Viscous-Damped arm in action. Gray's viscous-damped (fluid control) suspension principle regulates vertical and horizontal movement of tone arm. Minimizes groove jumping and skidding. Prevents damage to record if tone arm is suddenly dropped.

Vertical motion of arm descending on record is automatically controlled so that even a child can handle the Gray All-New 108C Viscous-Damped Tone Arm.



The Gray ALL-NEW
108C Viscous-Damped
Tone Arm

STILL AVAILABLE AT YOUR HIGH FIDELITY DEALER . . . GRAY'S FAMOUS 108B VISCIOUS-DAMPED TONE ARM.

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AND DEVELOPMENT CO., Inc., Hilliard St., Manchester, Conn.
Division of the GRAY MANUFACTURING COMPANY

Originators of the Gray Telephone Pay Station and the
Gray Audograph and PhonAudograph.

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

Please send me complete descriptive literature on the ALL-NEW 108C Viscous-Damped Tone Arm. Also information on other Gray tone arms.

NAME _____

ADDRESS _____

CITY _____ STATE _____

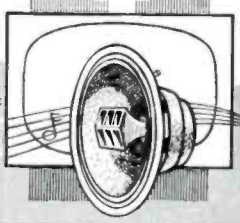
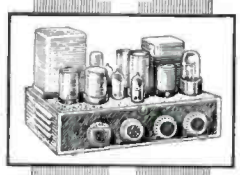


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HEAR YOUR FAVORITE
TV PROGRAMS
in HI-FI SOUND

using your existing HI-FI equipment

Now for the first time you can enjoy true fidelity TV sound by adding TUN-ET to your existing HI-FI system. TUN-ET is inexpensive — and as easy to install as your booster or converter. All you need is your TV set, and TUN-ET

- plus* Your own FM tuner
- plus* Your own Amplifier
- plus* Your own HI-FI Speaker



HI-FI TV Sound

Ask your dealer . . . or write to

AUDIOPHILE'S LIST . . .

\$39.95

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 • WEBSTER • MASSACHUSETTS •



The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition.

- Leo Janos, 255-A Forest Blvd., Park Forest, Ill., has the following LPs for trade, and particularly wants to obtain Bach's *St. Matthew Passion* under Mengelberg and the Concertgebouw, Columbia SL 179.
- Mozart: *Horn Concertos Nos. 2 and 4*, in E-flat major. Brain, Süsskind. COLUMBIA ML 2088, 10-in.
- Strauss: *Death and Transfiguration*; Don Juan. Walter, N. Y. Philh.-Sym. COLUMBIA ML 4650, 12-in.
- Bach: *Suites Nos. 1 and 4*. Koussevitzky, Boston Sym. VICTOR LM 1079, 12-in.
- Tchaikovsky: *Capriccio Italian*; *1812 Overture*. Fiedler, Boston Pops. VICTOR LM 1134, 12-in.
- Bruckner: *Mass in E minor*. Thurn, Hamburg State Opera Orch. and Choir. CAPITOL P 8004, 12-in.
- Schubert: *Symphony No. 7*. Walter, N. Y. Philh.-Sym. COLUMBIA ML 4003, 12-in.
- Dvorak: *Symphony No. 5*. Stokowski, Symphony Orch. VICTOR LM 1013, 12-in.
- Mendelssohn: *Symphony No. 3*. Steinberg, Pittsburgh Sym. CAPITOL P 8192, 12-in.
- Brahms: *Symphony No. 1*. Toscanini, NBC Symphony. VICTOR LM 1702, 12-in.

In exchange for Copland's *Danzon Cubano* and *Four Piano Blues*, with composer at piano (Concert Hall CHC 51), Newton Friedman, 10124 Van Vlissingen, Chicago 17, Ill., will trade, on disk or tape:

Copland: *Vitebsk* (1929); *Trios* by Harris. Harrison Kerr. Univ. of Okla. 1.

Copland: *Sonata for Violin and Piano*; *Nocturne* (1926). Copland, Kaufman. Concert Hall Limited Edition C-10, three 78 rpm.

Copland: "practically any other record in catalogue."

R. T. LaBrecque, 9 Sharon St., Boston 18, Mass., wants to obtain a copy of Beethoven's *Ninth Symphony* under Koussevitzky, Boston Symphony (Victor LM 6001); any works conducted by Furtwängler; Japanese folk music; in exchange for which he offers the following LPs, with the *Italian* and *Jupiter* Symphonies, on "Music Treasures of the World" label thrown in:

Berlioz: *Symphonie Fantastique*. Van Otterloo, Berlin Philh. EPIC LC 3005, 12-in.

Mussorgsky: *Pictures at an Exhibition*. Ansermet, Paris Cons. Orch. LONDON LL 956, 12-in.

Speed the Parting Guest. COOK 1041, 10-in.

Continued on page 28

YOUR high-fidelity equipment . . .

Here's how the BRITISH INDUSTRIES GROUP lines up . . .



For example—

Garrard RC 80 World's Finest Record Changer

Fully automatic, precision-engineered and trouble free. Unquestionably the best buy in the record changer field. \$49.50 net, less cartridge or Model RC-90—same as RC-80, with variable speed control. \$69.50 net, less cartridge

Today, you can assemble your entire high fidelity phonograph with B. I. C. quality-endorsed components . . . each the finest of its kind . . . fully guaranteed . . . your continuing satisfaction assured by really complete service and spare parts facilities.

Compare the British Industries Group with any other components for craftsmanship and value. Your sound dealer will verify that despite their uniform superiority, B. I. C. products are so comparatively priced that they are often far less expensive than even ordinary components.

Write for illustrated

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British Industries Corporation, Dept. HF-115
Port Washington, New York

Gentlemen:
Please send me the B. I. C. High Fidelity Plan Book to:

Name _____
Address _____
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For example—

Leak TL/10

Britain's Finest Amplifier with "Point one" Remote Control Pre-amplifier B. B. C. standard setting. Amazingly low 0.1% distortion. Four master control dials, with exclusive plug-in tape jacks on front panel. \$109.50 net complete



GARRARD Model 301 . . . Professional, 3-Speed Transcription Turntable. Supreme in its class! All speeds variable and adjustable. Each machine tested perfect, with individual written inspection report on wow, rumble, flutter. . . . \$89.00 net

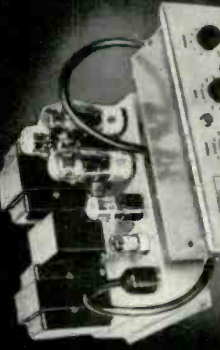


GARRARD Model T "Crest"

3 speed Manual Player with automatic start and stop. Compact, efficient . . . incorporates all basic record-playing features of famed Model RC-80 changer. . . . \$32.50 net, less cartridge

Genalex

"The finest Audio tubes ever made." The original KT66 Britain's famous power-amplifying tetrodes. Pins and connections same as American tube 6L6. . . . \$3.50 net. The original Z729 . . . lowest hum, highest gain, audio pre-amplifier — equalizer tube . . . \$2.99 net.



For example—

Wharfedale

Super 12" /CS/AL 12" full-range Loudspeaker Built under the supervision of world renowned G. A. Briggs. Remarkably level response over entire range. Especially full-bodied, non-strident tone. Cone "floats" in hand-titted cloth rim. \$76.15 net



LEAK TL/12

Amplifier with unique Variotape Pre-Amplifier. Amazingly low harmonic distortion of 0.1%. Actually permits control of taper for high frequencies! \$149.50 Variotape Pre-amp. . . . \$69.50



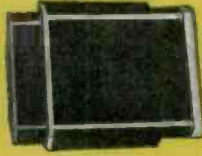
Wharfedale Loudspeakers

Built under personal supervision of G. A. Briggs. Unique cloth suspension and felt buffer rim. 3" Treble model; 8", 10", 12" full-range models; 12", 15" woofers. From \$15.00 to \$75.00



LEAK

Dynamic Pick-up and Tone arm Acclaimed by experts as the finest in the world! Widely used by scientific laboratories, radio studios. Microgroove arm and pick-up complete \$59.00 net



Briggs

Sand-filled non-resonant corner speaker enclosure for three-way systems. As described in Mr. Briggs popular books. Choice of furniture finishes. \$99.00 net



For example—

R-J Floor model

the original small-space loudspeaker baffle. Patented R-J design principles assure full, smooth bass, unobstructed highs.

Model F-12, Mahogany \$49.95 Model F-12-B Korina \$54.50

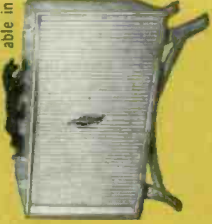


RJ Shelf-model Loudspeaker

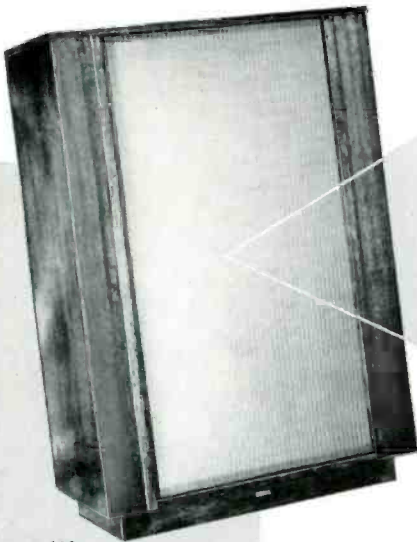
Thrilling performance from "Maximum Bass; Minimum Space" any loudspeaker in cabinet only slightly larger than the speaker itself. Single-shelf and double-shelf models; and R-J Wharfedale unit (complete with special Briggs designed speaker.) \$24.50 to \$57.50 net.

River Edge

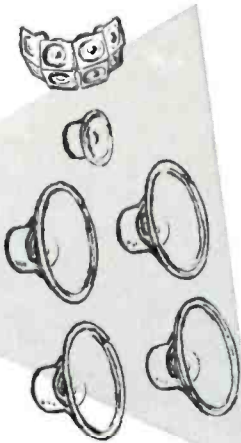
A complete selection of equipment and loudspeaker cabinets to fit components of all manufacturers, available in fine furniture finishes and construction, or as inexpensive unpainted kits.



Especially designed for you, if you prefer to contain your high fidelity system in a fine furniture cabinet, instead of informal arrangements or built-ins. You can make the installation yourself with ease, because River Edge cabinets are finished with panels and pull out drawers, pre-cut to fit your choice of components and your specifications, at no extra charge. Write for catalog.

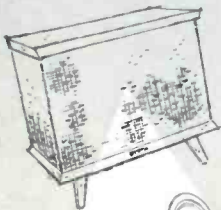


B-310

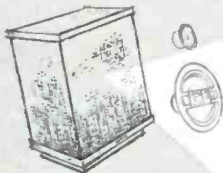


WHY SYSTEMATIC GROWTH?

Because it is the only avenue to *true* high fidelity. As your music system grows, you must have as your goal more than just perfection of frequency response. No matter how faithfully you re-create the audio spectrum, origin of the sound in a point-source will dissipate the subtleties that preserve realism and the listening ease of "live" music — the two essential ingredients of true high fidelity.



B-305



B-302A



B-207A

Only the Bozak B-310 adds, to precision of frequency response, a broad source of sound and wide-angle dispersion. The size, range and placement of drivers on its 3 x 4 foot panel eliminate every suspicion of "port-hole" origin. The cluster of four B-199A's provides a robust, enveloping bass foundation; the B-209 above them is positioned to retain the spaciousness of symphonic sound without loss of the directional quality essential to solos; and above them all the B-200XA adds 180° coverage for a velvet-smooth treble that is completely free of harsh or eerie intonations. The realism of the B-310 has won a reputation as *the supreme accomplishment to date in the reproduction of sound.*

If you cannot start with a B-310, you can grow into it easily and systematically with the "building-block" Bozaks. Begin with a B-207A. Then, as space and budget permit, progress to the unrivalled realism of the B-310 — enjoying at every step of the way, dollar for dollar.

THE VERY BEST IN SOUND

BOZAK

THE R. T. BOZAK SALES CO.

Quality Loudspeakers

MAIL ADDRESS: P. O. BOX 966 • DARIEN, CONN.

Export Office: Electronics Manufacturers' Export Co., Hicksville, N.Y.

SWAP-A-RECORD

Continued from page 26

Chávez: Toccata for Percussion; Farberman: Evolution. Boston Sym. Percussion Group. BOSTON B 207, 12-in.

Kabalevsky: Violin Concerto. Oistrakh, Kabalevsky, Nat. Philh. Orch.; Prokofiev: Violin Concerto No. 1. Oistrakh, Prokofiev, Nat. Philh. Orch. COLOSSEUM CRLP 123, 12-in.

Shostakovich: Symphony No. 10. Shostakovich, Nat. Philh. Orch.; Kabalevsky: Colas Breugnon Overture. Kabalevsky, Bolshoi Theatre Orch. COLOSSEUM CRLP 173, 12-in.

* * * *

Tom Latimer, 1369 Mt. Vernon Ave., Colton, Calif., offers the following for trade: Lure of the Tropics. Kostelanetz. COLUMBIA ML 4822, 12-in.

Mood for Love. Kostelanetz. COLUMBIA ML 4917, 12-in.

Music of Lecuona; String Time. Morton Gould. COLUMBIA ML 4361, 12-in.

Mozart: Concerto in C for Oboe and Strings. Miller, Saidenberg Orch. COLUMBIA ML 4916, 12-in.

Schuman: Symphony No. 3. Ormandy, Philadelphia Orch. COLUMBIA ML 4413, 12-in.

Walton: Symphony. Walton, Philharmonia Orch. HMV 1041, 12-in.

Elgar: Symphony No. 1. Boult, London Philh. HMV 1036, 12-in.

Mahler: Symphony No. 8. Scherchen, Vienna Sym. COLUMBIA SL 164, two 12-in.

Bruckner: Symphony No. 6. Swoboda, Vienna Sym. WESTMINSTER 5055/6, two 12-in.

* * * *

Phillip Nusbaum, 145 South 20th St., Richmond, Ind., would like to trade the following list of LPs:

Liszt: Hungarian Rhapsodies Nos. 1 and 2; Brahms: Hungarian Dances Nos. 2 and 5. Fiedler, Boston Pops. VICTOR LRM 7002, 10-in.

Ravel: Bolero. Andre, Brussels Radio Sym. Falla: Three-Cornered Hat Dances. Krauss, Vienna Philh. CAPITOL L 8096, 10-in.

Saint-Saëns: Cello Concerto; Lalo: Cello Concerto. Nelsova, Boult, London Philh. LONDON LL 964, 12-in.

Tchaikovsky: Piano Concerto No. 1. Horowitz, Toscanini, NBC Sym. VICTOR LCT 1012, 12-in.

Mozart: Violin Concertos Nos. 3 and 5. Fournier, Horvath, Vienna State Opera Orch. WESTMINSTER WL 5187, 12-in.

Schumann: Cello Concerto; J. C. Bach: Cello Concerto; Bruch: Kol Nidrei. Schuster, Waxman, Los Angeles Orch. Soc. CAPITOL P 8232, 12-in.

Mambo Mania. Perez Prado, Orch. VICTOR LPM 1075, 12-in.

Tchaikovsky: Symphony No. 6. Bernstein, N. Y. Stadium Conc. Sym. Orch. DECCA DL 9718, 12-in.

Liszt: Concerto No. 1; Mendelssohn: Concerto No. 1. Iturbi, RCA Victor Sym. VICTOR LM 1734, 12-in.

Puccini: La Bohème (complete). Albanese, Peerce, Toscanini, NBC Sym. Orch. VICTOR LM 6006, two 12-in.



330 AM-FM (Binaural) Tuner, \$169.95*

Sensational New Advance in AM-FM Tuners by h.h. Scott

ONLY really wide-range AM, plus super-selective FM

- Now you can receive the full 10 kc frequency range broadcast by the better AM stations. Entirely new IF and detector circuits make this possible for the first time.
- New AM detector insures distortionless reception even if stations modulate to 100%. Conventional detectors give distorted AM above moderate modulation percentages.
- Three-position IF-bandwidth switch for perfect AM reception under any signal conditions.

■ New wide-band FM design gives super-selectivity to let you separate stations so close together you would ordinarily pass right over them.

- Wide-band design insures drift-free reception.

TECHNICAL SPECIFICATIONS

FM Section: 3 mv. sensitivity for 20 db quieting — 2-megacycle wideband detector — 80 db rejection of spurious cross-modulation response by strong local signals — automatic gain control — equipped for multiplex. AM Section: 1 mv. sensitivity — 10 kc whistle filter — extended frequency response to 10 kc — ferriloopstick antenna — output jacks for binaural — beautiful accessory case \$9.95*
*Slightly higher west of Rockies.

**New Control Unit
With Every
Conceivable
Feature**
by
h.h. Scott



121-B Dynaural Equalizer-Preamp/ifier \$159.95*

Infinite equalization for any record, plus famous DNS

- Both bass turnover, and treble rolloff equalizers are continuously variable for precise compensation of any record, past, present or future.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but without losing audible music, as fixed filters do. Makes worn records sound new again, protects record libraries.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.

■ Finest tape recorder facilities ever offered, including Playback-Monitor switch, and three tape inputs.

- Special input channel for playback of pre-recorded tape through your music system.

TECHNICAL SPECIFICATIONS

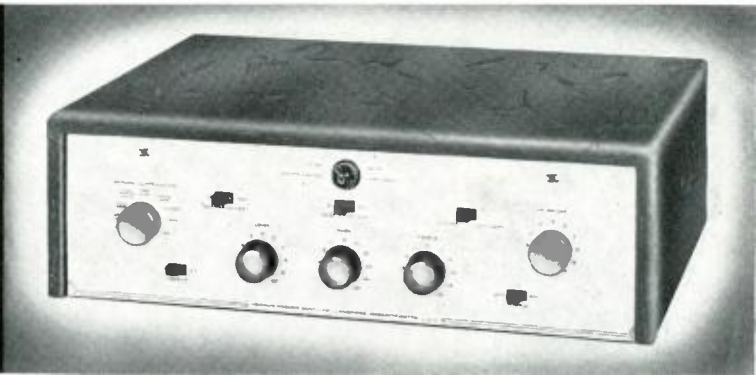
Hum more than 85 db below full output — frequency response flat from 19 cps to 35 kc — record distortion filter — 5 high-level input controls — pickup load and pickup sensitivity controls — automatic loudness control with loudness-volume switch — provision for monitoring right off tape with three-head recorders — new construction for easy panel mounting — beautiful accessory case \$9.95*
*Slightly higher west of Rockies.

Write for **FREE BOOKLET**
giving complete details
on entire H. H. Scott line.

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h.h. Scott
**The Greatest
Amplifier Buy
You Have
Ever Seen**



99-B Transcription Amplifier \$99.95*

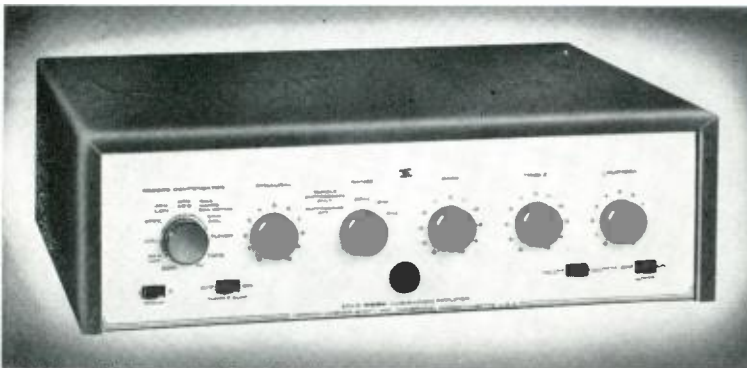
Imagine! 22 watts – complete controls – only \$99.95

- The famous "99", a complete amplifier, now with twice the power — a brilliant 22 watts.
- Complete equalizer-preamplifier with five-position record compensator. Equalizes virtually all records.
- New adjustable rumble filter and record scratch filter reduce record noise and rumble.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.
- Special provisions for playback of pre-recorded tape through your 99-B.
- Continuously variable LOUDNESS compensation, with volume-loudness switch, gives perfect tonal balance at all listening levels.

TECHNICAL SPECIFICATIONS

Input selector switch for two magnetic pickups, crystal or constant amplitude pickup, three high-level inputs, and NARTB tape playback — frequency response flat from 20 cps to 30 kc — hum better than 80 db below maximum output — harmonic distortion less than 0.8% — first-order difference-tone intermodulation less than 0.3% — class A circuits throughout — easy panel mounting — beautiful accessory case \$9.95*

*Slightly higher west of Rockies.



210-D Dynaural Laboratory Amplifier, \$169.95*

by
h.h. Scott
**Most Complete
Amplifier Made
Full 30 Watts**

Includes famous DNS – makes worn records sound new again

- Complete professional equalizer-preamplifier with magnificent new 30-watt power amplifier.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but *without* losing audible music as fixed filters do.
- Seven-position record compensator exactly equalizes practically any record made.
- Unique features for tape-recording, with three special inputs for recording and monitoring.
- Special provision for playback of pre-recorded tape through your 210-D.
- Continuously variable speaker damping control.

TECHNICAL SPECIFICATIONS

Input selector for 3 high-level inputs, 2 low-level phono (magnetic), and one high-level phono (constant amplitude) — NARTB tape playback curve — frequency response flat from 19 cps to 35,000 cps — adjustable record-distortion filter — harmonic distortion less than 0.5% — first-order difference-tone intermodulation less than 0.25% — beautiful accessory case \$9.95*

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Electrical Manufacturing Award for outstanding instrument design; Audio Engineering Society's Award of John H. Potts Memorial Medal for outstanding contributions to audio science; two A.I.M. merit awards for outstanding instruments and audio components.

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710-A Stroboscopic Turntable, \$125.00*

by
h.h. Scott

Revolutionary New Turntable Has Everything

New acoustic filtering keeps out ALL interference

- New turntable design principle, acoustic filtering, prevents speaker, building and motor vibrations from ever reaching the turntable. This frees record playing from distortion found in conventional systems.
- Center-gear drive, with torsional filtering, eliminates "garbling" of high frequencies which results from the flutter inherent in rim drive.
- Separate vernier control of each speed allows super-exact pitch adjustment. Convenient pushbutton selection of 33½, 45 and 78 rpm speeds.

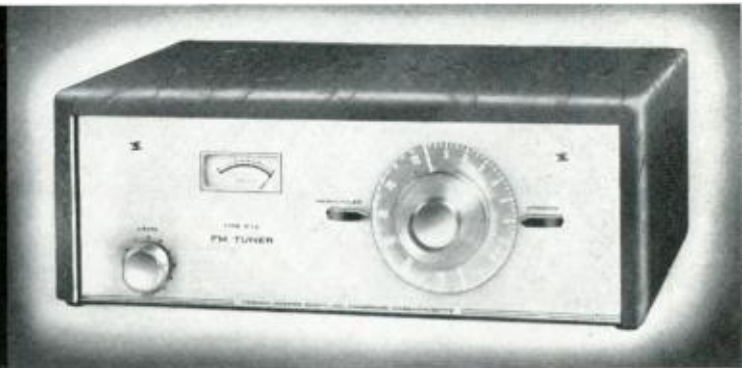
- Optical stroboscope for extremely precise speed settings, even while record is playing.
- Built-in vibration isolation and pickup arm mounting system simplify installation.

TECHNICAL SPECIFICATIONS

Rumble more than 60 db below recording level — wow and flutter less than 0.1% — built-in slip-clutch permits cueing — heavy non-magnetic cast aluminum turntable — heavy-duty special induction motor with dynamically balanced rotor and extremely low hum field — pickup arm mounting board furnished with turntable — dimensions: 16½" x 14½" x 7½" — accessory mahogany base \$14.95*
*Slightly higher west of Rockies.

by
h.h. Scott

Sensational FM Performance at a Best-buy Price



The 311 FM Tuner, \$99.95*

There are NO weak stations with this new tuner

- Terrific 3-microvolt sensitivity makes distant stations sound as clear and strong as those nearby.
- New wide-band FM design gives super-selectivity, to separate stations so close together you would ordinarily pass right over them.
- Wide-band circuitry insures rock-steady, drift-free reception, so you never need readjust tuning.
- Automatic gain control always keeps tuner perfectly adjusted, no matter how the signal varies.

TECHNICAL SPECIFICATIONS

2-megacycle wideband detector — 2 stages of full limiting — 80 db rejection of spurious response from cross-modulation by strong local signals — low-impedance output — equipped for multiplex — beautiful accessory case \$9.95*
*Slightly higher west of Rockies.

310 FM BROADCAST MONITOR TUNER

For perfectionists and connoisseurs, H. H. Scott offers the 310 FM tuner. High Fidelity Magazine says: The 310 "... is a tuner that seems as close to perfection as is practical at this time." The Audio League Report says: "The 310 is the most sensitive tuner we have yet tested." Price, including case \$149.95 East Coast; \$157.45 West Coast.

PIONEERS IN SOUND

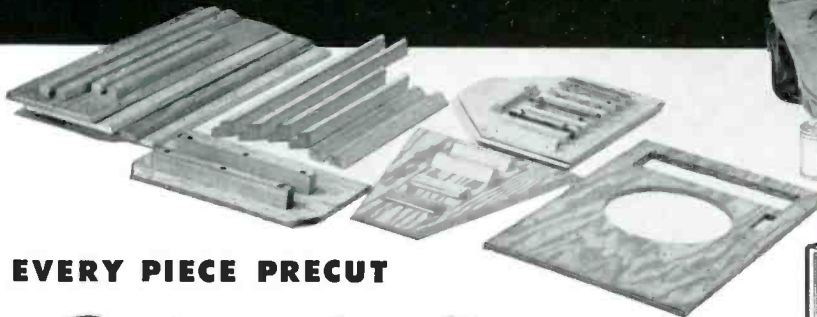
Recognition of leadership includes: First-choice rating of amplifiers in the SATURDAY REVIEW HOME BOOK; amplifier ratings as "finest on the market" by Harold Weiler, author of HIGH FIDELITY SIMPLIFIED; Medal of Merit at International Sight and Sound Exposition.

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Now—at a big saving, you can easily

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EVERY PIECE PRECUT

in *Ready-to-Assemble* **KITS**

Now you can have an acoustically correct Electro-Voice high-fidelity speaker enclosure for your home music system and *save up to one-half!* Build it yourself...seven models to choose from...wall types...corner types...for full range loudspeaker...for separate two, three and four-way speaker systems.

Every kit is completely ready for assembly, including glue, screws and nails. All parts are precut. Exterior surfaces are clear-grained birch—a hardwood that takes a beautiful furniture finish. These kits are so carefully engineered that simply by following the easy step-by-step instructions you can build an enclosure comparable to the renowned *Electro-Voice* factory-built enclosures.

Soft satin or high gloss furniture finish in walnut, mahogany, red mahogany, honey maple, golden oak or jet black is easily obtained by using an E-V Finishing Kit.* The handles and metal trim from the appropriate E-V Decorative Trim Kit* add the final touch for a smart, professional appearance. (*Available separately.)



THESE "DO-IT-YOURSELF" BOOKS SHOW YOU HOW TO BUILD IT
Included Free with Each Kit...or May Be Purchased Separately

Each book gives complete, easy-to-follow, step-by-step instructions, diagrams, and photos. Makes it simple to build your Hi-Fi Speaker Enclosure with an E-V K-D KIT—or with your own materials purchased at your local lumber yard and hardware store. Get the book of your choice now from your nearest E-V High-Fidelity Distributor.

Model 1B1—For Patrician	\$1.50
Model 1B2—For Georgian	1.50
Model 1B3—For Centurion	1.00
Model 1B4—For Regency	1.00
Model 1B5—For Empire	1.00
Model 1B6—For Aristocrat	1.00
Model 1B7—For Baronet	.75

See your E-V Hi-Fi Distributor—or write to *Electro-Voice* for complete information in *Bulletin No. 211*.

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THE ARISTOCRAT KIT. Folded-horn corner enclosure designed for 12-in. speakers and separate 2 and 3-way systems. For use with Electro-Voice SP12 or SP12B coaxial speakers, 12TRX or 12TRXB triaxial reproducers, and 108, 111 2-way and 108A, 111A 3-way systems. Smooth reproduction down to 35 cps, with remarkable purity and efficiency. Finished size: 29½ in. high, 19 in. wide, 15¼ in. deep. Shpg. wt. 37 lb.

Model KD6 Net, \$36.00



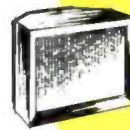
THE BARONET KIT. Phenomenal reproducer for such small size. This folded-horn corner enclosure is designed for use with E-V Model SP8B 8-in. Radax speaker, E-V T35 or T35B Super Sonax UHF driver can be added for a separate two-way system. Finished size: 23 in. high, 14 in. wide, 13 in. deep. Shpg. wt. 24 lb.

Model KD7 Net, \$24.00



THE EMPIRE KIT. Economical, folded-horn enclosure for use in a corner or flat against one wall. Designed for 15-in. speakers and separate 2 and 3-way systems. Particularly effective when used with SP15B coaxial speaker, 15TRXB triaxial reproducer, or 116 2-way or 116A 3-way system. Recommended components for Regency kit may also be employed. Finished size: 29½ in. high, 32 in. wide, 16 in. deep. Shpg. wt. 45 lb.

Model KD5 Net, \$48.00



THE REGENCY KIT. Most popular low-boy style folded-horn enclosure that can be used in corner or flat against one wall. Improves the bass range and response of any 15-in. speaker. Makes an outstandingly efficient reproducer when used with E-V SP15 coaxial speaker, 15TRX triaxial reproducer or 114A 2-way or 114B 3-way system. Finished size: 29½ in. high, 33½ in. wide, 19 in. deep. Shpg. wt. 70 lb.

Model KD4 Net, \$69.00



THE PATRICIAN IV KIT. An interior assembly kit for those desiring the finest. This augmented design of the Klipsch corner folded-horn bass section delivers an added full octave of bass. Designed for use with E-V Model 103C Patrician IV four-way driver components. For built-in installations or to be decorated as you choose. Finished size: 57½ in. high, 34½ in. wide, 26½ in. deep. Shpg. wt. 150 lb.

Model KD1 Net, \$99.00



THE GEORGIAN KIT. An interior assembly kit that creates authentic Klipsch indirect radiator type corner folded-horn bass section for 15 in. 4-way speaker system. Exceeded in range only by the Patrician IV. For use with E-V Model 105 or Model 117 package of 4-way driver components. For built-in installations or to be decorated as you choose. Finished size: 38½ in. high, 26¼ in. wide, 22½ in. deep. Shpg. wt. 88 lb.

Model K02 Net, \$58.00



THE CENTURION KIT. Four-way system folded-horn, corner enclosure. Uses exclusive E-V "W" type single-path indirect radiator for propagation of extended bass. Sealed cavity behind 15 in. low-frequency driver cone promotes superlative transient response, subdues cone excursions, lowers distortion. For use with E-V Model 105 or Model 117 package of driver components. Finished size: 42½ in. high, 29 in. wide, 22½ in. deep. Shpg. wt. 75 lb.

Model KD3 Net, \$79.00

AS THE EDITORS SEE IT

THE RECORD industry, which tends to be hypertense anyway, went through a brief spasm of anxiety this past autumn over two new developments which, in principle, were no newer than rock-and-roll. It was the magnitude of their disruptive potential, this time, that was new. And it was their magnitude, as undertakings, that kept them from breaking loose and disrupting things. "Things" in this case means the record market, which, what with subscription clubs, price-cuts, and the like, has been a little shaky of late.

The developments were 16 $\frac{2}{3}$ -rpm records and binaural disks. As readers of this magazine know, binaural disks have been a commercial actuality since 1953, and 16 $\frac{2}{3}$ -rpm records likewise. So what was the threat?

The threat amounted simply to this, that in the latest instance the rumored backers of the two developments were (British) Decca, Ltd., and Columbia Records, Inc. These are not small, specialized companies. They are very big ones, and each is part of a combine bigger yet.

The significance of size may not be well understood. People are inclined to think of an idea — twin-band stereophonic disks, for instance — as being self-propelled. Perhaps it is, but the propulsion is very slow. A large part of the reason that we listen to our symphonies today on micro-groove disks turning at 33 $\frac{1}{3}$ rpm is that in 1948 Columbia was willing to invest, all at once, many millions of dollars in a large catalogue of "Lp" records, a mass-market record-playing attachment (sold at no profit whatever), and facilities for cutting and printing 33 $\frac{1}{3}$ -rpm disks for any new entrepreneurs who wanted to come into the long-playing business.

It was through a comparable effort by RCA Victor that the accepted "pop" record today turns at 45 rpm and has a big spindle hole. British Decca (London) has done nothing comparable, but probably is in a position to do so.

London's binaural system apparently was ready for launching at the end of last summer, so far as concerned the engineering of the records, but the launching didn't take place. The reason is London's secret, but part of it must have been the hugeness of the task of perfecting and producing low-price binaural pickup attachments, and selling them by the thousands across two continents. It would take a staggering effort.

Columbia's 16 $\frac{2}{3}$ -rpm development was not thus simply withheld, it was routed through a by-road. Current advertisements from the Chrysler Corporation clarify this. In certain Chrysler automobiles for 1956, one may have as optional equipment Highway Hi-Fi. This consists of a very ingenious small record-player which operates at 16 $\frac{2}{3}$ -rpm. The player and the records it plays are products of CBS-Columbia, and of the ingenuity of Dr. Peter Goldmark,

father of "Lp" recording, and director of research for CBS.

For the benefit of people unwilling to face Chrysler-dealer salesmanship to satisfy their curiosity, the Highway Hi-Fi player is a device of typically Goldmarkian neatness. It plays seven-inch records, made by Columbia for the Chrysler label. These will yield up to forty-five minutes of music per side, and up to a full hour of speech (which may be significant). The pickup arm is barely four inches long. It is balanced vertically and laterally against shock, viscous-damped, and down-sprung to furnish a stylus pressure of two grams. The whole assembly has a shock-mounting with a low time-constant, so that the car it graces may drive over a curb without disturbing the tracking.

More important to the high fidelity enthusiast, however, are the records. Dr. Goldmark has been able to capture, even within the limitations of a seven-inch diameter, a range up to 10,000 cycles per second, which is very respectable fidelity. At least, it is respectable for some kinds of material, especially for what we usually, in these pages, refer to as the Spoken Word.

Few spoken records would suffer greatly from restriction of their tonal range to 10,000 cycles. And I, for one, would not object to it at all if, in recompense, I received twice the duration that my money bought previously. *John Brown's Body* would cost only five dollars, or thereabouts, and even *Othello* only seven or eight. Things like the wonderful BBC dramatization of Jane Austen's *Pride and Prejudice*, eight hours long, would become practical as recording projects — *P. & P.* would occupy only two twelve-inch disks.

As a musical medium, so far as the fi-brotherhood is concerned, the long-long-playing disk seems unpromising. Purists now seem disposed to object, even at 33 $\frac{1}{3}$ rpm, to more than eighteen minutes of music per twelve-inch side, on the grounds that tonal realism is sacrificed. But institutional and industrial background music ought to fit the new speed very well.

The main point is that, with the aid of the Chrysler Corporation, Columbia seems to have found a way to develop a new departure without a vast and risky outlay of irreplaceable cash. Whether the development will come off the highway and into the home, and at what cost to the record industry and to our budgets, remains to be seen. Dr. Goldmark has done his part.

I wish I could think of a similar gimmick whereby London could painlessly launch its stereophony, but I can not. Be of good cheer, however. Technical and commercial ingenuity seems endless in this lively, jittery business, and no doubt, in time, we will hear *Carmina Burana* and the Nielsen Fourth Symphony in our living rooms in their full multidimensional splendor.

J. M. C.

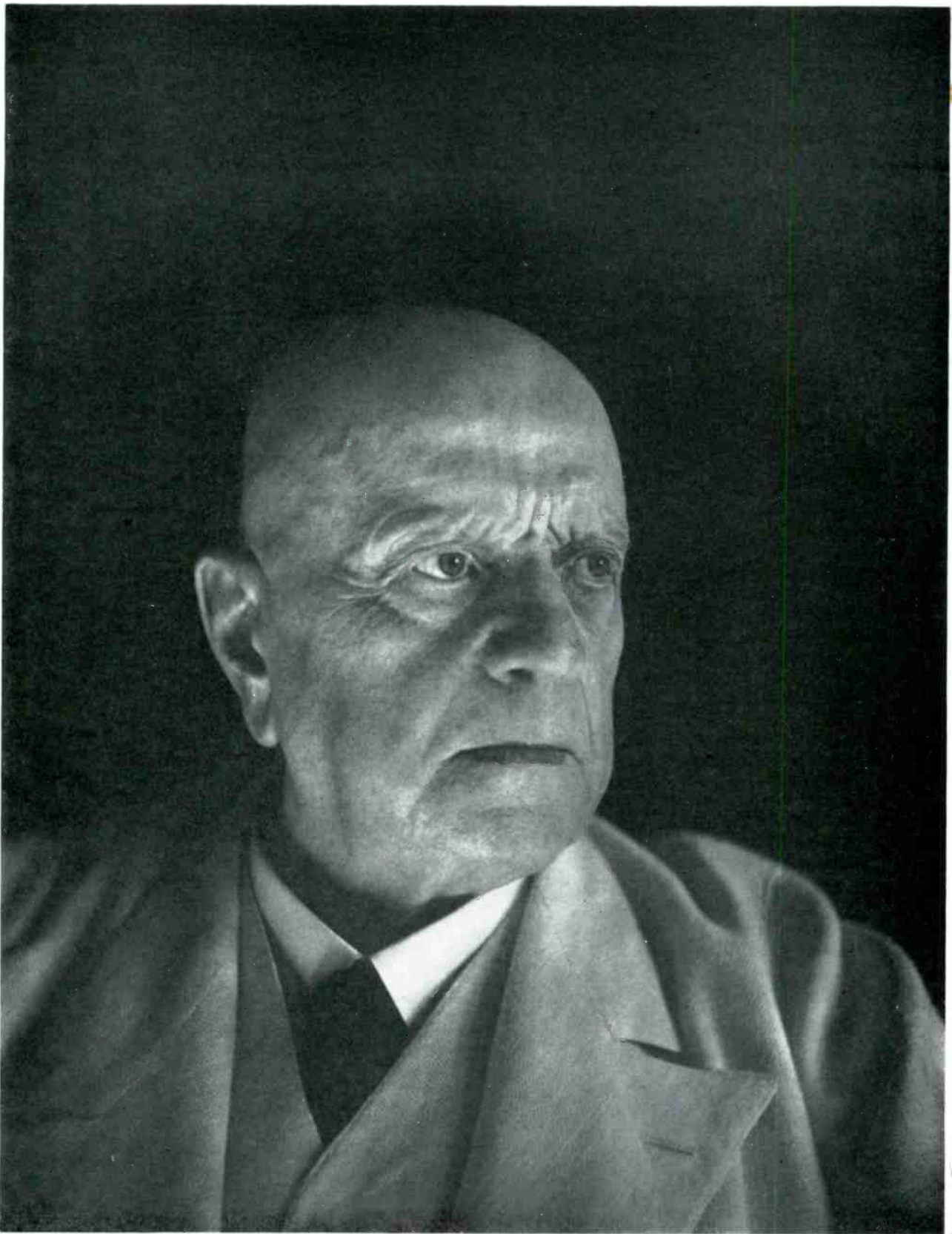


PHOTO BY DOUGLAS GLASS

SIBELIUS CELEBRATED his fiftieth birthday on December 8, 1915, by giving the first public performance of his Fifth Symphony. (In its original form, not that in which we know it today.) Ten years later he gave the world *Tapiola*; his Seventh Symphony had come the year before. The rest, except for the *Tempest* music and a few odds and ends, is silence. Silence but not nothingness; the one thing we know about the Eighth Symphony is that it is finished and lies waiting for performance after the composer's death, and rumor speaks also of a Ninth in which Sibelius will speak to us from beyond the grave. It is as if Wagner had lived till 1903, with the score of *Parsifal* locked up in his desk. This has been puzzling and exasperating to Sibelius admirers, who have used such phrases as "incredible silence" and pointed to his lifelong fertility. "From boyhood, he composed unceasingly and profusely," wrote Ralph Wood eight or nine years ago. "To believe that all the creative activity, till then the overwhelmingly dominant factor in his life, year by year, month by month, day by day, could come to an abrupt end is next to impossible." Is there really little beside the last symphony or symphonies folded in the master's portfolios?

If so, what are we likely to have lost?

The fact is that not many composers have given the world much after the age of sixty, though it is true that if Bach and Handel had died or fallen silent at sixty we should have had no *Musikalisches Opfer* or *Kunst der Fuge*, no *Judas Maccabaeus* (not a great loss), *Joshua*, *Susanna*, *Solomon*, *Theodora*, or *Jephtha*. The second set of "Solomon" symphonies, *The Creation*, and *The Seasons* were the work of a sexagenarian. One thinks of *Parsifal* and of course the Verdi of *Otello* and *Falstaff*. And then one

Schubert had lived to celebrate his ninetieth birthday he might have been dragged over to Bayreuth to hear *Parsifal* and that, if he had survived the birthday by another week, he might have read Hanslick's criticism of *Otello* in the *Neue freie Presse*; but I doubt whether he would have produced much after the 1850s. So we should not fret overmuch at the blank years of a master like Sibelius who has given us richly of his plenty while at the height of his powers.

Instead of these idle speculations as to what we may have lost through his silence, let us rather consider what we shall still possess even if the old gentleman has the whim of celebrating his hundredth birthday by lighting a bonfire with the score of Symphony No. 8. To begin with, I very much hope that at some time in the future we shall be allowed to possess some or all of those compositions, still in manuscript, which preceded *En Saga*: the *Kullervo* Symphony, the one-act opera *The Maiden in the Tower*, and still more than these the various chamber works of which one—the String Quartet in B-flat of 1889—was actually numbered Op. 4. I confess I am really more interested to know what Sibelius wrote when he was twenty than what he may have written when he was eighty; I even think it likely to have more permanent value. Of course, one longs to know how Sibelius came to work out that highly individual style with which he confronted the world at twenty-seven in *En Saga*. (By that age Schubert—to hark back to him for a moment—had written all his symphonies except the great C major and all his quartets except the G major and *Death and the Maiden*.) At present we know hardly anything more than what we are told by Sibelius' biographer Ekman, who apparently was allowed to look at the early manuscripts.

According to him, the earliest youthful chamber works of which fragments have been preserved are in the style of the Viennese classics and already "exhibit a respectable mastery of form." Then came the influence of Grieg's sonatas and by 1884 "the youth had developed from a devoted imitator of the classics into a composer capable of expressing himself in a musical language that he

could call his own." Next he discovered Tchaikovsky and perhaps he learned something besides technical mastery from his teachers Wegelius and Albert Becker. The Suite for string trio of 1889 impressed both Karl Flodin and Busoni; and, according to Ekman, the B-flat String Quartet written the same year is "a work in which the young composer's bright joy in creating glows like sunshine on the fresh foliage of the trees." We know that he was reserved toward the contemporary idols Brahms and Wagner, and his attitude to the young Strauss is unclear. We can deduce the influences of Borodin and (I think) Bruckner from later compositions; Sibelius himself has told us that acquaintance with Robert Kajanus' *Aino* Symphony was "of thrilling importance to me." On the other hand, his studies

SIBELIUS AT 90

by GERALD ABRAHAM

Here a noted British musicologist evaluates an enigma—a great composer who has published only what he wrote between the ages of twenty-seven and sixty.

thinks, but in rather different terms, of all that Strauss wrote after 1924: much that is beautiful but little that was fresh. Or Elgar; Elgar lived to be nearly seventy-seven but he really stopped composing at sixty-two, with the Cello Concerto; after that came nothing but trifles, or sketches for big works that were never completed, and I do not think the drying up was entirely due to a sad personal loss. A still closer parallel with Sibelius' silence is Berlioz's: a career closed at fifty-nine with *Béatrice et Bénédicte* and then seven years spent waiting for death—"J'ai dit adieu aux illusions musicales, je ne fais plus rien." Broadly speaking, the composers who reach sixty tend either to repeat themselves or to rest on their fame. Even Haydn stopped at seventy. It shakes one to reflect that if

of orchestration in Vienna with Robert Fuchs and Goldmark were confessedly of little importance "for my inner development." Indeed Sibelius himself has been quite conscious of his highly individual maturing: "It is hard to say what influences affected me at that time. When I look back at my life, I see that in many respects it has been different from that of other musicians . . . Influences that can be pointed at directly, I cannot indicate in my case." And again he speaks of "the special style that I now began to realize was my strong point."

How right he was! No musician has ever expressed himself in a more individual style—not a mere collection of mannerisms but individual thought uttered in a musical speech that perfectly matches it. The thought may be profound and abstruse, the speech compressed and elliptical as in the Fourth Symphony, or thought and utterance may be almost commonplace and cheerfully extrovert as in many of the smaller pieces: it is always equally Sibelian. Think of the *Pelléas et Mélisande* music which is neither commonplace nor profound but extremely slight in substance—the prelude to Act I, Scene 2, for instance, or the *pastorale* in Act III; these are mere wisps of music, undistinguished (one would say, glancing at the score without really reading it) in material or method, yet each transports one in a bar or two into the melancholy dream-world of Maeterlinck's play and both are unmistakably and utterly Sibelius'. Apparently this "musical language that he could call his own" was already beginning to be forged at nineteen; it is no mere superficial curiosity that makes one long to study and hear those early scores; there is so much testimony to their intrinsic quality.

What curious modesty has made Sibelius hide these things away? Is it akin to that which has locked up practically everything after *Tapiola*? It can hardly be intense self-criticism—unless Sibelius' self-criticism functions only spasmodically—for he has passed for publication a lot of work produced in maturity which is well below the standard of his finest achievements. Whatever the reason, it is regrettable; the world would be the poorer if we possessed practically nothing of Beethoven's written before 1797, even though the general picture of Beethoven's creative personality would be no different.

In Sibelius' case, too, we undoubtedly have all that we need for a true picture even if we remain ignorant of every note written before *En Saga* or after *Tapiola*. But the picture looks different to different beholders. His great significance has changed. When Walter Niemann published his book *Die Musik Skandinaviens* in 1906, he hailed "Finland's greatest composer" as "head and leader of Scandinavian neo-romanticism," a more virile Gade or Grieg.

Sibelius was a "nationalist" through and through not only in the sense that he was a patriot (witness *Finlandia*) and borrowed subjects from the *Kalevala* but in the narrowest musical sense: "His music shows the melody and rhythm of Finnish folk tunes as authentically as Grieg's derives from the Norwegian." (Which is quite untrue; the only noteworthy feature common to Sibelius and to Finnish folk music is a love of the melodic motive of a falling fifth with the stress on the first note.) And Niemann then goes

on to indulge in some fine writing about "music saturated with nature-poetry," "gray veiled moods of infinity, gilded by the pale rays of the midnight sun," "the land of a thousand lakes," dark endless winter and thundering waterfalls.

Admittedly he could then have known only the first two symphonies; admittedly Sibelius is often a "nature-poet." Central and Latin Europe have gone on thinking of Sibelius in those terms. But twenty or thirty years ago America and Britain, to say nothing of Scandinavia, began to recognize him as something much greater than a nationalist. Even what he himself once called his "granite" orchestration, however Nordic in origin, was seen to be personal as the roughness of Beethoven's orchestra is personal and universal. The picturesque element in his music lost its interest; it was the musical thought that

now fascinated us—the powers of structure, logic, and (still sometimes, though less than in the earlier symphonies) the rhetoric—and always, of course, the wonderful *sound* of it all.

As Sibelius stopped composing, one began to see his total work in something like historical perspective. Something very remarkable emerged: a symphonist such as the world had not seen since Brahms and Bruckner, perhaps since Beethoven himself. After all the lyrical symphonists and program-symphonists of the Romantic age, here was a symphonic composer who could conceive germinal themes and work with them on a grand scale, who could intensify his power by compression, by economy of both language and texture. Often even the scraps of motive and passage-work and what we call the "musical logic" seem not so much to form the whole complex of thought and emotion as to arise out of it, as in Beethoven's last quarters. Here was a music unquestionably "modern" in every sense yet standing apart from most of the music of the 1920s, which was mostly experimental. This was not experimental at all but fully accomplished, possessing all the qualities we subsume under the word "classical."

Was, and still is. It is true we see now that Sibelius' symphonies were not quite unique in possessing those qualities at that period; many of

Continued on page 118



Sibelius' name on any news-bulletin in Finland will stop passers-by. This one is in Helsinki.

Aye Aye, Trovator!

by Gerald E. Martin

WE ARE perfectionists. High fidelity means extreme faithfulness, as close to absolute accuracy as human ingenuity—and our own pocketbooks—can attain. We want music without distortion, either electroacoustic or interpretative; we want to hear every overtone of the original performance; we want everything to be in proper balance. Fortunately both record manufacturers and certain broadcasting stations are catering more and more to our refined and demanding ears. They hire the best musicians, and the best engineers to preside over microphones, tape recorders, and broadcasting equipment. They offer us factory-sealed records and dustproof jackets to put them in. We are even vaguely flattered when the announcer declares that our favorite selection will not be played tonight "because the condition of the records is below FM broadcast standards." Fine fellow, that announcer. A fellow perfectionist.

Or is he? What are *his* FM broadcast standards?

Who was the composer whose work we won't hear tonight? Was it MAWriss RAVl, the *Bolero* man? Or possibly Hector Berlowitz, *homme fantastique*? And of course the obvious conductor for these French works is Pierre MONTYou. Are these mispronunciations exaggerated? No, they are ones I have actually heard emanating from so-called fine music stations in various parts of the United States. Every example given in this article is an authentic instance of the "low fidelity"—the unfaithfulness, the inaccuracy—of some "good music" announcer in the East, the Midwest, or the Far West, the areas where I have been listening over the last ten years. To be sure, the above examples are extreme. They are equivalent, in our own terms, to an upper limit of 5,000 cycles per second; or a *Trout* Quintet with one movement missing. But perfectionists are disturbed by much slighter deviations from accuracy. The whole matter needs investigation.

Before we can judge an announcer's performance, we must know what is expected of him. In this respect Americans demand more than, say, Frenchmen. In France names are generally Gallicized. Schubert becomes shüBAIR; Mozart is moZAR—without any *t* sound. As is the practice in Europe, operas are often given in translation. If one knows French well, one can announce musical broadcasts with some assurance. But for reasons which are not entirely clear—and this is not the place for speculation—an American announcer is expected to know how to pronounce *any* language in which a song may be written. Russian composers, Rumanian conductors, French titles, Italian or Greek soloists must all be taken in stride and each pronounced according to a different set

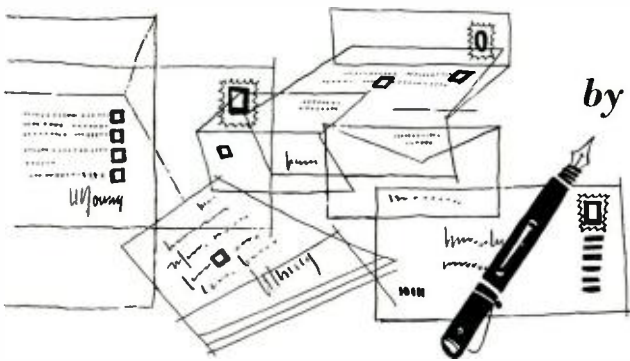
of rules. Let us freely admit that this is no easy job. But it *is* the job the announcer is supposed to perform.

It is not surprising, then, if there are occasional slips, but some slips are less excusable than others. Like the frequencies not delivered by "low-fi" reproducers, these slips go unnoticed by the uninitiate. It would be regrettable if a man who had never attended an actual concert were to form his whole concept of symphonic music from the sounds delivered to him by a twenty-dollar radio. It is equally regrettable that many people who are unfamiliar with the pronunciation of foreign languages are learning from inadequately prepared announcers to pronounce "Respighi" as if it rhymed with "squeegee." (I don't know what they are learning about this gentleman's first name, Ottorino. I have heard it pronounced four different ways in a single broadcast!) Another variety of the same irksome error is found in the reversal of sounds inflicted from time to time on the Chigi Quartet; instead of the correct KEEjee, we hear CHEEjee. The most elementary knowledge of Italian spelling and pronunciation would preclude such barbarisms. The new and expanding audience for classical music will learn its pronunciations in large measure from radio announcers. It would be a travesty on culture if these budding enthusiasts should be misled into telling their friends of a new-found delight in Joe Han Sebastian Batch. (I did hear this on the air, but not from a "good music" station.) Of course, for the cognoscenti such butchering of languages is productive of the most exquisite pain. After hearing poor Berlioz called "Berlowitz" over and over during a lengthy introduction to the *Requiem*, I was in such a state of agitation that I turned off my radio and missed a performance I really wanted to hear. The mood had been destroyed. The FM station was guilty of infidelity.

Lest the reader think I am lashing out at everyone indiscriminately, let me list the offenders in a descent from perfection. At the top of the list are the real "hi-fi" announcers—the faithful ones. While these may appear anywhere, the concentration is probably highest in New York City. We might almost call these the "scholar-announcers." (However, even the loftiest and most erudite station ever heard in New York once signed off with some weirdly fractured German. In the German title of Mendelssohn's *On Wings of Song* the word "Flügel" rhymed with "Magellan" and "Gesanges" with the River Ganges! I like to think this was done to pay off an election bet!)

Below the first-rate scholar-announcers is the body of reasonably conscientious personnel of the better FM stations in our larger cities. They know *Continued on page 111*





by *E. C. Wharfield*

Take Pen in Hand...

The author is manager of high fidelity product merchandising for Allied Radio Corporation in Chicago, one of the first mail-order firms to get into audio sales. Here he tells how to shop by mail.

UNLESS YOU ARE lucky enough to live reasonably close to a large city where there are high fidelity demonstration facilities, you will probably do your audio equipment shopping in your own living room, simply by filling out a mail order form.

As a matter of fact, even people who do have access to "hi-fi" listening studios very often do much of their actual purchasing by mail.

Studying mail order catalogues and purchasing merchandise by mail is an institution in this country. The distribution facilities for many types of manufactured products, and especially high fidelity components, do not reach rural communities and small cities and towns across the country. Also, there are some very distinct advantages to purchasing products by mail, especially from firms which have established excellent reputations in their field.

There are several mail order firms in the electronics field which do a very large business selling high fidelity components by mail. In fact, the volume of business which is done by these mail order firms constitutes a relatively large percentage of the total sales of high fidelity equipment in this country.

Choosing high fidelity components can be difficult even in a well-supplied listening studio, where the customer can see and listen to a large variety of components. (Sometimes the variety may even enhance the difficulty — having been exposed to the wonders of a \$600 loudspeaker does not speed the decision of a man trying to choose between a \$99 one and a \$75 one.) But, in general and quite naturally, trying to pick components by studying the specifications and descriptive blurbs in any high fidelity catalogue is an even more difficult task.

I do not mean to suggest that the high fidelity enthusiast should throw away his catalogues and take an airplane ride to the nearest custom sound studio. With a little guidance it is possible for the average music lover to make a reasonably sensible choice of components simply by studying the catalogue. It helps, of course, when the mail order firm offers complete satisfaction or your money back.

And so this brings us to the first and most important rule that should be observed when purchasing audio components

by mail. Always make sure that the mail order firm with which you elect to deal gives you a reasonable time in which to test the components in your own home, and the option that, if you are not fully satisfied with their performance, you may return them for exchange or refund. How many audio shops will allow you to take components home for a week or two of testing and then give you your money back if you are not satisfied? Not many, I can tell you. Yet this is not uncommon among large well-established mail order firms.

Now, what about the personal touch? Usually, when people go shopping for any major item such as a car, a refrigerator, a piano, and, yes, even a high fidelity set, they seek the advice and guidance of the store salesman. The salesman knows his product and is prepared to answer questions right on the spot. He can usually recommend a best buy for any particular needs and budget. To the shopper by mail, the services of the salesman are not available. But again, the mail order house is not at a loss. Most large mail order firms employ staffs of audio experts who make it their business to know thoroughly every high fidelity component their company sells. These experts almost always will be able to answer every question that you may have about your prospective home music installation. However, before they can assist you effectively, they must have all the relevant information you can give them. And this brings us to the second rule for purchasing high fidelity components by mail. When seeking the advice of the mail order firm before placing your order, always give as much information as you can about your special needs.

Some companies use questionnaires. The firm I work for has published one four pages long that goes out to each inquiring customer. The brochure contains forty-four questions, about almost every conceivable phase of high fidelity home music installation. For example, one of the questions asks how much money you want to spend. This may sound very direct and hard-boiled, but it is very important for the salesman to know whether you wish to spend \$100, \$500, or \$1,000. Perhaps you may not even know how much money you want to spend. Perhaps you want to spend as much money as it takes to provide you with a good high

fidelity set. This is very fine, but a system describable as "good" still could cost anywhere from \$200 to \$2,000. In order to help the high fidelity expert help you through this problem, he must have considerable information about your plans for your high fidelity installation. For example, he should know whether you are going to install the equipment in a bookcase, a wall, a closet or a custom cabinet. And what *kind* of cabinet—corner or wall, kit or assembled, finished or unfinished. Our questionnaire is based on experience gained in many a tiring ten-letter correspondence. We don't have many now.

Some mail order firms have devised another method to help customers choose the right high fidelity systems. This consists of a chart suggesting high fidelity systems in various price categories. You can usually depend on such a recommendation because these combinations have been selected not by choosing components out of a hat, but by very careful listening tests. Very often recommended high fidelity systems were originally selected by impartial authorities who first published their findings in magazine articles and books.

For those high fidelity enthusiasts who prefer to thumb through the catalogues and make their own selections, based on the specifications which are listed in great detail, a few hints are in order. First of all, such specifications as the frequency-response and the distortion figures for the various audio components are not those of the mail order firm, but are the figures published by the respective manufacturers. This means that the comparison of specifications between one manufacturer and another manufacturer can possibly lead to erroneous conclusions. For example, if speaker "A" is listed as reproducing the frequency spectrum from 20 cycles to 20,000 cycles and speaker "B" is listed as reproducing from 40 cycles to 12,000 cycles, this does not automatically make speaker "A" the better speaker. A more accurate analysis of the two speakers can be made by comparing such specifications as: a) the resonant frequency of the cone, b) the weight of the magnet, c) the crossover frequency, if any, d) the power-handling capacity, e) the type of tweeter and crossover, if any.

In other words, the comparative differences between speakers must be considered not only in the light of the published frequency response but also with reference to other important factors. This is also true for every other component in a high fidelity system.

It is very easy and fairly inexpensive to manufacture an amplifier which will reproduce the full audio frequency range. However, it is much more difficult and considerably more expensive to manufacture one which not only will reproduce the entire audio frequency range but also do so with a strict minimum of distortion. And, when such an amplifier must also have all such varied

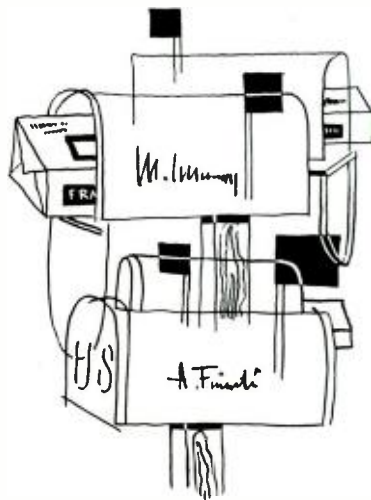
and convenient accessories as a loudness control, an equalization control, a multi-input preamplifier, a tape recording jack, a rumble and noise filter, and so forth, real complications set in, and still higher costs. The moral is clear, I think. If you are going to judge and choose equipment by reading specifications, read *all* the specifications, not just the power and frequency figures.

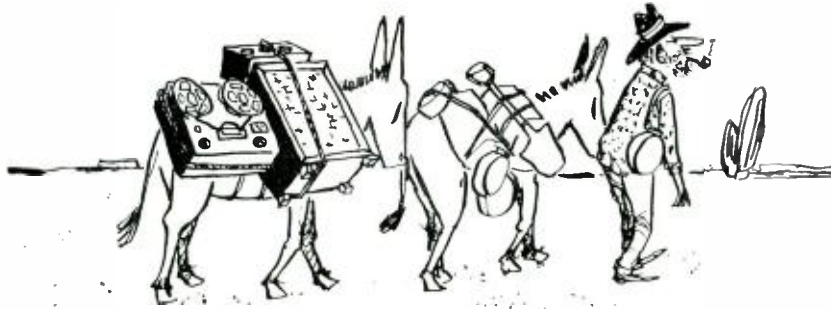
Many mail order firms offer special bargains from time to time, and nearly all offer their own private-brand components as a regular thing. Should the mail order purchaser consider these special bargains and relatively unknown brands, or should he consider only the nationally advertised components? The answer to this question depends on the reliability and reputation of the mail order firm in question. Do not be afraid to purchase a bargain or a private brand item so long as there is no risk involved. Make sure that the same guarantees and return privileges which apply to the regular brand merchandise also apply to the bargain merchandise. Very often high fidelity products of very high merit can be sold at substantial savings by the use of the private brand label. This is made possible by large quantity purchases, virtually no advertising costs, and very low distribution costs.

The purchasing of radio tuners can present an especially knotty problem to the mail order purchaser. As he thumbs through the catalogue investigating the specifications of the various tuners, he may wish that he had the first-hand services of an audio salesman. Here is a good rule to follow when purchasing a radio tuner. Look for a tuner which will work well in your locality. This means that you must consider the sensitivity of the tuner in relation to the geographical location of your home with respect to the radio broadcasting stations. For example, if you live in an area considered "fringe" for television broadcasting, you can also be considered a fringe-dweller for FM purposes. FM waves and television waves are similar in that they both tend to travel in a straight line. They are both easily obstructed by large man-made objects as well as natural terrain. Check the sensitivity rating very carefully before choosing a tuner. Here again, I cannot emphasize too strongly the importance of being able to return a tuner or

an antenna when it proves to be useless in your location. Many an unwary mail order purchaser has found himself with a high fidelity tuner which incorporates both AM and FM, only to discover there were no FM stations within his reach. An AM-only tuner would have saved him a lot of money. In fact, it is possible that he could have used one of his present AM radios rather than have invested in a high fidelity tuner in the first place, since most AM is not high fidelity itself.

What about the question of shipping high fidelity components around the country? Isn't this a rather risky method of purchasing such delicate equipment? *Continued on page 109*

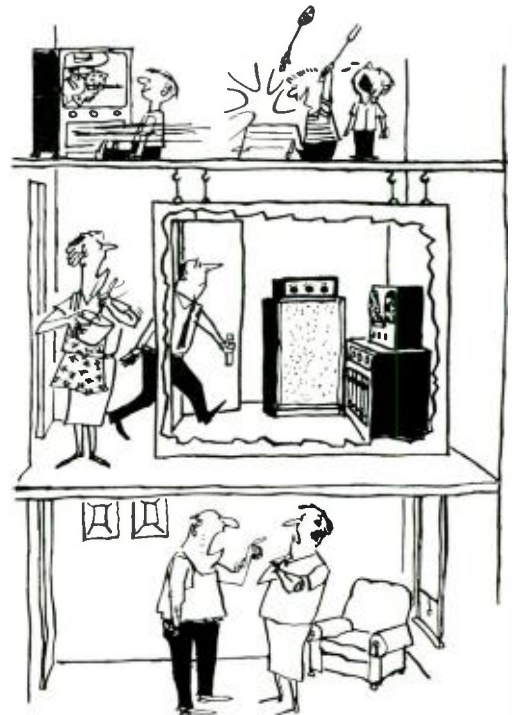


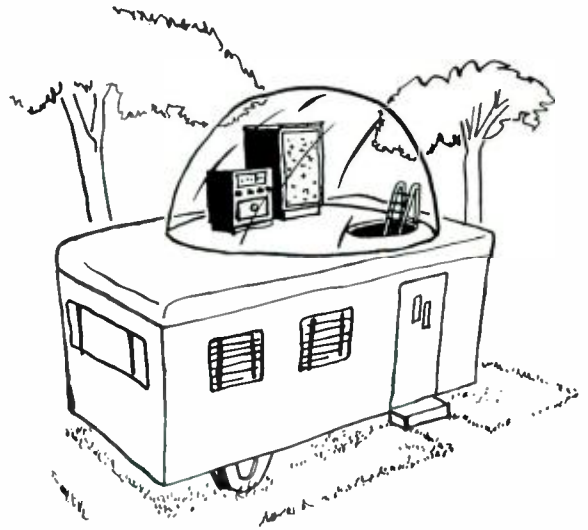
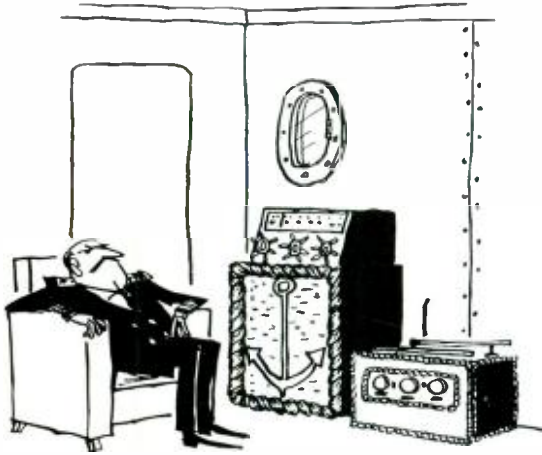


CUSTOM INSTALLATIONS?

by CHARLES RODRIGUES

Allergic to sameness, even in pictures of home music installations, the imaginative Mr. Rodrigues saunters down several walks of life in search of the well-known spice thereof.





The author of this article is a fearless man, and lives in Deansboro, N. Y. The editors of this magazine likewise are fearless men, and live in Great Barrington, Mass. It is to be noted that neither of these locations is ideal for picketing, or mass demonstrations. Otherwise, quite possibly, we would have hesitated before committing to print Mr. Rummell's dreadful — but delightful — heresy. There must be limits to living dangerously.

IT WAS ENCOURAGING to hear "Pennies From Heaven" coming through the door of Uncle John's apartment. This tune was on an inner band of the record; I could never be sure that he'd get that far with one of my offerings. I knocked and heard the music stop as he lifted the tone arm. He opened the door and bowed with his usual formality.

"Glad to hear you playing it," I said, after settling myself across the room from the Klipschorn that terminated the best high-fidelity system I'd ever heard, and lodging my beer securely on the arm of the Morris chair. "How do you feel about *Brubeck Time* after living with it a week?"

"I've played it a number of times. It's quite provocative."

BACH

When he did not go on, a somewhat unusual development, I said, "Please expand that comment, if you don't mind."

It was a sort of game with me, trying my favorite jazz records on Uncle John. He was a bachelor, a retired professor of English literature, in his late sixties but still keen and alive, rather courtly for these days, a good amateur pianist and a lover of what's usually called "classical" music. His broad tastes and open mind had enabled me to make some surprising hits on these Friday night visits. It was not easy to predict his verdicts, yet they all seemed to me to be perceptive and sometimes even just.

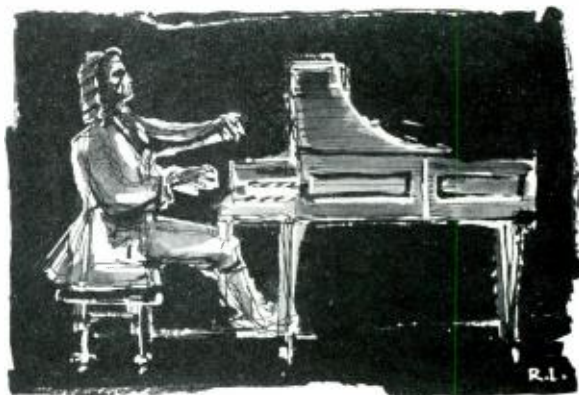
Before replying, he picked up one of the magazines I'd brought along with the record, one containing a particularly deep-end pronouncement. (Uncle John always liked to read about the players whose records I brought him; I suppose this was a professorial habit.)

"It says here — I don't know who the writer is — that Mr. Brubeck is the greatest improviser on a theme since Bach. What more can be said about a man who's just unhorsed Mozart and Beethoven?"

"That may be a little extreme," I admitted. That ass of a writer had got Brubeck and me off to a poor start. "But you've got to remember," I added, as cheerfully as possible, "that Brubeck has that effect on his followers. They're regular apostles, and he's got millions of 'em. They're enthusiastic. Don't forget your lecture last Friday night on enthusiasm. I remember distinctly that you approved of it."

"Certainly — for right things." He laid the magazine down. "I note, too, that these articles all emphasize the 'intellectual' content of Mr. Brubeck's music, and his mastery of classical form, whatever that is. Usually, they manage to drag in Bach somewhere."

"That's right. He's a lot like Bach, or so the experts say. That's why I was sure you'd like him."



Uncle John smiled enigmatically and sipped his drink. "Now let's talk about something else. Closed any big deals since I saw you last?"

"No, and I want to talk about Brubeck." I got up, turned the record over and set the stylus down in the middle of "Stompin' for Mili." "Listen to this." I thought the driving, pounding rhythm was tremendously effective. Uncle John listened impassively, let the record play through to the end of the band and then lifted the tone arm.

"What about the counterpoint?" I demanded. "Right hand against left hand . . ."

"Little girls do that in Bach's Two-Part Inventions," he said wearily. "If you'd like an evening of contrapuntal music we can arrange it." He gestured toward the five-foot row of records on the shelf. "We can start with Palestrina. The art was well established, you know, long before Bach — or Brubeck."

"But Bach doesn't have any driving force. There's no real rhythm," I insisted, "and no emotion."

"Bach may be a trifle too — uh, *cool*. I hope," he added, "that I haven't used your word inaccurately. Correct me if I have."

"You're doing all right. Cool jazz is the opposite of the hot frantic type. It's intellectual jazz."

"Ah, yes — intellectual."

"The Quarter," I persisted, "are trying to free jazz of its old, worn-out forms. They're all trained musicians — studied with the best — and they approach jazz as an intellectual adventure. They don't stay with the old written-out arrangements full of clichés. They improvise under the inspiration of their own playing in front of an audience."

"And get their clichés — or worse — out of the top of their heads?"

"That's a dirty way to put it. And besides, you're missing the point. Their method keeps them fresh and free. They never play a piece the same way twice — or hardly ever."

He shook his head. "That's a pity, for if they did, perhaps they could learn to play their pieces better. That must explain why young Mr. Desmond sounds so much of the time as if he were at his wit's end, without a cliché to turn

TO

BRUBECK



his saxophone to."

"You're in a foul mood tonight," I said, beginning to feel a little grumpy myself.

"Mr. Brubeck," Uncle John went on, "seems to have some novel ideas about musical art — his approach to composing, for example. He says that playing jazz helps him build up a backlog of ideas he can use later when he settles down as a composer. Mr. Desmond agrees; he says that in a lifetime of playing jazz you can produce more music than in five hundred years of composing. I think these ideas are very interesting. Maybe I can use them myself. As you know, I still do a bit of lecturing here and there. Maybe if I just keep on talking under the influence of an audience — who knows? — I may say something worth writing down."

"Your snide remarks are unfair. These men are serious musicians. And they're taken seriously by some of the keenest critics in the country. Brubeck fans are not teenage girls and morons. Take college men — they flock to his concerts."

"Probably fresh from a panty-raid. A few seasons ago they'd have shown up full of freshly-swallowed goldfish. No, my boy, you've proved nothing there. I've been around colleges too many years to be impressed. There's no one easier taken in by novelty than an undergraduate — God bless 'em all."

"Then you do admit that Brubeck offers something new?"

"Possibly I was a little careless. There may be others who've stumbled onto the same trick whom I don't know about. After all, I depend on you to keep me current on jazz."

"What do you mean — trick?"

"Why, the trick of keeping a running, unvarying, overpowering rhythm going while the soloists noodle around — by the way, I like the word 'noodle.' I will admit, and gladly, that Mr. Brubeck by the use of a few primitive, time-proven devices, does occasionally augment the rhythmic effect, presumably while expounding on some theme inspired by the title. But he does this within an extremely narrow range of invention. Too often it's only a heavy, opaque chording on the beat. Then, after a certain amount of this — not too much, usually, for

he seems rather short-winded — the pain suddenly sharpens."

"I don't follow you."

"Then the saxophone comes in — Mr. Desmond. I wonder about that young man. Really. I wonder if he isn't so preoccupied with *what* to play next that he forgets he's blowing into a rather dangerous instrument. It takes some doing, you know, to be pleasing while blowing into a saxophone, which is hardly more than a marginal musical instrument at best. Blown indifferently, it can be downright painful when exposed for any length of time in a solo. I'm not referring to the musical line or content, which is a subject in itself, but to the *tone* of the damned thing. In short, I *can't* admire Mr. Desmond's flights into improvisations, for sheer embarrassment."

I admitted to myself that Paul's playing was sometimes a little on the snuffly side, but instead of admitting it aloud I finished my beer and twirled my glass glumly.

"While we're on this distasteful subject," Uncle John continued, "we may as well speculate on the reasons for Mr. Brubeck's peculiar limitations as a pianist. From the evidence I can only conclude that he acquired his technique playing hymns on a parlor organ. I wonder if he can play a run, or if he disdains all passage work as too showy, too hackneyed? At any rate, he plays as though handcuffed to Middle C."

"I'll bring you over a record by Liberace," I said testily. "He loves to swoop from one end of the keyboard to the other."

I decided to try another approach, the I-see-your-point-of-view one; it might at least get him off the boys' most vulnerable points. "I guess people just differ in their approach to music. To me it happens that Brubeck's piano is both moving and exciting. It's vital, driving and yet dignified. Keep in mind," I added, with somewhat shaky indignation, "that our backgrounds are different."

"That's the first thing you've said tonight I won't argue about."

"To me the counterpoint between Brubeck's piano and Desmond's sax is as exciting as a Bach piece is to you. And basically it's the same thing."

"It's not the similarity but the difference that's important — but let's not go into that. By the way, has that great non-Bachian pianist Joe 'Fingers' Carr come out with anything new."

"Not that I know of, but it wouldn't sound new, anyway. Same old ear of corn."

I'd never been able to account satisfactorily for my learned uncle's liking for that ragtime piano player and his assortment of bells, whistles, gongs, rattles and pig grunts. Of course, I knew that Uncle John put a high value on vitality in music, which was the factor, I imagine, that made him receptive occasionally to the better Dixieland jazz, most of which I felt I'd outgrown. Brubeck had come along at the right time for me. His quiet, rhythmic style had captured my imagination completely, and I

AND

BACK

by H. S. RUMMELL

was determined to win Uncle John over, too. Somehow I felt it important to have his approval.

"We need to get back to fundamentals," I began. "We must —"

"Agreed."

"We must measure Brubeck against what he tries to do. His aim is to free jazz of its old stereotypes and, by improvising, give it a completely free character—all within a framework that Bach himself would have approved."

My uncle heaved a deep sigh. "Bach again. I don't think you realize what a cruel thing it was for Mr. Brubeck's admirers to link his name with Bach. When you do that, son, you invite measurement against the highest standards we have. In this case we're so appalled by the ignorance that we overlook the arrogance."

"Who's so ignorant—several million of the keenest minds in the country?"

"I suppose," he continued, ignoring my question, "that it's because music, probably uniquely among the arts, offers approaches to the victim's sensibilities on so many levels, from the drumming and bass plunking of your quartet to the rarefied complexities of—well, of our old friend Bach. For example, you have to acquire a vocabulary before you can enjoy literature, but you need no preparation to respond to rhythm; the capacity to respond is inborn in the race. Your musically unsophisticated college boys react to Mr. Brubeck in a direct, unreflective way. A voodoo drummer would have the same effect on them if presented with the proper publicity—say his picture on the cover of

ENCORES

May, 1862.

St. Louis is the capitol of Missouri, and contains about two hundred thousand inhabitants. It is a dull and tiresome town. Like all American cities of French or Spanish origin, it is composed of heterogeneous elements which have not yet amalgamated. Society is divided into separate cliques. The Catholics (old French Creoles from Louisiana), who, as I have already said, at the end of the last century, went up the Mississippi, and founded St. Louis, are in the majority, and are so much the more fervent, as the Episcopalians (Anglo-Saxons), also very numerous, are animated with the spirit of proselytism, and make a bitter war on them, which the others return with interest. The Germans (they are numerous here, as throughout the West) have organized a Philharmonic Society, which performs the works of Beethoven, Mendelssohn, Schumann, and Wagner. I was introduced to an old German musician, with uncombed hair, bushy beard, in constitution like a bear, in disposition the amnicity of a boar at bay to a pack of hounds. I know this type; it is found everywhere. It should be time that many great unknown musicians should be convinced that a negligent toilet is the *maladroit* imitation of the surly and misanthropic behaviour of the great symphonist of Bonn, that it does not constitute a sufficient title to merit the admiration and respect of their contemporaries. Besides, soap is not incompatible with genius; and it is now proved that the daily use of a comb does not exercise any injurious influence on the lobes of the brain.

From *Louis Moreau Gottschalk: Notes of a Pianist, Philadelphia; Lippincott, 1881.*

Time. On the other hand, your more knowing listener rejects instinctively—unless at the moment he's full of beer and *gemütlichkeit*—such a crude assault upon his sensibilities. It's all a matter of technique, of how the assault is managed. Crudely, it's the difference between Edgar A. Guest and Shakespeare expressing the same idea."

My rebuttal was deliberately stupid. "More people read Eddie Guest than Shakespeare," I said, and watched him squirm unhappily.

"One trouble with close relations is that you have to endure them, no matter how donkey-like." He got up and stepped toward the record player. "Now, to show the depth of my affection and forbearance, I'm willing to play one more of your pieces—just one. You name it."

"Play any one you want."

"This is quite a decision." He tilted the record away from him and squinted at the label through his bifocals. "I do seem to have a special memory of this one called *A Fine Romance*." He put it on the turntable. We listened.

I was glad when the thing ended. It was dull and weak, even irritating, and should never have been included in the album. In too many places it seemed to say, "Look Ma, I'm improvising!"

Uncle John's voice was gentle when he spoke.

"With the utmost charity in my heart toward these struggling young men, I must say that as a piece of sheer redium I do not expect that effort to be surpassed in a lifetime—my lifetime, anyway. For one thing, it illustrates too well an axiom about improvising: it's both fiendishly difficult and fiendishly deceptive. Consider. The player must carry on, must have a flow of ideas, preferably *good* ones, for immediate use. What happens, except to the authentic genius? Under this desperate urge of necessity, in this split second, he grabs what's available, and gladly. If it's flat and banal or inappropriate, he must use it anyway, must stagger on—and we get *A Fine Romance*. He forgets that to the listener it makes little difference, really, whether the musical idea was grabbed from the air or carefully shaped, re-shaped and polished before utterance. We judge what we hear."

"That sounds all right in theory, but don't you believe that some exciting music can come from the inspiration of the moment, under impact of a sympathetic audience?"

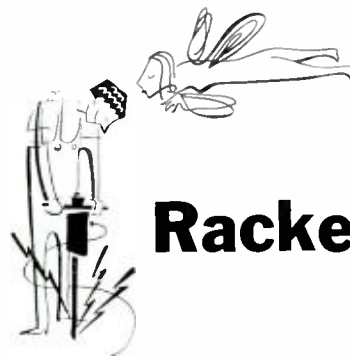
"Yes—again from an authentic genius. Certainly it didn't come often enough or in sufficient volume to furnish the eight little pieces on this record. At any rate inspiration alone is not enough; it must be followed by evaluation, which is what the Brubeck-Desmond-shotgun method lacks. There's no certainty that what is new is good, but obviously these boys don't understand that. A competent director could doubtless help them, but that's heresy. Another beer?"

I nodded and he went to the kitchen.

"Isn't it a little ridiculous," he said, returning, "to be taking this so seriously?" He filled our glasses and sat down. "It's senseless, really, to carp about details of their playing. The big point is that, in my opinion at least, these boys are perverting their medium. Jazz is music in slang, and its range of expressiveness has the same restrictions as slang's. It's proper field, it's always seemed to me, lies at the extremes of flip, nose thumbing *Continued on page 120*

Muse in Search of a Racket

by OLIVER GILMAN



THE FIRST AMERICAN performance of Edgar Varese's new work, *Deserts*, combining tape-recorded "organized sound" with the performance of live wind and percussion players, was the crowning sensation of Bennington College's recent Symposium on Music and Art . . .

Deserts is a work of major proportions—it takes something like twenty-five minutes to play—and its idiom is, as the phrase goes, "advanced." . . . There are no tunes, no beat, and no key; but the sense of organization—the presence of motives, of dissonant but recognizable harmonic combinations, of varying tensions—is overwhelmingly convincing even on a first try.

Perhaps the most astonishing *tour de force* in this work is the unity established between the taped and the "live" portions, which alternate as the piece progresses. The taped interpolations, on two simultaneous tracks played antiphonally by loudspeakers on opposite sides of the hall, were assembled from recorded industrial noises—grindings, friction sounds, enormous hammerings, the agonized wails of metallic saws, crashings of metal, and so on—transmuted by tape trickery and "organized" over a period of many months of tape editing, according to a complex, second-by-second working "score." The "live" music is scored conventionally—if that is the word—for woodwinds, ten brasses, piano, and a battery of percussion instruments varying from standard tympani, vibraphone, xylophone, assorted special rattles and gourds, to a pair of green leather cushions—these last for a precise "thwack" (with a special set of wooden paddles) that was an exact necessity, of course, in M. Varese's minutely calculated effects.

The musicians alternately sweated with anxiety as they played their portions of the music, then relaxed in amused incredulity as the batteries of loudspeakers on each side took over with the factory noises, so oddly similar to their own efforts. At the dress rehearsal in the big Bennington armory the audience shrank back in horror, hands over ears, as Varese enthusiastically turned up the fifty-watt amplifiers to dramatize the mastery of man-made by machine-made sound! Fortunately, calmer and more conventional minds prevailed at the actual concert and the volume level was at least endurable. At the end of the performance the packed audience stood and stamped and whistled and shrieked for minutes—so intense was the impact of this half-hour of fantastically organized noise. A good proportion stayed on for an immediate repetition of the entire work.

Varese, like Monteverdi in the seventeenth century, is the first big musical mind to take up the materials of a new musical experiment and put them to really serious uses. . . . He uses the term "organized sound" in order to dodge the question, "Is it music?"

— "The New Recordings," by Edward Tatnall Canby, *Harper's Magazine*, July 1955.

MY PUPIL, Theodoric Klabber, and I emerged dazed from the Bennington armory. We had traveled all the way from Rancor, Maine, to hear the premiere of *Deserts*, and our wildest expectations had been surpassed. At the same time I was prey to a gnawing sensation that all my life as

student, teacher and house composer at the Rancor Conservatory had been a hollow farce. All the years I had spent grinding foolishly away at conventional harmony and counterpoint . . . wasted! As we got into the car to begin the long journey home I could barely look at Theodoric. Wouldn't he sense that I had been cruelly wasting his time pretending to "teach" him music? As if anyone could "teach" strokes of genius like that piston explosion. Indeed I was too intoxicated with M. Varèse's "organized sound" to keep my eye on the road, so Theodoric drove. I asked my pupil what he had thought of the concert.

"It was wonderful, wonderful," he said. "But the greatest thrill was when they turned up the volume to that excruciating pitch at the dress rehearsal. That flick of the dial revealed Varèse for the master he is."

I felt a momentary pang of jealousy. "True, true," I said, "those fifty-watt amplifiers provided the supreme dramatic moment. If only there hadn't been so many damned philistines in the audience we might have heard the concert at that volume too." There was a long, contemplative silence.

"Do you think, Master," Theodoric broke in haltingly after a while, "do you think . . . that some day . . . if I really work hard . . . that I . . . that I, too, might learn to splice tape?"

"Ah, my boy," I replied, "first you must learn the basic elements of your craft. The baby does not run before it can walk. First you must learn how to score effectively for gourds and party noisemakers and bathroom plungers before you can hope to aspire to capturing the ineffable sound of the electric buzz-saw."

Theodoric nodded sadly in agreement.

"For instance, that air-raid siren in your last exercise was not frightening enough. You could hear it coming four bars ahead." Theodoric sighed.

"I thought . . . perhaps . . . during that dry stretch in my *Convulsions*, I might liven it up a little by splicing in the shriek of the noonday whistle at the Rancor Dog Biscuit Works," he said.

"Perhaps, we shall see," I answered. Theodoric's reference to the noisiest factory in town set a train of thought going in my mind. Always it had been my worst problem as a composer to get from one theme to another without putting the listener to sleep. Now, as if in a lightning flash, it came to me that such transitions were as bourgeois and academic as melodies themselves . . . that there was a fool-proof way of keeping the listener awake. Why just record the sound of a trip-hammer

Continued on page 124



NOTES -- NOT NEGOTIABLE

by WILLIAM J. MURDOCH

LAST YEAR, in a transport of unexampled folly, I moved my family from Michigan to a city several states west where I had taken a job writing publicity on the care of livestock, the attractions of State Fairs, and sundry similar subjects.

My mistake was in supposing that familiarity always generates interest. It doesn't. A good press agent must feel for and with his clients. I waited patiently for the first stirrings of empathy, in vain. Finally I came to the conclusion that I simply was not a man who could identify with cows. I also came back to Michigan, bringing family, furniture, phonograph records, typewriter, and a brown paper bag crammed with notes. It is these notes that now concern me.

I started collecting them before we moved west. We were once more going to be strangers in town, you see, and I supposed we would be left to ourselves and I would have every evening free to write. About music, of course.

Write? By the searing Midwestern daylight I ground out stories about big cash prizes awaiting 4-H heifers at the Fair, and radiated somniferous advice to farmers on keeping their cattle out of sorghum fields. By night I stripped paper off walls and patched plaster and spilled incalculable paint, before collapsing into sleep like a brain-washed drudge.

Corelli, Gluck, Mendelssohn, and Brahms I had no time for. None of them was a midway attraction, a Hereford that had gone off feed, or a wall that needed redecorating. But I still kept my notes, and even jotted down another, now and then, and stuffed it into the bag. There yet would come a day to open this trove and let its treasures inspire me.

This, as I have intimated, is the day. My notes are around me. I can read most of them. I can even remember the circumstances which prompted me to write some of them. But that's as far as I get. They must have seemed germinal when I wrote them, but when I read them now, nothing seems to germinate.

For example, do you care to know that we in the United States hear the works of Bach, Beethoven, Mozart, and others almost a half-tone higher than these masters wrote them? I find a note here that says their A shimmered away at 415 to 429 vibrations per second — the so-called classical pitch — while A in this country has climbed up to 440. I have read nothing in the last six months that seems less likely to grow into a sure-fire article.

On another scrap of stationery I have written four words: "Check *Solitude* for trumpets." I was referring to one of our records. Stokowski took this Tchaikovsky composition,

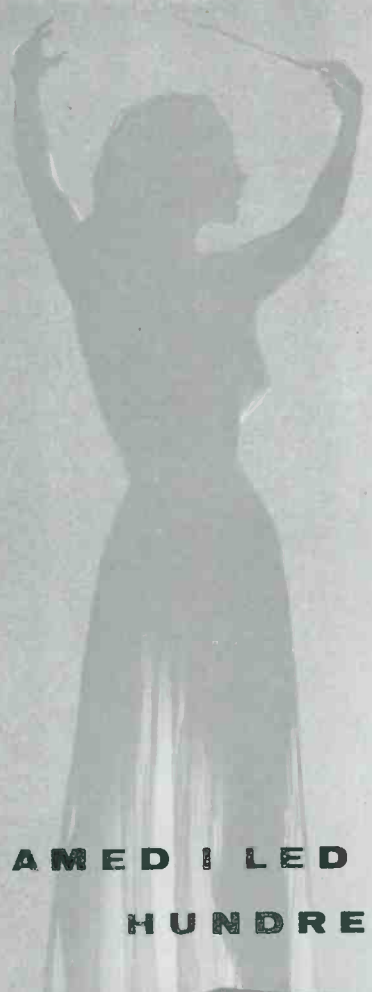
Op. 73, No. 6, transcribed it for symphony orchestra, and I bought a copy. I don't know now why either of us bothered, but that isn't the point. Why should I check the record for trumpets? I tried it, and learned nothing. If you own a copy of this record and have any idea what might have stirred my creative instincts, I'd appreciate hearing from you.

And here, now, is a statement I copied from Robert Haven Schauffler's *Beethoven, The Man Who Freed Music*. "In the scherzo of the B-flat Quartet (No. 6) we catch Beethoven in the act of stealing the twentieth century's thunder by inventing the first piece of jazz," say Schauffler. "For this scherzo is brimful of the subtle, catchy syncopations, the bizarre wit, and the perversely independent part-writing which most people imagine to be the popular inventions of the 1920s." My reason for noting this unexciting observation escapes me. I might also have noted that Bach was syncopating all over the harpsichord nearly a century before Beethoven, and that Franz Schubert was pretty good at working in hot licks for piano and string bass, too, *vide* the *Trout* Quintet. But it still wouldn't be exactly earth-shaking. Now, if I had copied some comment to the contrary effect — say, that Irving Berlin was really the composer of the *Eroica*, or Spike Jones had written the Mass in B Minor — then I might really have something.

And how about this? According to my notes, Athenaeus, a Greek rhetorician in Rome about 200 A. D., wrote that in early times popularity with the masses was a sign of bad art. I would guess I once planned to use this as the basis of an article consoling some of our unappreciated modern composers. I doubt that I would have gotten far, however, because my very next note quotes another authority thus: ". . . for if we do nothing but pile dissonance upon dissonance wherever there is place for it, it will be a much greater fault than allowing only consonance to be heard." A contemporary critic? No, Rameau said it 233 years ago in his *Traité de l'Harmonie*, stopping me in my tracks more than two centuries before I even started.

Next comes an item about Edward MacDowell and his critical attitude towards his own work. Sometimes he toiled for days on a single page of music, it says here, only to throw it away. Once in Boston he did just that, my memo tells me. His wife retrieved the crumpled sheet from the fireplace, looked it over, and persuaded him to save it. It was "To A Wild Rose." This is poor stuff for me to have around. It sets me to

Continued on page 122



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music makers

by ROLAND GELATT

THE GIFT of filling Carnegie Hall with cash customers is one vouchsafed to few musical performers. Horowitz and Heifetz and Rubinstein can do it, so can the Boston Symphony and the Philadelphia Orchestra, but not many others. New Yorkers are a blasé and miserly breed when it comes to buying concert tickets, and as a result some of the world's most eminent musicians have played to rows of empty seats in Carnegie Hall. Knowing this, I could not help but sound a discouraging note when G. A. Briggs ("Mr. Wharfedale") proposed putting on a demonstration of sound reproduction in Carnegie Hall modeled on the two successful shows he had already given in London's Royal Festival Hall. Mr. Briggs refused to be discouraged, however, and he was quite right; for the New York demonstration on Sunday, October 9, was attended by a capacity audience of the hi-fi faithful. Whether this news dismayed members of the concert management business, I do not know; it obviously spoke well for the current interest in fine sound reproduction.

The array of equipment on stage and the general form of the program followed precedents set in London. And since the last Royal Festival Hall demonstration was described in these pages by Robert Charles Marsh ("Yorkshireman in Festival Hall," August 1955), there is no need for a full reprise here. The chief innovation at the New York demonstration was the dovetailing of live and recorded performances in perfect, or near-perfect, continuity. Of these the most imposing was Leonid Hambro's playing, in person and on tape, of Chopin's Scherzo in B minor. During the four minutes that it takes to perform this piece, the source of sound shifted back and forth from the Steinway to the loudspeakers about twenty times, and the total effect was of an amazingly unified musical performance if not always one of perfectly unified sound

quality. There *was* a difference between the live piano sound and the recorded piano sound that manifested itself and made the change-over audible despite the split-second timing of Mr. Hambro at the piano and Mr. P. J. Walker (QUAD Amplifiers) at the controls.

Later in the program, Messrs. De Lancie, Gigliotti, Jones, and Schoenbach, Philadelphia Orchestra wind players, collaborated in another alternately live and taped performance. This time the dovetailing was less difficult (ambling Mozart is easier to co-ordinate than fast Chopin) and hence less spectacular in effect, but to compensate for this there was greater homogeneity of sound. In fact, with eyes shut it was usually impossible to detect a break in quality when the instrumentalists stopped playing on stage and the loudspeakers took over.

In addition to stunts of this kind, Mr. Briggs played an assortment of commercial recordings. The results were varied. When the recordings themselves embodied plenty of hall resonance, the extra resonance added by playing them in Carnegie Hall was usually a bit *de trop*. On the other hand, recordings that would have sounded dry and piercing in a small room became remarkably mellow and lifelike in the large hall. For me, the demonstration "proved" nothing beyond what we already know: that the best sound reproduction today approaches but hardly ever quite duplicates the effect of live music. What the demonstration did prove beyond question was G. A. Briggs's ability to captivate a large audience with his modest charm and dry wit.

NO MATTER HOW PERFECT the recordings of tomorrow may be, they will never conduct the full charge of electric excitement that sweeps through a hall when a musician of powerful temperament is heard at the peak of his musical abilities. There

was just that kind of tingling excitement in Carnegie Hall a few days before the Briggs' demonstration when Emil Gilels, of the U.S.S.R., made his New York debut as soloist with the Philadelphia Orchestra. He played the Tchaikovsky Piano Concerto in B-flat minor. Now this is a work of which I had had quite enough. Or so I thought. But Mr. Gilels, with the virtuosity of a great re-creative artist, persuaded me otherwise. From the very first hammered chords of the opening movement, it was evident that this squat, red-haired Russian was a bravura pianist who would make you sit up and take notice. Later on, as he proceeded to reveal seldom heard rhythmic ingenuities and delicate pianistic figurations, as he took a perfectly timed pause for dramatic effect before enunciating a melting legato phrase, and as he rekindled the music into a poetic glow that it had seemingly forever lost, the conviction grew that Emil Gilels was a pianist in the high Lhevinne-Hofmann tradition. It will take more than one hearing, and more than the Tchaikovsky Concerto, to confirm or reject this surmise. But whatever subsequent impressions Mr. Gilels makes, his first concert was a stunner. Ormandy and the Philadelphians responded to the occasion with more than usually sensitive playing.

THIS DEPARTMENT has suddenly been swamped with letters asking us to publicize the recent formation in England of the Arnold Bax Society, which plans to sponsor recordings of major works by the late Master of the Queen's Music. The Society has an eminent president (Jean Sibelius) and many eminent vice-presidents. What it needs now are one thousand members who will promise to buy copies of the first recording (Bax's Fifth Symphony) to be sponsored by the Society. Those interested should write to Mr. Clifford W. Gillam; Downsview, Kings Barn Lane; Steyning, Sussex; England. Better use a big envelope.

Scorpio



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RELEASES

Opera

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Conductor: Herbert von Karajan, Philharmonia.

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Other Strauss Operas: Capriccio (Closing Scene) and Four Last Songs, with Schwarzkopf (Angel 35084); Arabella (The Great Scenes), with Schwarzkopf, Felbermayer, Gedda, Metternich (Angel 35194).

"Champagne" Operetta

JOHANN STRAUSS: DIE FLEDERMAUS

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Violin

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Conductor: Jean Martinon, Philharmonia.

One 12" record Angel 35205

Other Angel-Oistrakh records: Beethoven Violin Concerto (35162), Bruch G Minor and Prokofiev D Major Concerti (35243), Cesar Franck and Szymanowski (35163).

Klemperer - Philharmonia

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One 12" record Angel 65024

Note: last 8 songs also available in the 10-inch record, *Bravo pour le Clown* (Angel 64005).

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Records in Review



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CLASSICAL

ALBENIZ Piano Music

Tango in D major, Op. 165, No. 2; *Malagueña*, Op. 165, No. 3; *Granada (Serenata)*; *Sevilla (Sevillanas)*; *Cadiz (Saeta)*; Tango in A minor, Op. 164, No. 2; *Rumores de la Caleta (Malagueña)*.

†Mompou: *Piano music*

Canço i Dansa, No. 1; *Scènes d'enfants*; *Charmes*.

José Echániz, piano.
 WESTMINSTER WL 5382. 12-in. \$4.98.

Mr. Echániz is at his best, which is very good, in this attractive disk. The Albéniz pieces are less pretentious, technically simpler, and just plain better than those in the same composer's *Ibéria*, which the Cuban-American pianist recently recorded. Because they are not so exacting, Mr. Echániz plays them with more ease and pliancy, with undeniable style, and with a definite sympathy for the evocative rhythms and color of the Spanish idiom. Many listeners will find they know more of this music than they might expect, since it has long established itself in the salon-chamber-group repertoire as well as in the piano repertoire.

The Mompou works come off equally well, though Mr. Echániz plays with less of the loving care and melting tone that Mompou lavishes on his own music in his recent Angel recording. However, there are only two duplications involved, the *Canço i Dansa*, No. 1, and the "*Jeunes filles au jardin*" (one of the movements from *Scènes d'enfants*); none of the other

works here appear on Mompou's disk. The *Scènes d'enfants* are especially delightful, and the six tiny *Charmes* (1921), with their rather cryptic titles (cryptic in relation to the music), have the kind of intriguing appeal that some of Satie's music does. These miniatures, more than any of his other works, underline Mompou's statement that "I am not a musician, but I should very much like to be a music." Highly naturalistic piano sound. R. E.

ARIOSTI

Lezione V, in E minor — See Scarlatti:
Su le sponde del Tebro.

BACH, JOHANN SEBASTIAN

Cantata No. 170: Vergnügte Ruh, beliebte Seelenlust; *Cantata No. 54: Widerstehe doch der Sünde*; *Agnus Dei, from Mass in B minor.*

Alfred Deller, counter-tenor; Leonhardt Baroque Ensemble, Gustav Leonhardt, cond.
 VANGUARD BG 550. 12-in. \$4.98.

These fine solo cantatas were probably performed by a male alto in Bach's time, so that Alfred Deller's remarkable counter-tenor no doubt provides them with the right vocal color. The astonishing purity and flexibility of his singing make it always fascinating to listen to, but one wishes it had more variety and intensity here, especially in the recitatives, which proceed in a uniformly calm mood. Those who prefer the more sensuous tone of a female alto will find both of these cantatas (plus No. 53) beautifully sung by Rössl-Majdan on a Westminster disk — where, however, a harpsichord is employed in No. 170 instead of the obbligato organ called for by Bach. Generally good recording. N. B.

BACH

Italian Concerto; Chromatic Fantasia and Fugue

George Malcolm, harpsichord.
 LONDON LD 9187. 10-in. \$2.98.

Bluff and hearty playing by a harpsichord virtuoso hitherto unknown to this reviewer. I prefer more nuance in the Concerto and more imagination in the Fantasia, but nevertheless found myself carried along by the unflagging vigor of this performance, with its effective (and noiseless) changes of registration. Fine bright recording.

N. B.

BACH

Musical Offering

Stuttgart Chamber Orchestra, Karl Münchinger, cond.
 LONDON LL 1181. 12-in. \$3.98.

What an endlessly fascinating composition this is! One never ceases to marvel at it, not merely because of what Bach does with the theme supplied by Frederick the Great — he stretches it, he contracts it, he stands it on its head, he works it backwards, he builds a whole trio sonata around it, he subjects it to all sorts of fugal procedures — but because the result of all this contrapuntal ingenuity happens to be deeply affecting music as well.

Bach indicated the instrumentation for only three of the thirteen sections. The version used here is said to be arranged by the conductor but in most respects it follows the suggestions about instrumentation made by Hans David in his admirable edition of the work. Another problem that has concerned musicologists is the proper order of the sections, which was not clear in the first edition. David's solution, symmetrical and convincing, was to place the trio sonata in the center, flanked on each

side by five canons, with the three-part rercar at the beginning and the six-part rercar at the end. Münchinger lumps the three-part rercar and all ten canons on one side of the disk and the trio sonata and six-part rercar on the other side. The performance is live, intelligent, and musical; the recording is excellent. N. B.

BACH

Sonatas for Viola da Gamba and Harpsichord, Nos. 1-3 (BWV 1027/29)

August Wenzinger, viola da gamba; Fritz Neumeyer, harpsichord.

ARCHIVE ARC 3009. 12-in. \$5.98.

The gamba sonatas are nicely performed (though the fast movements could have been crisper) and the ticklish problem of balance between the gamba and the right-hand harpsichord part is closer to a satisfactory solution here than in some other recordings of these works. N. B.

BALAKIREV

Islamey

†Liszt: *Hungarian Rhapsody No. 12, in C-sharp minor*

Julius Katchen, piano.

LONDON LD 9175. 10-in. \$2.98.

An entertaining Russian counterpart to the Rhapsody, the Liszt-inspired *Islamey* still makes a useful applause-catcher with which to end piano recitals. Mr. Katchen, brilliant technician that he is, gives whirlwind performances of both works, but he does not seem to have grown into them yet musically. Some of the effects he strives for sound calculated, and he has an annoying habit of punching chords. The only other LP recording of *Islamey* that I know of, Alfred Brendel's, has comparable bravura, with more poise and suppleness. The London piano tone is gratifyingly mellow and close-to. R. E.

BEETHOVEN

Concerto for Piano and Orchestra, No. 4, in G, Op. 58

Noel Mewton-Wood, piano; Utrecht Symphony Orchestra, Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY 24. 10-in. \$1.65.

It is extraordinary how this concerto has escaped severe maltreatment on records. Of the thirteen heard by this department, at least ten versions still sound good, including the present, the only one in ten-inch form. The late Mewton-Wood has a limp, discerning refinement very pleasantly joined to a distinctness of fingering that does not admit angularity. Plenty of force too, when required; and the veteran conductor contributes a responsively poetic orchestral counterpart. Some of this will be missed in a recording that has the orchestra at a greater distance than the piano and thus more conglomerate than detailed. This, of course, is true to the modern concert hall; but then modern concert halls are too big for this kind of music.

C. G. B.

BEETHOVEN

Septet in E-flat, Op. 20

Barylli String Ensemble and Wind Group from the Vienna Philharmonic Orchestra.

WESTMINSTER 18003. 12-in. \$4.98 (or \$3.98).

In the spring London issued a ravishing version (LL 1191) of this potent serenade, a more supple interpretation than the present, which impresses first and most by the symmetry of its mobile architecture. It is to be suspected that more people will favor the London way than the Westminster way, but there is a complication invidious to an assured preference. It is this, that while the sonics of both editions are truly outstanding in the reproduction of a difficult instrumental combination, Westminster has surpassed London—and everyone else—in the full living boldness of that superb hellion the horn. The unprecedented integrity of its presentation transfigures our hope of what a disk of this kind can be.

C. G. B.

BEETHOVEN

Trio No. 4, in D ("Geister"), Op. 70, No. 1

†Mozart: *Trio No. 4, in E, K. 542*

Trio di Trieste.

LONDON LL 1177. 12-in. \$3.98.

A few years ago London's chamber recording was the poorest among the major companies. The silken competence of this neatly balanced registration (of a difficult combination) culminates a reform that now permits London chamber records to be considered not as a tribe apart and below but sonically on a level with London orchestral records.

The sound is not melodramatic nor are the performances. Tempered poise distinguishes both. By no means weak, the stroke is yet feathery even when the accent is determined and the phrase hardy. The softness of the texture, because it is so pliant, calls attention to the strength of the Beethoven design in a way no other record has succeeded in doing. K. 542, Mozart's most appealing trio, accorded a similar lambency by players and engineers, is excellent but

not consequentially better than versions on Vox or Westminster. C. G. B.

BEETHOVEN

Symphony No. 5, in C minor, Op. 67 Fidelio: "Abscheulicher! . . . Komm Hoffnung"

Philharmonia Orchestra, Herbert von Karajan, cond.; Elisabeth Schwarzkopf, soprano. ANGEL 35231. 12-in. \$4.98 (or \$3.48).

Some people must own Columbia RL 3068, a smoky old recording of two performances on fire with the heat of evangelistic energy. The works on that astonishing and disappointing disk are Beethoven's Symphony No. 5 and Mozart's Symphony No. 39. In their frank assertions of driving power these projections met all the requirements of the critical biases here, and they initiated a conviction that the youngish conductor (then struggling with the embarrassment of Nazi affiliations) was musically qualified to continue the grand German line in conducting. His records continue to confirm this conviction, the few bad ones being bad in an intelligent way.

The Fifth Symphony issued by Angel is a rouser but not the same as the one led by Prof. von Karajan in the Columbia recording of seven or eight years ago. The temperament has changed and some of the fire has gone. The stresses are less peremptory, the climaxes less an assault by storm than a series of inevitable conclusions. The excited pulse of the earlier version has become a strong and steady beat. Passion is subordinated to conviction, which is less spectacular.

Not that intensity is in short measure—it is under a different kind of control. Here it is broad and progressive, while there it was lean and spasmodic. Music-lovers are invited to invest \$1.98 in the old version if they are given to comparisons of style, or if they wish a Fifth Symphony not much like any other recorded effort.

Angel's is of course a far better disk. Angel orchestral records of this season have more substance, sweep, and accuracy than the Angels of a year ago. Only the Kleiber disk for London is in the same rich class of sonics, and the calculated performance there is less likely to please. Everything estimated, the new Karajan achievement may be said to have no superiors.

One would not have supposed the soprano of Elisabeth Schwarzkopf to have the breadth required, or the strength in the lower tones, to satisfy the demands made by Leonora's tremendous aria in *Fidelio*. In fact, the recording seems to substantiate that it has not. But some forcing of the lower voice hardly matters in the consummate realization of the complicated humanity of this vast inclusive song. It is a conscientious musical intelligence that guides the voice into emotion—the rage, hope, and determination being communicated by an artful command of mobile inflection of a sensitivity seldom encountered. Nature did not build this soprano for this aria, but Nature herself would smile at Nature's frustration here. Stirring accompaniment and expansive sound, even if the horn quartet as usual fail to convey themselves fully. C. G. B.

BIZET

Les Pêcheurs de Perles

Martha Angelici (s), Léila; Henri Legay (t),

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Nadir; Michel Dens (b), Zurga; Louis Noguera (bs), Nourabad. Chorus and Orchestra of the Théâtre National de l'Opéra-Comique, André Cluytens, cond.
ANGEL 3524. Two 12-in. \$10.98.

An early work and not a thoroughly accredited major one in the sense that *Carmen* is, Bizet's *Les Pêcheurs de Perles* is an opera of exceptional purity and grace in the writing for voices; it has scoring that is at its best sensitive and always effective; three arias and two duets of memorable melodic quality, and a pseudo-Oriental romantic plot that needs only tropospheric suspension of disbelief for the listener's sympathies to be engaged. Without being unreasonable, what more could be demanded? Well, a really first-rate performance would be a help. Unfortunately, none of the three now to be heard on LP is quite in that category, though each has some good elements.

In the Renaissance set, which takes up three disks, Mattiwilda Dobbs sings with a freshness and beauty of tone that make her Léila the most positively attractive of the lot, Jean Borthayre is strong and dramatic as Zurga, and René Leibowitz gives an interesting reading of the score. However, the tenor's bleary singing becomes more and more trying each time it is heard. Set against this are the recent Epic and the new Angel sets, each of which is on two disks, both of which hold performances rather more consistent in quality. In view of the apparent present state of French opera on its native soil, no particular guarantee of excellence attaches to the fact that the singers in both the Angel and Epic casts sing their roles at the Opéra-Comique.

Martha Angelici sings Léila, in the Angel recording, as one familiar with the role, but not without some tired-sounding tone as well as some that is quite pretty. In the Epic set, Pierrette Alarie has as many virtues, and her light voice gleams more steadily. The Angel tenor, Henri Legay, has a small-bore voice of sweet quality, some style, but a rather blank personality. In the Epic set, Leopold Simoneau has the same type of voice but more skill and a surer sense of vocal character. Of the baritones, Michel Dens is more sure and decisive for Angel than is René Bianco for Epic — in fact, his is the best performance in the Angel set. There is little to choose between the basses. Both André Cluytens and Jean Fournet give good, routine readings of the score. All told — apart from the handsome Angel packaging and, not least, the excellent libretto — my own preference is for the Epic set, mainly because of the better tenor casting. Both recordings are clean in sound and commendable in balance. J. H., Jr.

BONDEVILLE

Madame Bovary — Suite; *Les Illuminations*

Orchestra National Belge, George Sebastian, cond.
LONDON TW 91023. 12-in. \$4.98.

L'École des Maris (excerpts)

Mado Robin (s); Agnes Disney (s); Jean Giraudeau (t); Louis Musy (b); Robert Massard (b); Xavier Depraz (bs); Chorus and Orchestra of the Opéra-Comique, Albert Wolff, cond.
LONDON TW 91024. 12-in. \$4.98.

Emmanuel Bondeville, who has long been a power in the musical life of Paris, especially as a conductor and administrator, here makes his debut on American records as a composer. *Madame Bovary* is a symphonic suite from an opera, *Les Illuminations* is a cycle of three short tone poems after Rimbaud, and *L'École des Maris* is an operatic comedy after Molière. All are in a melodious, expertly contrived, unadventurous vein, with some moments of charm but not many moments — charming or otherwise — that one would care to experience a second time. Of the two disks, the one containing selections from *L'École des Maris* makes much the better case for Bondeville, partly because his light talent seems best suited to light subjects and partly because it is decidedly superior in performance and recording. A. F.

BORODIN

Prince Igor

Valeria Hebalova (s), Jaraslovna; Melanie Bugarinovich (ms), Konchakova; Biserka Tzveych (ms), Polovtsian Girl; Noni Zhurnetz (t), Vladimir; Drago Petrovich (t), Ovlur; Nicola Janchich (t), Eroshka; Dushan Popovich (b), Igor; Zharko Tzveych (bs), Prince Galitsky and Konchak; Dragomir Ninkovich (bs), Skula. Chorus and Orchestra of the Belgrade National Opera, Oscar Danon, cond.

LONDON XLLA 30. Five 12-in. \$24.90.

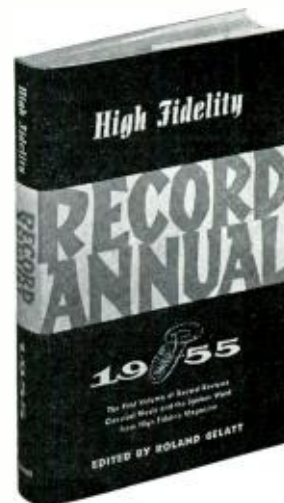
Borodin's *Prince Igor* was begun by its composer in 1869 in response to the urgings of Vassily Stassov, artistic patron of The Five and one of the great seminal influences in the history of Slavic music. It gave its composer no end of trouble and was left unfinished at his death. It was completed by Rimsky-Korsakov, with an assist or two from Glazunov. As Ernest Newman quotes a puzzled British compatriot: "The funny thing about these Russian operas is that they're all written by somebody else."

For all its varied genetic strains, *Prince Igor* is a work of great color and excitement and, in certain scenes, a serene beauty as moving as it is unexpected. Listeners who think of Russian opera in terms of *Boris Godunov* may find *Prince Igor* less imposing. On the other hand, listeners who find *Boris* heavy going may find in *Prince Igor* a common denominator between the familiarly operatic and the mysteriously Slavic.

The story, if long, is quite clear and simple. Leaving his wife in care of his brother-in-law, Igor sets out to campaign against the Polovtsi, a nomadic people from the East. He and his son are captured, and Galitsky, his wife's brother, conspires to usurp Igor's throne. After various adventures (which include watching the famous "Polovtsian Dances" and having his son fall in love with the Khan's daughter), Igor makes his way home to regain his throne from the dissolute Galitsky and is greeted affectionately by his wife and his people. And so the opera ends — a pretty fair adventure story, backed up by a score with plenty of meat on the bone.

There are now two putatively full-length versions to be heard on LP — the new London set, very well recorded on location in Belgrade by a team of British engineers educated in the arcana of "ffir" standards, and a Soviet performance released here on

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the Period label. The values are rather different, and the prospective buyer of a *Prince Igor* recording will do well to make certain that he knows what he is getting.

The London set has the advantages of completeness and of engineering that, if not the best London has ever done, is thoroughly modern and efficient. The performance is that of a first-class second-class company, or a second-class first-class company, working hard and conscientiously but getting results that are only occasionally really noteworthy.

As Igor, Dushan Popovich is a good deal more than a lay figure, and he manages his solid baritone voice well most of the time. Zharko Tzveych doubles in the bass roles of Galitsky and Konchak, thus making off with two of the best arias in the opera, both of them made famous on 78s by Chaliapin. His voice is dark and strong but not very mobile. He makes heavy weather of fast passages and sometimes fails to hit pitches square on the nose. It is rough, rather wild singing, but it does have personality and vigor. The tenor is nothing special, the soprano on the shrill side; but Melanie Bugarinovich, the Konchakova, does some extraordinarily lovely singing, juxtaposed with some in which she is not quite steady on the stage. The orchestra plays satisfactorily for Oscar Danon, and the chorus — while lacking the enormous vitality of the big Soviet groups — sings commendably.

The Period recording is technically one of the more satisfactory to have come out of the Soviet Union, though by no means up to the London standard of engineering, and it has a cast of impressive caliber — the very fine baritone Andrei Ivanov in the title role; Alexander Pirogov, in top form, as Galitsky; Mark Reizen, one of the most imposing of Russian singers to be heard on records at all, as Konchak; Sergei Lemeshchev as Igor's son Vladimir; Eugenia Smolenskaya as Igor's wife; and Veronica Borisenko as Konchakova — with Alexander Melik-Pashaev conducting the Bolshoi Theater ensemble. Aside from some soprano trouble, the performance is absolutely top-drawer, with first-rank singers working together in an ensemble tradition that deserves the utmost respect. There are cuts here and there, and Act III is entirely missing. However, it ought to be remarked in this connection that the omission of this act is supported by tradition. When *Prince Igor* was first given, it was thought too long and clumsy for practical purposes, and the Maryinsky Theater decided to make extensive cuts, then to omit Act III entirely; this, apparently, has been standard Russian practice ever since. So the fairest statement of difference between the two recorded versions is that the Period is, essentially, the one usually given in repertoire circumstances, while the London includes much music of value that is customarily cut.

It all comes to this: For those listeners to whom literal completeness is of first importance and for those listeners to whom engineering quality is a touchstone, the London *Prince Igor* is not challenged on LP. For listeners most interested in hearing a great national opera done perhaps incompletely but with the style and resources of the most famous opera house of its own country, the Period set, decently engineered, has in its favor qualities that London-Belgrade can not match.



Brandon de Wilde ably assists Britten.

London has in preparation an elaborate *Prince Igor* libretto, which should be ready by November and can be had by returning a card enclosed in the album box. J. H., Jr.

BRAHMS

Variations on a Theme by Haydn — See Hindemith: *Nobilissima Visione*.

BRITTEN

The Young Person's Guide to the Orchestra, Op. 34

†Tchaikovsky: *Nutcracker Suite*

Deems Taylor, narrator; Minneapolis Symphony, Antal Dorati, cond.
MERCURY MG 50055. 12-in. \$4.98.

The Young Person's Guide to the Orchestra, Op. 34

†Prokofiev: *Peter and the Wolf*, Op. 67

Brandon de Wilde, narrator; Pro Musica Symphony (Vienna), Hans Swarowsky, cond.
VOX PL 9280. 12-in. \$4.98.

Deems Taylor is a well-known musician, author, and lecturer, factors which would seem to qualify him well for his job as narrator in *The Young Person's Guide to the Orchestra*. But somewhere along the way, Mr. Taylor seems to have acquired a strange professorial dullness. He reads in a drab, colorless monotone, without enthusiasm and seemingly without realization of the humor in Eric Crozier's script. His enunciation is often slovenly, occasionally indistinct. The text has admittedly been altered, with permission, for the benefit of American listeners; it is certainly no improvement on the original.

The musical performance is preceded, in this Mercury recording, by the sound of an orchestra tuning up, a nice atmospheric touch. The performance itself is of great brilliance. Dorati is brisk, efficient, and at all times in full control, particularly in the final fugue. Mercury's engineers deserve considerable praise for not succumbing to the temptation of "bringing up" the solo instruments, and thus ruining the texture and perspective of the whole work. (An

unnarrated Dorati-Minneapolis version of Britten's work is available on Mercury MG 50047, coupled with Alberto Ginastera's *Variaciones concertantes*.) The *Nutcracker Suite* on the other side, has been extracted from Mercury's complete recording of Tchaikovsky's ballet. As if the music doesn't speak for itself, someone has written a feeble and entirely superfluous narration for Mr. Taylor to read. He reads it.

Brandon de Wilde, the young stage and movie actor, narrates the text in Vox's recording of the *Guide*. His fresh, piping voice has an eager quality to it, as if he is both enjoying his job and the music, and he manages to sustain the listener's interest in the narrative to the very end. I should imagine that children will particularly enjoy his intimate sort of "me and you" approach. *Peter and the Wolf*, on the reverse, is perhaps even more engaging, as De Wilde seems to relish the story more. Vox's recording is decidedly less brilliant than the Mercury (which even so leaves it well up on the list); the sound is not as forward, nor as clean. Moreover, the playing does not always seem to me to be very noble; certainly the instrumental solos are not the equal of those offered by the Minneapolis musicians. The Prokofiev fantasy sparkles more, both in sound and performance.

Neither of these narrated versions is the equal of the Markevitch-Philharmonia Orchestra-Peter Pears recording on Angel 35135, which I find hard to fault. J. F. I.

BRITTEN

The Turn of the Screw

Jennifer Vyvyan (s), The Governess; Joan Cross (s), Mrs. Grose; Arda Mandikian (s), Miss Jessel; Olive Dyer (s), Flora; David Hemmings (treble), Miles; Peter Pears (t), Prologue and Peter Quint. English Opera Group Orchestra, Benjamin Britten, cond.

LONDON XLL 1207/8. Two 12-in. \$9.96.

No amount of admiration seems excessive for the enterprise of London in issuing this very fine recording of *The Turn of the Screw*; for, fascinating little work that it is, it has yet to be presented in this country at all and can be known even by name only to a relatively small number of people who keep themselves informed of British musical activity, added to a probably rather more numerous group who know the chilling Henry James story (or novella) on which the Benjamin Britten opera is based and from which it takes its title. There are faults that can be picked with the opera; or, at least, doubts that can be raised pending an opportunity to see it as well as hear it. Since it is the business of a reviewer to review, not to turn out advertising copy, these can scarcely be ignored. But there should be no mistake on the main point: Doubts or no, *The Turn of the Screw* is in all the ways that matter most a very superior piece of musical theater-craft, and the London recording is one that can be recommended with no hesitation whatever.

Composed in 1954, to a libretto by Myfanwy Piper (whose name, to settle the curiosity of readers whose command of Brythonic combinations of letters is shaky, ought be prefixed by "Mrs."), *The Turn of the Screw* was first presented in the fall of that year by the English Opera Group, the

same ensemble that is to be heard in the recording. It is in the category of chamber opera — scored for ten string and wind players (with some doubling on instruments) plus harp, percussion, and piano and celesta. As those who are familiar with the James story will have thought already, librettist and composer set themselves a problem of a very difficult sort in deciding to work it into an opera, for it is a story of horror, a ghost story to be precise, of extraordinarily individual temper and construction.

In it, James tells — in a manner even more oblique than his usual — of a young governess charged with the care of two young children and the management of a country house whose owner, the guardian of the children, forbids her to trouble him with any messages whatever. As time passes, she gradually comes to realize that the house is haunted — not by ordinary, garden variety ghosts, but by the presences of one Peter Quint, the master's former valet, and Miss Jessel, her predecessor as governess. At first she catches glimpses of them. Then, after describing them to the housekeeper, she realizes that they are not flesh, that they are in some mysterious way bent on holding the children in their power and somehow corrupting them — and that they are well on the way to succeeding. Nothing is ever more explicitly stated than this — if even this much. All is left to the imaginings of the reader. Simply as a story to be read in the night it is a masterpiece of the undefinably evil, a story of horror and something of a horror in its own right. And that is what James intended it to be.

The difficulty with trying to make a stage piece out of such a cunning literary torture-device is that the effect depends precisely on the fact that nothing is made explicit. This puts a tremendous burden on the adapters, who must decide whether to make the presences of Quint and Miss Jessel actually visible, and whether to make them audible. In the story they are silent as the graves they cannot rest in, and so they were in the play called *The Innocents*, in which, after much debate, it was finally decided to make them visible but not audible. Since Mrs. Piper and Mr. Britten were making an opera and not a play, they took the final plunge and made the presences audible as well. How this would seem on the stage it is impossible to say without having experienced it. In the recording, the effect is decidedly strange — but in what way or degree strange necessarily depends on the imagination of the particular listener.

All of the voices are, in fact, divorced from the corporeal, and anyone who chooses can, if he is able, regard Quint as merely a sound from the shadows. But he can hardly ignore the fact that Quint has a great deal to sing, and in singing to Miles woos him, draws him, with visions of an order that may not match imagination. In spite of some wild, wonderful words, the visions do not match mine.

Be that as it may, it is a libretto with many very striking moments, and the score — cast in the form of a theme and fifteen variations of the most wonderful variety and precision of ordering — is a superbly made thing, even though the ghost-music is a little conventional for such unconventional ghosts. The finest moments are very fine indeed — the children's game of "Tom, Tom, the piper's son," with its skipping

transpositions upward as the excitement grows more feverish; their impalpably horrid "Praise ye the Lord" in the churchyard; and, above all, even above little Miles's ambivalent "You see, I *am* bad . . . aren't I?", the overwhelming melancholy of his little mnemonic song:

Malo, I would rather be,
Malo, in an apple tree,
Malo, than a naughty boy,
Malo, in adversity.

The performance is very fine all down the line: Jennifer Vyvyan intense as the Governess, if occasionally a little tight and metallic when she has to make fast climaxes at the top of her voice; Joan Cross finely firm and sturdy and right as the housekeeper; Olive Dyer and David Hemmings at once sweet and sympathetic and terrible as the thoroughly uninnocent children; Arda Mandikian lost-sounding and singing very beautifully as Miss Jessel; and Peter Pears thoroughly at home in the high, florid music of Quint. The ensemble is excellent under the composer's hand. Very good analytical notes by Donald Mitchell and a copy of the libretto are included. J. H., Jr.



MULLER COLLECTION, N. Y. PUBLIC LIBRARY
Anton Bruckner on his deathbed.

BRUCKNER *Quintet for Strings in F major*

Koeckert Quartet; Georg Schmid, second viola.
DECCA DL 9796. 12-in. \$3.98.

If the thought of chamber music by a man with such massive musical ideas as Bruckner sounds strange, the music itself sounds even stranger. There are some pleasing passages in the work, but most of it cries out for the symphony orchestra. The Koeckerts and Schmid do what they can with the music, but it is almost impossible to lift it off the ground. Recording is well balanced, if not overly bright. P. A.

BRUCKNER *Symphony No. 7, in E major; Overture in D minor*

Vienna Symphony Orchestra (in the Symphony), Hague Philharmonic Orchestra (in the Overture), Willem van Otterloo, cond.
EPIC SC 6006. Two 12-in. \$7.96.

Together with the Fourth, and possibly the incomplete Ninth, the Seventh is the most accessible and richly rewarding of Bruckner's symphonies, one whose mystery and nobility grow on the listener with repeated hearings.

Van Otterloo is a persuasive conductor in Bruckner, and his interpretation here, warmly recorded, is altogether praiseworthy. Still, it is a trifle slower and less dramatic than the superbly revealing performance by Eduard van Beinum for London. Also, the latter offers the complete orchestral portions of César Franck's *Psyché* on the fourth side, whereas Bruckner's relatively early, quasi-Wagnerian Overture in D minor, on the final side of the Epic set, runs only a little more than ten minutes, and is not as cleanly reproduced as the symphony. P. A.

CARISSIMI *Jephte* — See Monteverdi: *Lamento d'Arianna.*

CHOPIN *Waltzes, Nos. 1-14*

Artur Rubinstein, piano.
RCA VICTOR LM 1892. 12-in. \$3.98.

Any disk by Artur Rubinstein is welcome — a Chopin disk doubly so, though there are gaps other than the Chopin Waltzes in his recorded repertoire that I would like to have seen filled first. As usual, Mr. Rubinstein plays these works as if they were second nature to him — perhaps even with an occasional perfunctoriness — with perfect ease and control and with the aristocratic air that makes his Chopin style so bracing. The better the music, the more penetrating the performances. He plays the last waltzes more gravely than others do, giving them an unusual, somber quality. Neat, fine-grained, clean sound from Victor. Certainly, these performances are as good in their way as the more colorful ones by Novaes and the incomparably winged ones by Lipatti. Mr. Rubinstein does not play the delightfully trivial fifteenth waltz, in E major, which turns up in the Novaes set. R. E.

CORELLI *Sonata in D minor, Op. 5, No. 12* — See Scarlatti: *Su le sponde del Tebro.*

DEBUSSY *Etudes; D'un cahier d'esquisses*

Walter Gieseking, piano.
ANGEL 35250. 12-in. \$4.98 (or \$3.48).

Etudes

Hans Henkemans, piano.
EPIC LC 3104. 12-in. \$3.98.

The more I hear the *Etudes*, the more I am convinced that these relatively neglected pieces deserve to be classed among Debussy's highest achievements. They are his last works for piano, written in 1915, and they embody the economy of expression, the abrupt twists and turns, and the emphasis on style for style's sake that so often characterize the "late period" production of great creative artists. Although unmistakably Debussyan, the *Etudes* look forward to the brusque, percussive piano style of Bartók; they are not a rehash of *Clair de lune*.

Gieseking, as always, excels when the music calls for subtly shifting sonorities and liquid legato. In the second étude, for example, he evokes the full poetic implications of the Pelléas-like bars that Debussy marked *murmurando*; and the coruscating

ing sixth étude could not be more sinuously performed. On the other hand, he rather de-emphasizes the hold, Bartókian elements of these pieces, and there are times when his playing becomes muddy. The Dutch composer-pianist Hans Henkemans does not command Gieseking's tonal magic, but there is greater clarity, precision, and dramatic contrast in his interpretations. He has also been better recorded. All told, Henkemans' is the better record. R. G.

DEBUSSY

Images pour orchestre: Gîgues; Iberia; Rondes de printemps

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.
EPIC LC 3147. 12-in. \$3.98.

Although music is adjudged an international language, there are certain works of the nineteenth and twentieth centuries that are commonly believed to yield their innermost secrets only when interpreted by the countrymen of their composers. Ordinarily, there is good ground for this belief; we find special qualities in a *Fledermaus* of Viennese origin, in a Czech interpretation of Dvorak or an English one of Delius. But it is dangerous to lay down a general rule to this effect, as the above recording of Debussy's *Images* amply testifies. Debussy with a Dutch accent would not, on the face of it, seem very promising. One expects sober stolidity, and instead one finds that Van Beinum and his men have transformed themselves into quasi-Gallo-Iberians. This is resplendent playing of fine style and polish, with an abandon and sparkle entirely apposite to the Mediterranean cast of the music. The engineering (by Philips) is also first-rate. An outstandingly good record. R. G.

DEBUSSY

Préludes, Book II

Walter Gieseking, piano.
ANGEL 35249. 12-in. \$4.98 (or \$3.48).

When the effect is of shimmering moonlight, Gieseking is incomparable. Nobody else today coaxes such misty tones from the piano. But not all of Debussy lies in an iridescent haze. In Book II of the *Préludes*, for example, there are taut, jerky pieces like *General Lavine* and *La Puerta del Vino* (which Debussy asked to be played "with sudden oppositions of extreme violence and passionate softness"). In such as these, where Gieseking tends to file off sharp corners, the less languid, more incisive approach of Casadesus is preferable. Elsewhere, Gieseking's penumbral mastery goes unchallenged. Just to hear the way he shapes and colors the opening melody of *Canope* is reason enough for acquiring the record. R. G.

DONOVAN

Suite for String Orchestra and Oboe —
See Ives: *Symphony No. 3*.

ELGAR

Enigma Variations, Op. 36; Cockaigne Overture, Op. 40; Serenade for String Orchestra, Op. 20

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
COLUMBIA ML 5031. 12-in. \$4.98.

With almost any other conductor the open-

ing tempo of this *Enigma* would seem too slow, but Beecham has the knack of allowing slow tempos to "breathe" (witness the second movement of the *Prague Symphony*) and thereby making them sound marvelously effective. This performance, then, gets off to a good start, and it never loses momentum. The prevailing mood, I hasten to add, is not one of deliberation. According to the character of the music, Sir Thomas lavishes all the nobility, refinement, and fire at his command — which is a lot. Has the "Dorabella" variation ever sounded so bewitchingly delicate or the "G.R.S." so brilliantly gusty? Perhaps yes, under Toscanini, but his *Enigma* was not nearly so well recorded as this. Columbia's English engineers did not let Sir Thomas down here; the recording is excitingly live and spacious, and the drum thwacks at the beginning of "Troyte" are enough to blow you out of your chair. This is the *Enigma* to buy.

I was not quite as taken with the overside. The fragile Serenade, especially, rather disappointed me; I have heard more magical performances. But this is a minor matter and in no way detracts from the record's major attraction. R. G.

FRANCK

Psyché

Netherlands Chamber Choir and Hague Philharmonic Orchestra, Willem van Otterloo, cond.

EPIC LC 3146. 12-in. \$3.98.

Franck wrote *Psyché*, a symphonic poem in six movements, in 1888. Three of these movements make use of a chorus without basses and contain music of lofty, ethereal beauty; yet it is only the purely orchestral sections that one is likely to encounter in concert. This marks the first appearance of



Fritz Lehmann: Handel's glint renewed.

the complete work on records, and it is indeed a welcome addition to the catalogue. Franck's haunting music is performed with extreme sensitivity and inner glow by Van Otterloo and his forces, the delicate shadings of the chorus adding much to the overall effect. Top quality reproduction helps to make this an important release. P. A.

GLAZUNOV

Concerto for Violin and Orchestra, in A minor, Op. 81 — See Paganini: *Concerto for Violin and Orchestra, No. 1*.

GLAZUNOV

Ruses d'Amour, Op. 61; Valse de Concert, No. 1, in D major, Op. 47; Valse de Concert, No. 2, in F major, Op. 51

Bolshoi Theater Orchestra, Nicolai Golovanov, cond.
COLOSSEUM CRLP 165. 12-in. \$3.98.

Ruses d'Amour is charming if somewhat repetitious and conventional ballet music, quite a bit in the tradition of Tchaikovsky. The two *Valses de Concert* are delightful works, and it is good to have them both together on LP for the first time. Golovanov obviously knows his way around this music, which he invests with ample fire and rhythmic verve. There is nothing to brag about, however, in Colosseum's rather muddy reproduction. P. A.

GRIEG

Lyric Pieces: Book I, Op. 12; Book II, Op. 38

Menahem Pressler, piano.
M-G-M E 3196. 12-in. \$3.98.

Grieg compiled ten books of *Lyric Pieces* during his lifetime, of which the first was issued in 1865, when he was twenty-two. It contains eight short, Schumannesque works, distinguished by typically Griegian-Norwegian folk flavor. The second book, following by a few years, offers more mature and frequently lengthier works in the same basic style. They all have considerable poetic appeal, if little intellectual weight, and it is good to have them appear on records in full, orderly fashion instead of one here and one there in assorted collections of Grieg music. Mr. Pressler plays the music lovingly, though a little heavily-handedly, and with less poetry and volatility than Artur Schnabel does on his Grieg disk. The reproduction is serviceable. R. E.

HANDEL

Water Music

Berlin Philharmonic Orchestra, Fritz Lehmann, cond.
ARCHIVE ARC 3010. 12-in. \$5.98.

The performance, the second on LP of the entire suite, was given to tape in June 1951, and shortly thereafter appeared as a twelve-inch Decca LP over which no one has ever manifested an ungovernable enthusiasm. One bowed to a pioneering bravery while observing that the water of the Thames was not in Handel's festive music intended to be anywhere muddy. The conductor, commended for a perspicacious energy united to rhythmic suspension, was chided for the absence of light and color from a celebration in which they are indispensable. Now someone has re-examined the tape of the *Water Music* in the Berlin Philharmonic's playing. Its contents have been again transferred to a disk, with the new developments in transference applied.

Hence these apologies to conductor and orchestra. That was not mud after all. It was a clouded lens, and the scene clears the moment the lens has been changed. There is a transformation of the nebulous into the distinct.

Primarily notable in the strengthening

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of the orchestra and the great extension of its voices, the transformation illumines the agile responsiveness of playing in fine accord with the alterations of power and frolic that Handel put into his score. This becomes the best recorded *Water Music*, and by a comfortable margin. Some excess of bass is easily subdued, and there are no other difficulties in the way of first-class reproduction of a demanding instrumentation.

It would be interesting to know how many other tapes of outstanding performances are available for rescrutiny. C. G. B.

HANDEL

Concerto for Viola and Orchestra, in B minor (arr. Henri Casadesu) — See Mozart: *Sinfonia Concertante*.

HINDEMITH

Nobilissima Visione

†Brahms: *Variations on a Theme by Haydn, Op. 56a*

Philharmonia Orchestra, Otto Klemperer, cond.

ANGEL 35221. 12-in. \$4.98.

Nobilissima Visione is the score for a ballet about St. Francis of Assisi that Hindemith composed for Leonide Massine in 1936. The title is ambitious, but the music fulfills it. It is much indebted to folk song and medieval polyphony; it is strong in line, rather quiet in color, reaches climaxes of great dignity and power, and is, on the whole, a perfect musical counterpart to the Italian primitive painting with which Angel has adorned the record jacket. Klemperer's interpretation stresses the meditative aspects of the music; the competing recorded version, by Ormandy, is more dramatic in its handling of rhythm but is old and less per-

fect in sound. How the Brahms on the other side compares with the dozen other recordings of the same work in the catalogue I do not know, nor am I tempted to find out, since Klemperer's performance is one of the most magnificent I have ever heard. Klemperer seems to think that the *Haydn Variations* are by the same Brahms who wrote the symphonies and not by some academical bent on displaying his ability to write invariable counterpoint. A. F.

IVES

Symphony No. 3

†Donovan: *Suite for String Orchestra and Oboe*

Baltimore Little Symphony, Reginald Stewart, cond.

VANGUARD VRS 468. 12-in. \$4.98.

It is really an event when a second recording of a major work by Charles Ives makes its appearance. Stewart's interpretation of the quiet, small-scaled Third Symphony, with its recollections of the choir loft, the camp meeting, and the organ console, is a little less varied in pace and accent than the one by Richard Bales (on WCFM 1, now dropped from the catalogue), but this newer performance is nevertheless skillful and sympathetic and has been extremely well recorded.

The crisp, *sec.*, beautifully organized suite by Richard Donovan on the other side is delightful. When are we going to get on disks one of the bigger works of this distinguished composer? A. F.

KODALY

Quartet No. 1, Op. 2

Roth String Quartet.

MERCURY MG 80004. 12-in. \$3.98.

Amazing that so masterly a work should be an Opus 2! To be sure, the quartet, which dates from 1907, reflects more the tradition of Brahms and Dvorak than the new style, based on Magyar folk music, which Kodaly was to develop; still and all, it is bold in outline, magnificent in melody, adroit in structure, and all but incomparable in the radiant clarity of its texture. Part of this latter quality, to be sure, can be credited to the Roth Quartet's fine performance and Mercury's equally fine recording thereof. A. F.

LISZT

Concerto for Piano and Orchestra, No. 2, in A — See Rachmaninoff: *Concerto for Piano and Orchestra, No. 1*.

LISZT

Hungarian Rhapsody No. 12, in C-sharp minor — See Balakirev: *Islamey*.

MENDELSSOHN

Six Children's Pieces, Op. 72

†Tchaikovsky: *Children's Album, Op. 39*

Menahem Pressler, piano.

M-G-M E 3204. 12-in. \$3.98.

Mendelssohn's *Six Children's Pieces*, written in 1842 and intended as a Christmas gift for some child, is the sort of music fond Victorian mothers presented in a bound, clasped album to their musical offspring sixty years ago. It was duly mastered and then forgotten — quite properly, being completely inconsequential. Pressler plays it with more affection and care than it deserves. More interesting, and infinitely more pleasurable, is the Tchaikovsky *Children's Album*. Here, in a series of twenty-four sketches, the composer has managed to evoke startlingly realistic scenes of a child's

The Welcome Renovation of Haydn's "Nelson" Mass

RECORDING this music in 1949, the admirable, ambitious, and honorable Haydn Society had a success from it proportioned to the vivacious devotion of the Mass and the honor of the Society, but far above the merits of the performance and the recording. That performance had solo singing of beauty and appeal not excelled, perhaps just equaled, by the four solo voices of the new edition, but no other conspicuous virtues, whereas the instrumentalists played raggedly, the chorus was uncertain, and the beat was laggard. Reproduction was bravely enthusiastic, not to say reckless,



Left to right: Höngen, Dermota, Rossi, Stich-Randall.

with the microphones disputing each other and the grooves overloaded. The record never sounded good even to ears accustomed to the excesses of early LP, but its success was indisputable, encouraging the Haydn Society to proceed with the recording (more prudently supervised) of other Haydn masses. Further, despite its blemishes, this *Nelson* Mass was a double revelation to thousands with its startling proof that trumpets and drums are not blasphemous and that church need not be suffocating. But its work has now been done: kiss it good-bye, with nostalgia for the beautiful singing of Lisa della Casa in spite of the affronts the microphone has given to her.

For Vanguard in replacing the Haydn Society milestone has profited enormously by its example. Where the original shone, in the solo quartet, the successor shines no less, and without the competition of microphone bleating. It is not necessary to insist on the points where the original did not shine: it is enough to say that Mr. Rossi's attack is nervous and varied, his cadences crisp, his organization decisive, beyond experience in the preceding version. The chorus is excellent in discipline and plain competence, while the balance of all elements — so important in choral music with orchestra — brings immediate gratification. (It takes character to keep soloists in their place, and facile if thoughtless acclaim could have been obtained by giving extra rein to the trumpets.)

This new *Nelson* Mass is not duplication but renovation, and commendation springs spontaneously. C. G. B.

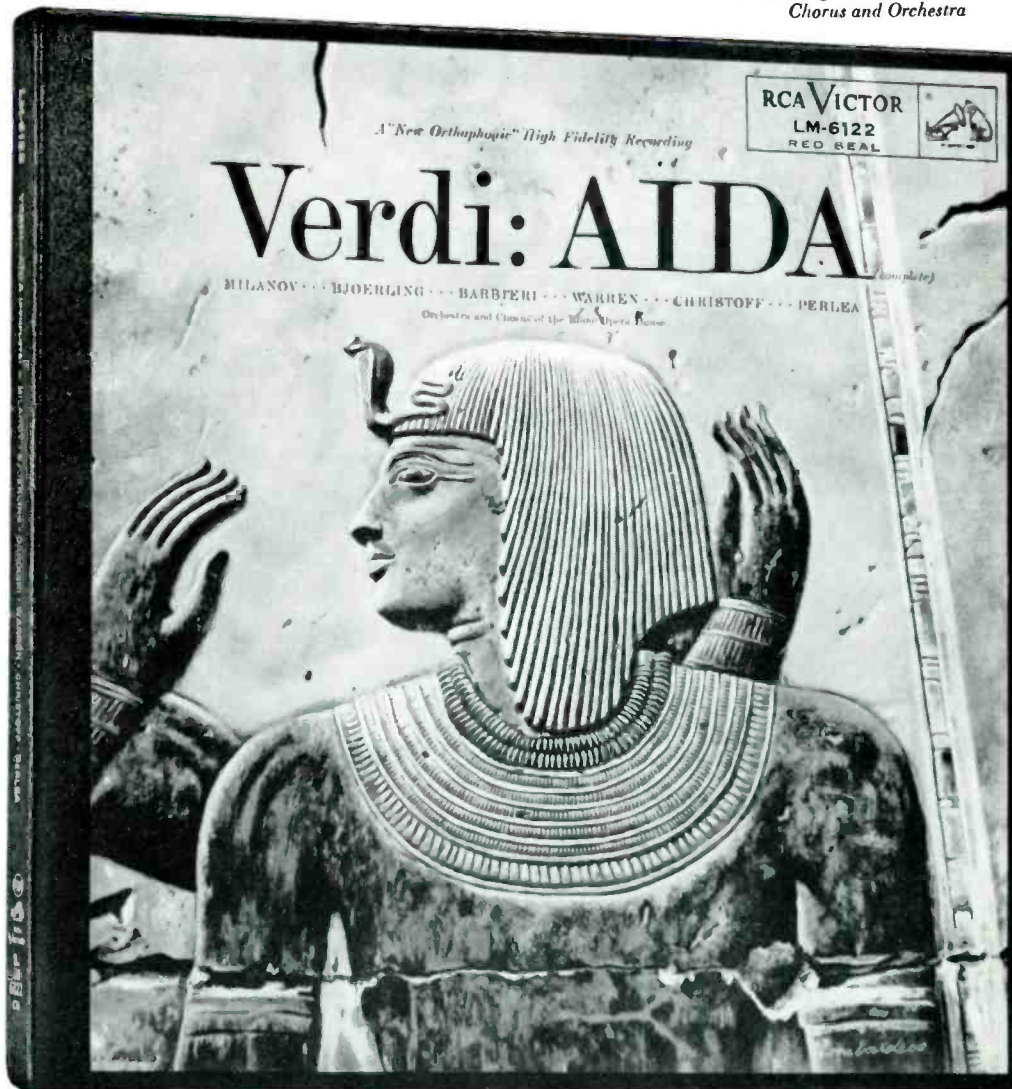
HAYDN: *Mass No. 9, in D minor ("Nelson" or "Imperial")*

Teresa Stich-Randall (s), Elisabeth Höngen (c), Anton Dermota (t), Frederick Guthrie (bs); Akademie Chamber Chorus and Vienna State Opera Orchestra, Mario Rossi, cond.

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realm of fantasy. This is Tchaikovsky at his simplest, which may well be his best. Pressler plays it with taste, delicacy, and imagination, and M-G-M has recorded the piano with considerable veracity. J. F. I.

MOMPOU

Piano Music — See Albéniz: *Piano Music*.

MONTEVERDI

Lamento d'Arianna; Sonata sopra Sancta Maria ora pro nobis
†Carissimi: *Jephthé*

Elisabeth Höngen, mezzo-soprano; Ferdinand Leitner, Rolf Reinhardt, harpsichord; Alfred Graeser, double bass (in the *Lamento*). Chamber ensemble, sopranos of the Choir of St. Hedwig's Cathedral (Berlin), Carl Gorvin, cond. (in the *Sonata*). Johannes Feyerabend, tenor; Lisa Schwarzweller, soprano; Claudius Lipp, harpsichord; Johannes Koch, viola da gamba; Josef Lippert, double bass; Norddeutscher Singkreis, Gottfried Wolters, cond. (in *Jephthé*).

ARCHIVE ARC 3005. 12-in. \$5.98.

These are important and representative works of seventeenth-century Italian music

and therefore belong in the Archive Production series, but in the *Lamento* the directors of the series have for once departed from their policy of historical authenticity and given us not something as close as possible to the original but a free transcription by Carl Orff. Now this has its interest as an indication of how an eminent modern composer thinks Monteverdi should sound, but Orff's realization of the accompaniment, with its open fifths and modern accentuation, is hardly Monteverdian in style. Nor is the performance on a par with others in the series that have been reviewed here. Miss Höngen sings with warmth, but her pitches are sometimes only approximate. The *Sonata*, on the other hand, a fine instrumental work based on a snatch of plain-song intoned by a group of sopranos, is very well performed; and authenticity is courted to the extent of using the exact instrumentation called for by Monteverdi, including two *cornetti* (not cornets but conical wooden tubes). The disk is further redeemed by a competent performance of Carissimi's most famous oratorio. Here the expressive solos, in a kind of heightened recitative, and the impressive choruses present a varied and often lively interpretation of the Biblical story. The recording is first-

rate throughout. Original texts are supplied, but no translations. N. B.

MOZART

Concerto for Piano and Orchestra, No. 12, in A, K. 414
Sonata for Piano, No. 11, in A, K. 331

Heinz Scholz, piano; Camerata Academica of the Salzburg Mozarteum, Bernard Paumgartner, cond (in the concerto); Fritz Neumeyer, piano (in the sonata).
ARCHIVE ARC 3012. 12-in. \$5.98.

Fritz Neumeyer, the pianist in the *Turkish March* Sonata, plays on an eighteenth-century instrument in a style of such quaintly roguish simplicity that we shall all feel better if it is forgotten. Although the concerto, too, is performed in simple style, by another pianist on a mellow old instrument and by a small orchestra trained to cunning discretion by a conductor adept in music of this sort, it will on the contrary win nothing but praise if volume of reproduction is kept on the low side, to preserve the intimacy of the statement and the soft attraction of the orchestral tone. This concerto is often played as if it were a Roman candle, and it has a resilience to withstand

Everybody's Happy About Figaro's Nuptials . . .

SURELY SUCH a work as *Le Nozze di Figaro* could be listened to for a lifetime without its ever ceasing to arouse wonder and sheer delight each time it was heard from a fresh point of vantage, each time a different performance kindled it into fresh life. It is this capacity for infinite renewal that makes music the baffling, endlessly fascinating recreative art that it is. There are four recorded versions of *Nozze di Figaro*, none truly negligible but none truly eligible for comparison with the new one just issued by London. It is the only one that is really complete; it is the best engineered of the lot; and, much more important in the long run, it has, in spite of imperfections, a kind of total artistic quality rarely heard either in actual performances or on records. In fact — admitting that a week is not long to have lived with an opera recording — it seems to me to be one of those rare recordings that have such deep-rooted strength and integrity that the listener is not likely ever to tire of them.

When such a recording does appear, it seems almost always to be the conductor whose presence is the deciding factor. And so it is here, for Erich Kleiber gives one of the supreme demonstrations on contemporary records of how a truly magnificent conductor — there never have been many in the world — can work the miracle of bringing the elements of a performance together into a whole that is worth more than any possible sum of all its parts. In a way, it is the performance of a great virtuoso; yet it would be wrong to call it that, for the word carries the implication of a performance that is conductor-ridden, a performance dominated by a willful personality. That is not the effect here at all. There is no Kleiber shadow between Mozart and the listener, no uneasy feeling that the singers and the orchestra had to be whipped

into making the performance come out as it does. Rather, it is a clear, consistent, always musical reading, with all the performing elements utilized to — and sometimes, it seems, beyond — the limits of their capacities, but with each fitted into the total conception by the justest of persuasions. Considered after the fact, it is an awesome job that has been done. Yet while the performance is being heard there is no sense that a job is being done at all. What more can be said? It may be possible to find fault with this singer or that, to disagree with certain details. But, considering it very seriously, this is certainly one of the finest of all operatic recordings so far as the musical whole is concerned.

Those who are interested in *Figaro* in minute detail can have a fine time playing these records over and over and collating score markings with the tempos, dynamics, and over-all plan of the Kleiber reading. At first listening, some of the tempos seem very brisk, if not so headlong as those taken by Herbert von Karajan in the Columbia set. However, the more the set is listened to the righter the tempos seem — not because they have in some mysterious way become slower, but, I think, quite simply because they are so wonderfully well articulated relative to each other and to a steady, underlying pulse, and, above all, because they always let the score sing, not only in the vocal parts but in the exquisitely delicate playing of the Vienna Philharmonic strings and winds. Everything fits. Never a phrase is rushed. Never a phrase bogs down. Yet the passages that need pace move with as much fleetness and sparkle as could be wanted, and when softness is in the score (as, for instance, in the accompaniment to Barbarina's little cavatina in the last act) how warm, yet how pure, how full of grace, is the flow of the music. How sure, yet how spontaneous, is the

building and resolution of the most complex ensembles; and how crisply and precisely are the smallest ornaments executed!

Against this are set three earlier recordings, all of which have certain merits, none of which can be classed as competition. The most recent and perhaps most controversial of these is the Columbia set. Made in Vienna, it is conducted — very fast indeed — by Herbert von Karajan, with a good cast that includes Elisabeth Schwarzkopf, Irmgard Seefried, Sena Jurinač, Erich Kunz, and George London. Competently sung always, very finely sung at best, it has much about it that is of lasting value. Unhappily, it also has the crippling disability of having almost all recitative, pruned away. The sound is full and plummy.

The old RCA Victor set, made at Glyndebourne in 1935 and now available in the LCR list, holds a performance that is excellent in ensemble and not so hard-driven, although (for all that Willy Domgraf-Fassbänder was a good *Figaro*) not the best sung of the Mozart series conducted by the late Fritz Busch. But recitatives were cut with a cleaver, and what was good sound twenty years ago sounds merely historic today. Often slighted on the popular, but not very reasonable, theory that Italian Mozart is *per se* bad Mozart, the Cetra set is, to my mind, much better than it is generally given credit for being. There are heavy cuts (including, most damagingly, the Count's aria), but enough recitative is left to nudge the plot along. Gabriella Gatti does some meltingly expressive singing as the Countess, and the rest of the cast are mostly good. The sound is quite acceptable — the reproduction of it, that is; for the Turin radio orchestra (to let fall no great secret) is not quite the equal of the Vienna Philharmonic.

These earlier *Figaro* sets are interesting. And, on the level of particular singers in this

that kind of treatment as well as this, which may be the more durable treatment.

C. G. B.

MOZART

Sinfonia Concertante for Violin, Viola, and Orchestra, in E-flat, K. 364

Handel: *Concerto for Viola and Orchestra, in B minor* (arr. Henri Casadesus)

Albert Spalding, violin; William Primrose, viola; Orchestra of the New Friends of Music, Fritz Stiedry, cond. (in the Mozart); "Golden Symphony Orchestra" (Victor Symphony, Frieder Weissmann, cond.) (in the Handel).

RCA CAMDEN CAL 262. 12-in. \$1.98.

The *Sinfonia Concertante* is played with firm resistance to all but its bravura values, and it is not calamitous that the opaque reproduction hides the more saddening aspects of an empty performance. (The same violist takes part in the fullest performance, that of the Casals Festival on Columbia ML 4564.) The arrangement in form of a viola concerto, which Henri Casadesus said he made from some things in Handel, but which sounds like pleasant secular Bach, is a better matter, in a gracious and convincing interpretation with satisfactory if rather dull sound. C. G. B.

or that role, that aria or this, there is always room for opinion and debate. That is not the point here. The cardinal virtue of the new London *Figaro* is precisely that it is not a string of arias presented rock-candy fashion, but a unified, consistent, and in most respects, extraordinarily fine performance of *Le Nozze di Figaro* — every last bit of it.

For London has recorded the work quite literally complete, including even the Marcellina and Basilio arias, which to be heard live have ordinarily to be sought out in student productions. Without going to the extreme lengths of providing an appendix of such variant *curiosas* as the numbers written for the Susanna of the 1789 revival, they could hardly have done more. And — to underscore the point — the elaborate double-boxed packaging contains (in addition to the recording proper, of course) a specially prepared edition of the Boosey and Hawkes voice-and-piano score, with E. J. Dent's British-language rendering of the Italian text — this at no extra cost save the possible need for hiring a moving van to transport it home.

The London cast is most accurately described as basically, if not typically, Viennese, with international overtones in some important roles. It is hard to know quite where to begin in mentioning individuals, since the important thing to note about most of the performances is not the peculiar qualities that set them apart from the rest but their high degree of integration into the ensemble without loss of personality. To go down the list, Lisa della Casa has sung the Countess in Metropolitan performances of *Figaro* a number of times, but I have certainly never heard her sing the role so well, in point of technical control or in point of characterization, as she does here. She gives a very lovely, gracious performance, warm and poignant. There are a few specks on her vocalism, but they have to be looked for diligently, since they pass so swiftly. Similarly, I cannot recall from Hilde Gueden

MOZART

Quartet No. 21, in D, K. 575

Quintet in D, K. 593

Barylli Quartet; with Wilhelm Huebner, second viola (in the Quintet).

WESTMINSTER WL 5356. 12-in. \$4.98.

The high-frequency exaggeration in the quartet-side makes that side unsuitable for sensitive reproducers. In this respect the quintet-side is somewhat better; but in both works the first violin is too forward for modern taste, and the playing in general has an indefinable air of vigorous complacency. There is also some effect of music isolated in an empty room. C. G. B.

MOZART

Symphonies: No. 25, in G minor, K. 183;

No. 28, in C, K. 200

Columbia Symphony Orchestra, Bruno Walter, cond.

COLUMBIA ML 5002. 12-in. \$4.98.

The major companies now bring up their biggest rifles to thunder a bicentennial salute to Mozart. Distinguished conductors are now rehearsing scores dusty with the

neglect of decades; and we are beginning to receive Mozart records of the less prominent major works prepared and executed with a care hardly accorded to them in the past as a general procedure.

These remarks apply not only to the record under immediate consideration, but to such current editions as Angel's aromatic *Così fan tutte*, the Bruno Walter *Birth of a Performance* (Symphony No. 36), the Prague and Haffner symphonies by Sir Thomas Beecham, the Fourth Serenade from London Records, another fine Linz Symphony from Telefunken, four stunning divertimentos for wind sextet from Westminster, the concert arias sung by Hilde Zadek for Epic, and concertos from all quarters. And of course we know that the other great operas will be coming, and new editions of the quartets, the symphonies, and the greatest serenades. The talion demands, and the divine ghost of Mozart has a right to expect, that we go broke in an exalted celebration of his advent. After all, he was perpetually broke himself, and just listen to what he gave us.

Dr. Walter's tender evocation of the sophisticated niceties of Symphony No. 28, supported by the warm Columbia sound, has no serious contemporary opposition. This

a Susanna in which, all the way through, she sang with such point and personality as she does in the recording. Neither is quite syllable-perfect in handling the text, but few non-Italian singers sing the language so well. Their voices blend ever so beautifully in "Sull' aria"; and both, I think, after close listening to the two recordings, are superior to Elisabeth Schwarzkopf and Irmgard Seefried in the Columbia set — and that is saying a great deal, especially where Miss Seefried is concerned. The surprise (to admit a thing that is supposed not to be admitted) of the ladies is Suzanne Danco; for though she is well known as a Mozart singer, Cherubino is not characteristically one of her roles. She is splendid — ever so style-wise and responsive, with tone (including fine, firm low notes) that is always good and always in character. And Anny Felbermayer is a charming Barbarina.

As *Figaro*, Cesare Siepi gives not his usual



Suzanne Danco surprises as Cherubino.

performance, which is quite good enough for almost any purposes, but a Kleiber performance — less dead-level extrovert, with less rich, broad tone and a neater, more forward delivery of recitative. Occasionally his voice sounds thick, occasionally the tone is not quite perfectly poised at the top, but he manages to fit himself to the total performance and ends by being more impressive, than if he had gone stubbornly along in his own way. Fine, experienced musician that he is, Alfred Poell still has some difficulty, especially in fast recitatives, with Italian vowels, tending to make "oo" diphthongs of them and so get accents just a hair misplaced. Yet without having the personal force that makes George London's Count such a strength of the Columbia cast, he is actually a more subtle vocal actor when subtlety is what is needed. Mr. Corena's Bartolo is, as customary, excellent, and the English tenor Murray Dickie is a particularly good Basilio. Not quite an Elisabeth Höngen (whose Marcellina is a bit of bonus casting by Columbia), Hilde Rössl-Majdan does very well by the part; and, if not the ideal, Harald Pröglhöf is quite satisfactory as Antonio.

As a representation of the score, this is a superb set, with no present competition, and its excellences are such that it will be exceedingly hard to displace. Very highly recommended. JAMES HINTON, JR.

MOZART: *Le Nozze di Figaro*

Lisa della Casa (s), Countess; Hilde Gueden (s), Susanna; Suzanne Danco (s), Cherubino; Anny Felbermayer (s), Barbarina; Hilde Rössl-Majdan (ms), Marcellina; Murray Dickie (t), Basilio; Hugo Meyer-Welling (t), Curzio; Alfred Poell (b), Count Almaviva; Cesare Siepi (bs), Figaro; Fernando Corena (bs), Bartolo; Harald Pröglhöf (bs), Antonio. Vienna Philharmonic Orchestra and Chorus of the Vienna Staatsoper, Erich Kleiber, cond.

LONDON XLLA 35. Four 12-in. \$19.92.

is worked with a remarkable refinement of shape and fabric which induces a certain amount of critical ruefulness, the critic in question feeling an incipient discomfort at a refinement worked very hard indeed in the first two movements, while similar contrivances of elegance in the minuet and finale seem appropriate and delightful. The orchestra and the hall acoustics blend to produce a voice full of juices, subtly effective as a conveyance for the angry stringency of Symphony No. 25, where a harsh string-rone may be considered right for the idiom; but in brutal truth is not tragedy more affecting when dressed in silk? C. G. B.

MOZART

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

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

COLUMBIA ML 5001. 12-in. \$4.98.

Let's hope that Columbia, with five *Haffners* and three *Linz*s, has found that there really is always room for one more. The latter are distinguished records, and the newest, backed here by a *Haffner* almost identical with Sir Thomas' admired performance of the late Thirties, has an appeal to surpass that of any other. (The conductor's previous versions of both are on Columbia ML 4770, a good transfer from the 78s, but hardly equal to the current lucidity.) The refinement of the musical baroner's presentation of eighteenth-century music, his love of little orchestral lusters (when they do not provoke self-intoxication and induce waywardness) make his Mozart and Haydn delectable beyond most competition, and there is none of his latter-day waywardness here except in trailing cadences to the minuets not without wit and charm. C. G. B.

MOZART

Symphony No. 36, in C ("Linz"), K. 425
†Schubert: *Symphony No. 5, in B-flat*

Berlin Chamber Orchestra, Hans von Benda, cond.

TELEFUNKEN LGX 66020. 12-in. \$4.98.

The third *Linz* in two months collides with the delicate forcefulness of Columbia versions by Sir Thomas Beecham, one not dissimilar by the late Fritz Busch on Victor, and the endearing humanity of Bruno Walter also for Columbia. Hans von Benda will possibly be lost in the shuffle, and his fine enunciation ought to be heard, since its sturdy realization is devoid neither of finesse nor warmth, and the sound is of good order in spite of a hall-tone not the most sympathetic.

The Schubert, a Mozartian work, is played with a Mozartian vivacity not without some detriment to the curvature of the Schubertian tunes. This is formally enlightening and a conductor's choice, since he cannot be erect and bend at once. Sound like that of the Mozart. C. G. B.

MOZART

Thamos, Koenig von Aegypten, K. 345

Ilse Hollweg (s), Maria Nussbaumer-Knoflach (ms), Waldemar Kmentt (t), Walter Berry (bs); Vienna Chamber Chorus and Vienna Symphony Orchestra, Bernhard Paumgartner, cond.

EPIC LC 3158. 12-in. \$3.98.

Not an opera, Mozart's *Thamos, King of Egypt* is a kind of theater score that is scarcely known at all in our century—incidental music to an heroic drama. The year was 1773. Mozart was seventeen, just growing up out of the prodigy stage, and the play was by the Freiherr von Gebler, vice-chancellor of the Bohemian court chancery office. Since more commissions from the Freiherr might be forthcoming, Mozart worked carefully. Later, in 1779, he recomposed the choral scenes, but not until 1790, the year before his death, does he seem to have heard the whole score. However, when he did hear it, he thought highly of it—and he was no man for idle self-congratulation. It is, in fact, an exceptionally strong, vital piece of work. In it there are five instrumental sections and three choral sections, the instrumental sections tending to rather formal sonata-like developments, the choral sections quire elaborate, with male and female choirs divided and then combined, and, in the second and the last, with soloists' lines woven into the fabric. In spite of the early date of composition, the effect of the score at its best is more like that of *Die Zauberflöte* than of any other familiar Mozart music—especially in the choral scenes in the Temple of the Sun and, in an odd way, in the *allegro* part of No. 2, which has the effect of an almost jazzy syncopation of "In diesen heil'gen Hallen." At its least ponderable it is good-grade Mozart; at its best it is noble music, little below the level of the finest pages of *Zauberflöte*.

The new Epic recording is a cleanly engineered reproduction of a scholarly, well-prepared, but somewhat anxious-sounding Viennese performance conducted by Bernhard Paumgartner—not the grandest reading imaginable, but a serious and musical one, with rather more positively attractive qualities than are to be encountered in the competitive Stuttgart performance recorded by Vox (PL 7350), although Walter Berry lacks the Sarastro-like voice to make the most of the bass solo in the finale. The Epic release includes the choral texts (which the Vox does not), but not the full texts of the spoken lines in the *melodrame*. J. H., Jr.

MOZART

Trio No. 4, in E—See Beethoven: *Trio No. 4*.

MUSSORGSKY

Khovanschina

Sofiya Jankovich (s), Emma; Anita Mezetova (s), Susanna; Melanie Bugarinovich (ms), Martha; Alexander Marinkovich (t), Andrei Khovansky; Drago Startz (t), Vassily; Stepan Andrashevich (t), Scrivenner; Zhivojin Iovanovich (t), A Streltzi; Streshnev; Dushan Popovich (b), Shaklovity; Zharko Tzveych (bs), Ivan Khovansky; Miro Changelovich (bs), Dositheus; Zhivojin Milosavlevich (bs), Varsonov; Krsta Krstich (bs), Kuzka; Vladimir Popovich (bs), A Streltzi; Georgi Djurgevich (bs), A Streltzi. Chorus and Orchestra of the Belgrade National Opera, Kreshmir Baranovich, cond.

LONDON XLLA 29. Four 12-in. \$19.92.

Khovanschina (excerpts)

Prelude. Act I: Scene of the Scribe and the people of Moscow (Scribe and Chorus).

Act II: The Divination by Water (Martha). Act III: Martha's aria (*All the night long*); Shaklovity's aria (*The Streltzi are sleeping*); Scene of the Streltzi and finale.

Zar a Dolokhanova (ms), Martha; Pavel Pontriagin (t), Scribe; Veniamin Shevtzov (t), Kuzka; Alexander Tikhonov (b) and Alexander Pirogov (b), Shaklovity; Boris Dobrin (bs), Ivan Khovansky. Bolshoi Theater Orchestra, Vassili Nebolsin, cond.; U. S. S. R. Radio Orchestra and Chorus, Alexei Kovalev, cond.; Orchestra of the Stanislavsky and Nemirov-Danchenko Theater, Samuel Samosud, cond.

VANGUARD VRS 6022. 12-in. \$4.98.

Whatever else may be said of Mussorgsky's *Khovanschina*, it is not a work about which anyone can speak with absolute, firm authority in discussing the merits of one version as opposed to those of another, for the work was left uncompleted at the death of the composer and has since been "realized" in a number of different ways. In fact—since it can be accepted as axiomatic that any conductor with sufficient enterprise to attack such a score is almost sure to have sufficient courage-of-convictions to amend it—*Khovanschina* has probably had very few productions in which scoring and cuts were identical. As far as the phonograph listener is concerned, there is but one full-length *Khovanschina* to be heard on records—the new London set, made by a recording team sent from England into Yugoslavia (which is as close as contemporary Western engineers have gotten to the sources of top-grade Russian opera performances)—supplemented by a disk of excerpts, taped in Russia and processed and released in this country by Vanguard. On artistic grounds both are very well worth while, and both are technically above the average from Eastern Europe up to now.

Taking as his point of departure a suggestion by Vassily Stassov, Mussorgsky began work on *Khovanschina* in 1873, as soon as he had made his final revisions on *Boris Godunov*. Then, the next year, he began work on yet another opera—*The Fair at Sorochintzki*. Writing and composing at the two works alternately, and brooding and drinking heavily in between times, he progressed slowly. When he died, in 1881, he had finished neither. For *Khovanschina* he had assembled a huge mass of material, a great, seemingly disorganized agglomeration of incidents in music, ranging from full score to mere sketches.

Most of the first four acts were done, more or less, in vocal score; the fifth was a heap of notes. Always willing to lend a hand at tidying up an incomplete or disorderly opera score, Rimsky-Korsakov took all this in hand. After two years of pruning and correcting what seemed to him patent musical barbarisms, he had the results published, prefaced by a kind of defense-in-advance of what he had done, which included (necessarily) orchestrating a great deal and, also, suppressing a great deal of music that he thought weak. In this form the work had its premiere and gained a certain currency even outside of Russia. Since the 1917 revolution, it has been pretty much a standard item in the Soviet repertoire. However, ever since its publication, there had been misgivings about the Rimsky-Korsakov version, and in 1928 a committee of musicologists went over all the material



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JAMES HINTON, JR., SELECTS
A SHELF OF OPERATIC RECITALS

FOR ALL THEIR indubitable benefits, microgroove and high fidelity have not been in all regards blessings pure and unmixed so far as opera — or enthusiasts, or potential enthusiasts, of opera — are concerned. More complete works, better recorded, are to be heard now than in the past, and it would be senseless to question their value or suggest that bits-and-pieces excerpts are worth as much. However, the average complete opera is a two- or three-disk proposition, and correspondingly expensive; there must be a good many people who in building an LP collection have left their curiosity about opera unsatisfied, simply because they have become used to the idea that only complete works are worth hearing and because their record-buying budgets are figured in terms of five- rather than twenty-dollar bills. Yet, in the old 78-rpm days, when opera on records came mostly in four-minute chunks, there was much to be heard that was very worth hearing, and even with the present emphasis on complete works — and even though much really notable singing remains untransferred to LP — the listener who thinks he *might* like opera, but would prefer to come on it gradually rather than all at once, can find single records that may give pleasure that is lasting while providing the foundation for informed taste later on, should curiosity grow into enthusiasm and enthusiasm into dedication.

Predicating a relatively unsophisticated listener, one interested in opera and perhaps responsive to it, but no expert, a record-buyer accustomed to good-grade contemporary sound engineering, I have here tried to pick out a list of single operatic LPs that present music that is familiar rather than esoteric, sung with sufficient distinction of one sort or another so that the performances will contribute to the development of an informed taste and are not likely to be drained of interest very soon, if ever.

The selections that follow do not draw on golden-age reprints; those that are reissues from 78s are good enough technically to leave all save the most delicate golden ears un battered. They represent the music adequately or better, I think. And, beyond that, all have character. In this cold world, some of the singers may be forgotten — say — fifteen years from now. But all have something to say and the means to say it, and — then — if their disks are slipped onto a turntable, the listener with taste will listen with respect; he may even pucker his brows and say, as if he wanted to know, "Who is that?" Shall we proceed by the alphabet?

Down the years there have been few singers more serious about being good operatic artists than Licia Albanese. As a post-Puccini Italian lyric soprano she is eminently worth hearing, and she has been well served by the RCA Victor engineers in a miscellany of excerpts from Puccini's *La Bohème* (LM 1709), with Giuseppe di Stefano, Leonard Warren, and Patrice Munsel. Maria Callas, by all odds the most exciting soprano as a vocal-dramatic personality to appear since the war, is mainly bound up in full-length Angel recordings. On single LPs, my choice would be her earlier-sung Cetra miscellany (CET 50175), as being more representative of her peculiar talents, rather than her Puccini record for Angel, although it is perhaps — played with the controls set right — the most faithful representation of her voice as a voice. Even if she did not live to become an immortal of the high-fidelity age, the late Maria Cebotari was a great, great singing actress, and in a survey that is of necessity narrowed down to the war and postwar years, it would be unthinkable to neglect her. Nor what is generally expected, the delicate wilfulness of her *Salome* finale (Urania URLP 7036) is perhaps closest of all to what Strauss had in mind, and her excerpts from *La Traviata*, even if they are done in German, is magnificent Verdi singing, as is that of Heinrich Schlusnus and (to a lesser degree, because somewhat stiff) Helge Roswaenge,

in the same recording, which is a little rough but vital in sound.

Backtracking alphabetically to one of the most remarkable of contemporary tenors, Jussi Bjoerling, although not so well represented on LP as on 78s, can be heard in fine, silver-trumpet voice in standard display arias on a ten-inch RCA Victor disk (LM 105). Insofar as it is operatic, another RCA Victor disk (LHMV 1033) might be recommended as representation of Boris Christoff, who, if not quite a Chaliapin, is surely one of the most vital of operatic basses now active. Another, and very different, bass is Fernando Corena, an enormously gifted singing actor, particularly capable in buffo roles, but not limited to them by any means. His buffo talents can be savored on one side of a ten-inch London record (LS 701), if the buyer is willing to take on some rather ordinary baritone repertoire on the other.

Although she has not made her career primarily in opera, Suzanne Danco is one of the most accomplished and musical of sopranos in this generation, and no one should regret having acquired her ten-inch London (LLP 224) record of arias from *Louise*, *La Traviata*, *Manon*, *Carmen*, *Alceste*, and *Dido and Aeneas*. Mario del Monaco is not yet the finished artist he may become, but the voice is so fine, the temperament so vital, that there is nothing that should prevent his becoming one of the great singers of the century. As heard on the London ten-inch (LS 670) and twelve-inch (LL 1025) recital disks, his singing is not faultless, but it is pretty tremendous.

There is no single record that gives a rounded idea of the magnificence of Kirsten Flagstad as an opera singer, but her RCA Victor collectors' series singing of the *Parsifal* duet, with Lauritz Melchior also in fine form (LCT 1105), is close enough to be a near-must for budding Wagnerians. And as the first Italian dramatic soprano of the Metropolitan for the better part of twenty years, Zinka Milanov, in superb voice practically all the time on an RCA Victor LM 1777, a twelve-inch disk, most certainly has to be included. So — as one of the most exciting temperaments of opera today — ought Martha Mödl be (Decca DL 9593), for although her vocalism is anything but seamless it has the sweep and authority that makes opera a vital kind of theater. Not quite similarly, Lina Pagliughi is an Italian coloratura whose technique and style are in the grand old tradition, and her singing of standard arias (Cetra 50032) is lasting in its rewards. One of the most powerful and authoritative basses of the past thirty years, Ezio Pinza, is best represented by a ten-inch Columbia miscellany (ML 2060). Now virtually retired, Bidu Sayao was one of the most charming artists, and the exquisite taste of her lyric singing is well preserved by Columbia (3ML 4056); it should never fade and never be forgotten. Elisabeth Schwarzkopf's singing of various Mozart arias (Angel 35021) may be debatably communicative, but there can be no doubt that she is, as a vocalist, about as close to perfection as singers come nowadays.

As for Ebe Stignani, now well along in a great career, she is one of the very few contemporary singers of whom it can be said with confidence that she would surely have had high status fifty or a hundred years ago — in any golden age. She can be heard in the full maturity of her powers on a twelve-inch Cetra (CET 50031). Another mezzo-soprano of great gifts is Giuletta Simonato, and her bravura singing on a ten-inch London issue (LD 9162) is not likely to fail the test of time, nor is that of the admirable soprano Renata Tebaldi, on a twelve-inch London (LL 142). A controversial singer in many ways and many contexts, Ljuba Welitch made one of the most sizzling personal effects in years when the post-war years brought her debut here as *Salome*, and something of the occasion is preserved by Columbia (4ML 4795), something of the sense of the theatrical impact.

left by Mussorgsky and issued what is known as the Lamm version of the score. Since then, it has been easier for conductors to roll their own *Khovanshchina* versions, and most conductors have. As a case in point, when the Metropolitan did the work in the 1949-50 season, the score used was an amalgam of old scores and photostats of the Lamm, with cuts and transpositions of scenes as decided by Emil Cooper.

In a way, the most impressive thing about *Khovanshchina*, as about *Boris Godunov*, is its ability to stand up under this kind of clipping, rearranging, and rescoring. Vast, sprawling, untidy mass of scenes that it is, it is also an extremely powerful, impressive work; not, perhaps, so great a work as *Boris*, but with many of the same qualities.

The story, loose and episodic, is too complex to recount in detail; for, as in life, the characters — set against the backdrop of a time of rebellion, religious conflict, and social change in the reign of Peter the Great — are, for the most part, neither wholly good nor wholly bad, and there are a great many of them. Yet, again as in *Boris*, the least of them becomes somehow a sharply drawn individual under Mussorgsky's touch, though none of them rises above the action and dominates it as does the guilt-struck Czar in the earlier opera — not even the brusque, strong-willed Ivan Khovansky; not even the fundamentalist patriarch Dositheus, though it is easy to imagine

that this was the focal role when it was sung by Chaliapin. Nor are the Russian people themselves so clearly established as a force as they are in *Boris*. Their sufferings are talked about continually, but they are presented primarily as members of this or that group, with this or that at stake. These may be organic faults or they may be simply differences. Whichever is true, there is far too much that is fine about the mosaic that is *Khovanshchina* for it to be neglected; for all its bulkiness, for all its disproportions, it is clearly the work of a very great theater composer.

The London recording, very satisfying technically, could imaginably be bettered only if it were to become possible for first-rate engineers working with the best modern equipment to have free access to a *Khovanshchina* sung by one of the really top-ranking Russian companies. As it stands, it is a good, solid performance, with some singers quite satisfactory, some not as good as might be hoped for, but in general very competent — at least to non-Russian ears. Zharko Tzveych, the Khovansky, is a strong, emphatic bass, quite imposing in his best moments, and the Shaklovity, Dushan Popovich, has considerable dramatic power, if not a voice ideally suited to his aria, which is one of the most beautiful things in the score. The bass who sings Dositheus (or, if you please, Dositfé), Miro Changelovich, has an excep-

tionally fine voice, very dark in color, but is surely no unheralded Chaliapin. On the feminine side, perhaps the most impressive singer is Melanie Bugarinovich, who sings Martha's great divination-by-water scene most impressively, with firmly anchored low tones. The choral singing is quite good; the orchestra is not first-class in the texture of tone obtained, but is certainly better than merely passable, and the conducting of Kreshmir Baranovich is firm and controlled. The version used is — basically, at least — that of the Rimsky-Korsakov editing. A libretto (in Russian, phonetically transcribed Russian, and English) is in preparation and can be had by returning a card enclosed in the album; if present schedules hold, it will be available by the time this review appears. All told, this is, if not a great performance, a more than acceptable one of a work that is second only to *Boris Godunov* in the interest it should command, and a work that may not be recorded again (so well) for a long, long time. As such, it is highly recommended.

The Vanguard disk of excerpts includes some of the finest things in the score of *Khovanshchina*, variably recorded on the Russian end, conscientiously engineered here. Mostly very well performed, it takes in some moments — most notably, perhaps, the big choral scene with the Scribe, from Act I — that Rimsky-Korsakov left out of

A "Forgotten" Paganini Concerto Makes Its Reappearance

LIKE comets, new violin concertos by old masters don't make their appearance every day. The last significant violin concerto discovery was the "forgotten" one in D minor by Schumann, which might as well have been left forgotten. Such, however, is not the case with another work in D minor — the Concerto No. 4 by Paganini.

Paganini wrote this concerto expressly for his initial season in Paris. He worked on the score in Leipzig and Frankfurt-am-Main, and introduced it at his concert of March 25, 1831, at the Paris Opéra. Although it was an immediate success, he never played it again. He seemed to have some strange affection for this work. So jealously did he guard it that he was careful not to include the solo part in the orchestral score. It has been said that he even kept the manuscript of the solo with him at all times, going so far as to sleep on it at night. What has never been determined is whether this attachment was one of sentiment, whether it was because he feared his rivals might learn it by ear, or whether he felt the music was too deeply personal for a composer from whom the public expected pyrotechnical displays. Whatever the cause, the concerto disappeared from view, not to be heard again until November 7, 1954, when it was revived by Arthur Grumiaux and the Orchestre des Concerts Lamoureux under the direction of Franco Gallini.

The concerto was evidently forgotten or perhaps even unknown by Paganini's heirs. In 1936, two of the composer's descendants, the Barons Paganini, sold a heap of old scrap paper to a ragman in Parma. Obvi-



Arthur Grumiaux

ously no novice at his trade, the ragman combed through his purchase very carefully and turned up the score of the mysterious concerto. This discovery led to some litigation, which was finally settled when the Paganinis and the ragman agreed to divide the proceeds from the sale of the manuscript. The score was then bought by the Italian musician Natale Gallini, who was the first to realize — after he had paid for it — that the solo part was missing. It took several years of searching before Gallini found the solo among some effects of the nineteenth century double-bass virtuoso Giovanni Bottesini.

Now that the concerto has been committed to disks for the first time, it is possible to assay its worth. The first few hearings confirm it to be a work with more body than the familiar Concerto No. 1, in D major. The first movement, with a long orchestral introduction that starts out like Sarasate's *Zigeunerweisen*, is forthright and dramatic. The slow movement is, for Paganini, deeply introspective and solemn,

a section of considerable beauty. But it is the finale, a rondo that is almost a variation on the popular *La Campanella* from the Third Concerto, that is bound to capture the fancy of most audiences. Throughout the concerto, one is less conscious than is usual with Paganini of a striving for technical virtuosity for its own sake, though there is ample opportunity for fireworks.

Grumiaux gives a splendid account of the "new" concerto. There is plenty of fire in the virtuosic passages, sensitivity and warm expressiveness in the lyrical ones. Franco Gallini, son of the work's discoverer, accompanies with a rather heavy hand. The recorded sound is good, except for a bit of tubbiness in the bass.

Coupling this newly found concerto with the well-known one in D major only serves to show what a shallow, if flashy, work the latter is. It also shows that Herman Krebbers is not the equal of Grumiaux as a violinist. Nevertheless, this disk is definitely worth investigating for the novel and rewarding work on the other side.

PAUL AFFELDER

PAGANINI Concerto for Violin and Orchestra, No. 4, in D minor

Arthur Grumiaux, violin; Orchestre des Concerts Lamoureux, Franco Gallini, cond.

Concerto for Violin and Orchestra, No. 1, in D major, Op. 6

Herman Krebbers, violin; Hague Philharmonic Orchestra, Willem van Otterloo, cond.

EPIC LC 3143. 12-in. \$4.98.

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Cesare Siepi



Michael Rabin: a prodigy for Paganini.

his version but that the Lamm edition scholars restored in making their version "archaeologically correct"; it also takes in the whole of the Act III scene of the Streltzi carousing, including the folklike song for Kuzka, cut in the Rimsky-Korsakov version. As a supplement to the complete set, the disk is well worth having, not only because of the excerpts cited but because of the fine, virile tone of the U. S. S. R. Radio Chorus and the exceptionally solid and dramatic singing of Zara Dolokhanova as Martha — and in spite of the disappointing vocalism of Alexander Pirogov (the erst-while fine Boris is developing a fearsome beat in his voice) as Shaklovity. Notes, but no texts, are supplied on the record envelope.

Both recordings are decidedly better than average buys for opera listeners who want to venture off the beaten track. However, *Khovanshchina* makes its most important effects in the grandeur and sweep of the score as a totality, and anyone who can afford to should try to acquire the full-length recording first, then build on it. J. H., Jr.

PAGANINI

Concerto for Violin and Orchestra, No. 1, in D major, Op. 6

†Glazunov: *Concerto for Violin and Orchestra, in A minor, Op. 81*

Michael Rabin, violin; Philharmonia Orchestra, Lovro von Maticic, cond.
ANGEL 35259. 12-in. \$4.98 (or \$3.48).

Not all child prodigies develop into mature artists, but it looks as if nineteen-year old Michael Rabin is on the right track. His first large-scale recording reveals him as a young man with a big, rich tone and technique to spare. Even his interpretations have a mature ring to them. He is at his best in the brilliant Paganini concerto, where he plays with amazing assurance and an appreciation of the work's qualities as a display piece. In fact, his is one of the preferred versions of this concerto and probably the best recorded. His work in the Glazunov also is exemplary, though there are spots in the first movement and almost all of the last movement where I would have liked more animation. P. A.

PROKOFIEV

Peter and the Wolf, Op. 67 — See Britten: *The Young Person's Guide*.

RACHMANINOFF

Concerto for Piano and Orchestra, No. 1, in F-sharp minor, Op. 1

†Liszt: *Concerto for Piano and Orchestra, No. 2, in A*

Cor de Groot, piano; Hague Philharmonic Orchestra, Willem van Otterloo, cond.
EPIC LC 3145. 12-in. \$3.98.

The need (depending on the point of view) for an acoustically up-to-date recording of Rachmaninoff's First Piano Concerto is filled here quite satisfactorily. No pianist could hope to match the composer's diabolically superb playing in his own recording (RCA Victor LCT 1118), but the work may win some deserved attention — and popularity — in a bright, fresh tonal investiture. For there are enough melting tunes and catchy rhythms here to attract ears that dote on the Second Concerto and the *Paganini* Rhapsody. Mr. De Groot plays with great verve and technical fluency (in a particularly tricky work), with more romanticism, even, than the composer, and correspondingly less distinction. The orchestral accompaniment is musically shallower and less well played than that given the composer by the Philadelphia Orchestra under Eugene Ormandy. The tone, too, is on the dry side, but it still is a *new* recording, in which you can hear much more that is going on in the music.

The Liszt performance is honorably competent, lacking the distinctive cool beauty of Casadesu's version or the temperament of Farnadi's. R. E.

RACHMANINOFF

Symphony No. 2, in E minor, Op. 27

"Marlborough Symphony" (Minneapolis Symphony Orchestra, Eugene Ormandy, cond.).

RCA CAMDEN CAL 247. 12-in. \$1.98.

This is the least costly of any of the LP versions of this work, but it is also the poorest. Mr. Ormandy employs fewer mannerisms than he does in his Columbia recording with the Philadelphia Orchestra, but the music still lacks the splendor and breadth that William Steinberg brings to it in his recording, for Capitol, with the Pittsburgh Symphony. Some small cuts are made in the score, though this is a negligible factor in such a discursive work. Thick, not unpleasant sound, without delineation of voices and with considerable surface noise. R. E.

RAMEAU

Hippolyte et Aricie (excerpts)

Claudine Verneuil (s); Geneviève Moizan (s); Flore Wend (s); Raymond Amade (t); Chorus and Symphony Orchestra, Roger Désormière, cond.
OISEAU-LYRE OL 50034. 12-in. \$4.98.

A performance of one of Rameau's big operas in Paris during the *ancien régime*, with its singing actors and actresses and full panoply of costumes, scenery, and elaborate

To accommodate a wealth of excellent last-minute reviews, we added eight pages to the issue just before press time. Hence pages 64-i to 64-viii.

ballet, must have been a fascinating thing to hear and see. It would be very difficult to recapture the visible aspects of such a performance nowadays (a brave and not unsuccessful attempt was made a couple of years ago in Paris with *Les Indes galantes*), but the aural aspects should not be so hard to reproduce, given performers with skill and style. On the present disk, which was made several years ago, only a faint reflection of Rameau's noble "lyric tragedy" (his first, written at the age of fifty) comes through. Oiseau-Lyre gives us only extracts from Acts 3, 4, and 5, omitting some fine numbers from the first two acts, and even the excerpts given seem sometimes strangely chosen. We have, for example, the *chaconne* of the last act but not the brilliant "*Air du Rossignol*" that it precedes and follows in the opera. Rameau's dance music and "symphonies" are interesting enough, but I should have preferred less of them and more of the vocal music. The fine choruses, which were to have an influence on Gluck, sound a little thin and distant here, and the solo singers seem rather lightweight, except for Geneviève Moizan. Nevertheless, extended extracts from Rameau's vocal works are so rare on LP that it is better to have these portions of *Hippolyte et Aricie* than practically none at all.

N. B.

SCARLATTI, ALESSANDRO

Su le sponde del Tebro

†Ariosti: *Lezione V, in E minor*

†Corelli: *Sonata in D minor, Op. 5, No. 12 (La Follia)*

Teresa Stich-Randall, soprano; Helmut Wobisch, trumpet; Cameraata Academica of the Salzburg Mozarteum, Bernhard Paumgartner, cond. (in the Scarlatti). Emil Seiler, viola d'amore; Johannes Koch, viola da gamba; Walter Gerwig, lute; Karl-Egon Glückselig, harpsichord (in the Ariosti). Ulrich Grehling, violin; August Wenzinger, cello; Fritz Neumeyer, harpsichord (in the Corelli).

ARCHIVE ARC 3008. 12-in. \$5.98.

The Scarlatti is a lovely solo cantata with two outstanding movements — a lively and florid aria (*Contentatevi*) with obbligato trumpet and an expressive Largo full of moving dissonances. While the solo part could stand more color than Miss Stich-Randall gives it, she sings with skill and her voice is attractive. Ariosti's lesson, or sonata, is one of six for the viola d'amore and continuo that he published probably in 1728. It is music of solid values and not easy to perform. Seiler plays it well. The famous variations by Corelli are capably done by Grehling on a "Baroque violin." Excellent recording. N. B.

SCHUBERT

Fantasy for Piano, in C ("Wanderer"), Op. 15; Moments Musicaux, Op. 94

István Nádas.

PERIOD SPL 719. 12-in. \$4.98.

This has been irksome in the reviewing, because it did not please the reviewer's taste while at the same time it remained within the bounds of good taste in general. As a whole the playing is a studious and conscientious attempt at high poetry, and if there were not a Curzon record of the Fantasy the attempt might have seemed



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more successful. The reviewer takes personal exception to a squareness frequently too square, to some arpeggios spread wide, an occasional chordal indelicacy, and some trifles of phrasing, and he passes along his exceptions with the worried observation that to other ears they may not seem significant. The piano reproduces well when volume is turned fairly high. C. G. B.

SCHUBERT

Symphony No. 5, in B-flat — See Mozart:
Symphony No. 36.

SPELMAN

The Vigil of Venus

Ilona Steingruber, (s); Otto Wiener, (b); Vienna Academy Chamber Choir and Vienna State Opera Orchestra, Zoltan Fekete, cond. M-G-M E 3085. 12-in. \$3.98.

Timothy Mather Spelman is a modern American composer of whom one used to hear, but he has not been much in the spotlight during the last twenty years and this is the first work of his to be recorded. *The Vigil of Venus*, written in 1931, is a big piece for solo singers, chorus, and orchestra employing the famous Latin invocation to springtime and love known as the *Pervigilium Veneris*. A parallel with Carl Orff immediately suggests itself, and it is very likely that the success of Orff's choral music on records motivated the recording of Spelman's composition. This is not a sneer. It often happens that a novelist or composer will arouse interest in works of a given type which then flows over to works of a similar type by others, and sometimes the discoveries so launched are superior to the things that led to their revival. This does not seem to be the case here, however. *The Vigil of Venus* is in a pleasant, tuneful, somewhat academic vein, without any of the sensational contrivances of Orff, and without sufficient power to compensate for their absence. The work is not aided, moreover, by the poky performance, the mediocre recording, and the absence of its Latin text from the jacket. A. F.

STRAUSS, RICHARD

Till Eulenspiegel; Tod und Verklärung

Vienna Philharmonic Orchestra, Clemens Krauss, cond. (in *Till Eulenspiegel*); Concertgebouw Orchestra (Amsterdam), Willem Mengelberg, cond. TELEFUNKEN LGX 66032. 12-in. \$4.98.

The conductors are dead and the performances, recently removed from the Capitol catalogue, belong to history. Both are outstanding, but the old sound, deficient in brightness and weak in climaxes, is incapable now of expressing Strauss although it once seemed good. Recommended only to students of conducting style. C. G. B.

STRAUSS

Till Eulenspiegel; Tod und Verklärung

NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1891. 12-in. \$3.98.

Lucid, imperious, and dramatic, this *Eulenspiegel* has the best sound of any and is particularly laudable in the differentiated brilliance of its timbres. The second-best reproduction comes from another Victor (LHMV

19), carrying Furtwängler's unique declaration of love for the music. The latter will be recognized as a classic interpretation.

Death and Transfiguration on the reverse will disarrange some notions about the conductor, revealing a tenderness of compassion seldom associated with his work. Needless to say the melodrama is not slighted, and the interplay makes this performance quite easily the most informative and beautiful the writer has ever heard. Not so easy the sound, taken from a broadcast and giving an effect of an orchestra *en échelon*, artificially out of balance. Nevertheless, with volume high the results are not unimpressive, although wrong. Worth having for the interpretation. C. G. B.



Fricsay's is the most Dionysiac Sacre.

STRAVINSKY

Le Sacre du printemps; Petrouchka — Suite

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 5030. 12-in. \$4.98.

It is easy to see why there are so many disks of Stravinsky's early ballets. The complexity, brilliance, and richness of their orchestration provide recording engineers with an Everestian challenge, and each new issue registers another advance toward the goal of capturing their infinitely varied and subtle sounds. The present disk is one of marvelous clarity and fidelity, and the interpretations are excellent too; neither Columbia nor Ormandy have met up with the Abominable Snowman. But Stravinsky's own recordings of the same works still retain their special authority. A. F.

STRAVINSKY

Le Sacre du printemps

RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9781. 12-in. \$3.98.

In his autobiography, Stravinsky makes much of Nietzsche's contrast between the Apollonian (disciplined) and Dionysiac (ecstatic) attitudes toward art. Since he was thoroughly committed to the Apollonian view at the time he wrote the autobiography, he has convinced himself that all his early works subscribe to the same principle, and his own interpretation of the *Sacre* reflects that belief. Fricsay's version, by strong contrast, is perhaps the most Dionysiac to reach disks, and it has been given a sensorially rich and resonant recording. A. F.

TCHAIKOVSKY

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

Gina Bachauer, piano; New London Orchestra, Alec Sherman, cond. RCA VICTOR LM 1890. 12-in. \$3.98.

Conrad Hansen, piano; RIAS Symphony, Wolfgang Sawallisch, cond.

REMINGTON R 199-197. 12-in. \$1.95.

Though late comers, both of these recordings are superior to many previously available. Miss Bachauer's is the more compelling, being a flaming, massive-sounding performance of great interpretative breadth and musicality, admirably phrased and cleanly articulated. She is ably abetted by the Philharmonia under the direction of her husband, and the HMV-Victor sound is extremely fine. My pressing was excessively noisy.

Hansen's statement of the opening theme is boldly outlined and heroically played, but his occasional excessive use of rubato rather weakens the contour of some of his phrasing, lessening the impact of an otherwise impressive and individual performance. Sawallisch is a trifle urgent in his handling of the finale; otherwise the orchestral accompaniment is solid and well managed. Generally acceptable sound, well balanced except in the final movement, where the orchestra is favored unduly.

J. F. I.

TCHAIKOVSKY

Children's Album, Op. 39 — See Mendelssohn: *Six Children's Pieces.*

TCHAIKOVSKY

Nutcracker Suite — See Britten: *The Young Person's Guide.*

TCHAIKOVSKY

Romeo and Juliet; Overture solennelle, 1812, Op. 49; Marche slave, Op. 31

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4997. 12-in. \$4.98.

These are probably the most fabulous sounding recordings of the three Tchaikovsky scores currently available. Whether they are the most satisfactory musical performances is another matter. Ormandy, with an eye for the dramatic aspects of this music, goes to work with a will, building climaxes of almost terrifying power. In *Romeo and Juliet* the duel between the houses is whipped up to the proportions of a battle royal; and after this plenitude of orchestral sound, the balance of the score becomes anticlimactic. Much the same sort of sustained ferocity runs through both the *1812* and the *Marche slave*, though here perhaps it is somewhat more admissible. If sound is the chief consideration, then this is the record to buy. J. F. I.

TCHAIKOVSKY

Symphony No. 5, in E minor, Op. 64

Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL P 8325. 12-in. \$4.98.

Steinberg's direction, as always, is taut and purposeful; he appreciates the dramatic and sentimental aspects of the score, but never permits them to spread beyond reasonable limits. Unfortunately, the technical end of the recording has not been managed too successfully. The orchestral sound has a

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paleness, a lack of body or weight, that is decidedly injurious to an otherwise fine job. J. F. I.

VERDI

Aida

Zinka Milanov (s), *Aida*; Fedora Barbieri (ms), Amneris; Bruna Rizzoli (ms), Priestess; Jussi Bjoerling (t), Radames; Mario Carlin (t), Messenger; Leonard Warren (b), Amosnaro; Boris Christoff (bs), Ramfis; Plinio Clabassi (bs), King of Egypt. Chorus and Orchestra of the Teatro dell' Opera (Rome), Jonel Perlea, cond. RCA VICTOR LM 6122. Three 12-in. \$11.94.

The release of the new RCA Victor recording — or, to be more precise, the newest RCA Victor recording, since there is a distinct possibility that the Toscanini broadcast performance will also be issued by the company — brings the total of LP *Aidas* to an even half dozen. Gauged by the most rigorous standards, none is without blemish, a fact that is scarcely surprising in view of the magnitude of the undertaking that faces anyone who sets out to record a work with so many difficulties. For all that, taking into full consideration the merits of the other five LP sets, the newest recording is a strong one in a number of ways. Furthermore, they are ways that will almost surely lead some listeners — especially those who are particular admirers of the Metropolitan members of the cast — to regard it as the most desirable of *Aida* recordings, or even as the dream *Aida*, beyond any possible compare. To me, it seems no such ultimate, for all that a good case could be made for it as, at least *ad interim*, the best set to be had. It is a very careful, honorable performance and a very capably engineered recording. It is certainly worthy of respect, yet it leaves me with a puzzling sense of unsatisfaction. Long stretches of the performance are very fine; almost none are bad. Yet I can think of a number of performances of *Aida*, including some with bad flaws, that I have really liked more. It may be that this reaction will change with time; meanwhile, there is no apparent cure. Apathy is apathy.

In the new RCA Victor set, Zinka Milanov has the initial advantage of a real dramatic voice of the proper timbre for *Aida*. For the recording sessions, it seems to have been in very good condition. Never the most even of singers, in opera-house circumstances, she sings here with the big, rich tone and freedom from constraint that her Metropolitan performances frequently do not get in such consistency. All told, this is at least as good an *Aida* as anyone is likely to hear from her, and hers is the most important single contribution.

Radames is not a role that Jussi Bjoerling has sung here, if at all, and he has pretty surely never sung the whole opera in Italian before. However, he is a soundly trained, conscientious artist, and the music is actually more in line with his vocal equipment than is that of *Il Trovatore*, which he has sung for many years. At the top of his youthful powers, how marvelously clean and silvery his singing might have been in this opera! The voice now, or as of the recording, lacks some of the clear ping and sheen of tone that it had when he first appeared, but it is still a fine instrument, and he is secure musically, if not always at home with the

verbal and expressive details that distinguish a characterization from just a well-studied reading.

As Amosnaro, Leonard Warren seems intent, more than on anything else, on keeping the tone well placed and the enunciation pointed off the tip of the tongue. with the



Milanov: an Aida free from constraint.

end result that he sounds wonderful but lets a good many dramatic points go with rather less emphasis than he generally does. Fedora Barbieri's Amneris is very good — just below the very topmost level for the role. Her voice is young and firm and colorful, and she sings with unflagging energy. The big, dark, craggy voice of Boris Christoff as Ramfis lends itself to a characterization of strong personality, and Plinio Clabassi is a solid, effective King. The little roles are done with competence. Jonel Perlea's conducting of the score is sure-handed and thoroughly musicianly, but somehow lacking in bite and vitality of pulse: there is very little, near to nothing, to take exception to, but not much to excite huge enthusiasm for his accomplishment. The recording — done, it seems likely, from the within-the-orchestra point-of-ear that RCA seems to favor for its operas nowadays — is clear and full and mostly consistent enough in balance, with only a few exaggerations.

All told, a set that many people are likely to enjoy, but not one to which I myself respond with unbounded enthusiasm. Notes and a full libretto are included. J. H., Jr.

VIVALDI

Concerto for Strings and Harpsichord, in A; Concerto for Violin, Organ, Strings, and Harpsichord, in D minor †Leo: *Concerto for Cello and String Orchestra, in D.*

†Sacchini: *Edipo a Colono: Overture*

Scarlatti Orchestra, Franco Caracciolo, cond. ANGEL 35254. 12-in. \$4.98 (or \$3.48).

Of the four works on this disk three are first-class. The sunny A major Concerto of Vivaldi (No. 235 in the Pincherle catalogue) is a gem. Incidentally, its finale begins with a theme startlingly like that of Beethoven's familiar Contradance in C. The D minor Concerto (Pincherle 311) is hardly less good. Although Leonardo Leo died in 1774, his Cello Concerto is already far more classic than baroque in style. Its peak is the extraordinarily beautiful and expressive slow movement, in B minor. Cellists seeking fresh material would do well to look into this work. The Sacchini

is a standard late-eighteenth-century overture, rather better than many of its kind, but not in a class with those of Gluck and Mozart. All of this music is performed with warmth and precision, and the recording is fine. N. B.

WALTON

Troilus and Cressida (excerpts)

Elisabeth Schwarzkopf (s), *Cressida*; Monica Sinclair (ms), *Evadne*; Richard Lewis (t), *Troilus*; John Hauxwell (bs), *Geoffrey Wells* (bs), *Lewis Thomas* (t), *Watchmen*. Philharmonia Orchestra, Sir William Walton, cond.

ANGEL 35278. 12-in. \$5.98 (or \$3.48).

Troilus and Cressida, Sir William Walton's first essay in opera, has raised quite a stir since it had its premiere at Covent Garden last December. By all reports, it was a rousing success with the first-night audience; it received what can only be called rave reviews from habitually conservative critics, including Ernest Newman, of the London *Sunday Times*, and Cecil Smith, the American critic of the *Daily Express*, both of whom have remained loyal and highly complimentary; and it is being produced in this country by both the San Francisco Opera and the New York City Opera this fall. In view of all this, and on its merits, the Angel recording of excerpts is not only timely, but, I should think, of continuing interest. And, it need scarcely be added, it is a public artistic service for which everyone who is interested in music as a living, changing thing, not just in another *Scheherazade*, has every reason to be grateful.

Composed to a libretto by Christopher Hassall, who has based his poem not on Shakespeare but on Chaucer, *Troilus and Cressida* is a big, lyrical opera that makes an immediate effect in terms of full-blown romantic emotion and a sweeping vocal line. The Angel excerpts are confined pretty much to one aspect of the work — the love of the two principals: *Troilus*, who is honest, ardent, but not, apparently, extraordinarily sensitive or even very bright; and *Cressida*, who is as delicately complex and neurotic as any operatic heroine who comes readily to mind. Their counters — *Cressida's* uncle Pandarus, glib, sophisticated, and a bit of a sycophant; and the military, self-sufficient Diomedes, who loves *Cressida* in his own steely way — are missing, along with their characteristic musics.

On the surface, heeding only the voice lines, the music is long-lined and expansive, not so very unlike that of Montemezzi or Zandonai or even Giordano, but decorated (particularly in the soprano part) with curiating melismatic figurations that cannot help calling to mind such late Strauss works as *Daphne*. However, beneath this are all kinds of fascinations. Some are inevitably remindful of details in the works of other composers — all the way from Verdi through Ravel and Stravinsky to, of all people, Berg — but they are all absorbed into Walton's musical personality, with its odd, almost jazzy way of shifting rhythmic feet, moving an expected accent to an unexpected place. Some listeners may find his habitual building towards a big climax and then not giving the full measure of it somewhat frustrating after a while, but he does give us tunes, and good ones, that have a persistent way of making themselves remembered.

Except for Elisabeth Schwarzkopf, whose role was sung by Magda Laszlo, all of the singers on the Angel disk are drawn from the cast of the Covent Garden production. Ranging from B below the staff to C above, with intervals that are not easy, Cressida is a demanding role, and Miss Schwarzkopf has sounded better on records than she does here; but she is ever so sure musically, and (heard with the text in hand, anyhow) her English is good enough. In his opening aria, Richard Lewis sounds quite well; later, he seems to be singing through a slight head cold, but his management of the role is exemplary. The others have not much to do, but do it very well. The Philharmonia players play as cleanly and with as firm tone as they usually do, and Sir William's reading of his own score can hardly be niggled at. The sound is clear and well balanced. Notes and full text of the excerpts. J. H., Jr.

WEBER

Sonatas for Piano: No. 1, in C, Op. 24; No. 2, in A-flat, Op. 39

Annie d'Arco, piano.

OISEAU-LYRE OL 50068. 12-in. \$4.98.

Weber wrote four piano sonatas between 1812 and 1822, not in a class with contemporaneous sonatas of Beethoven and Schubert, to be sure, but meritorious enough to warrant more hearings than they get today. In developmental sections, Weber's sonatas are likely to wander off into decorative but irrelevant runs and arpeggios, so that the music seems too ornate for its substance. Nor does the melodic material, genuinely lovely as it often is, remain continuously inspired, as in Schubert's works. The loose, fantasia-like construction of some movements too often suggests a literary program that is unknown except to the composer. Still, there is a fanciful and original mind functioning here, and for much of the time it is able to delight and move. New to the LP catalogues, the Second Sonata, written in 1816, is particularly choice, fascinatingly introspective, much less showy than the First, and certainly worth the attention of any music-lover.

Miss D'Arco has found just about the right style for these sonatas—delicate, with an old-fashioned, faded flavor. Tidily recorded piano tone. R. E.

WEILL

Die Dreigroschenoper (excerpts)

Liane (chanteuse), Polly Peachum; Anny Felbermayer (s), Lucy; Hedy Fassler (ms), Jenny; Rosette Anday (ms), Mrs. Peachum; Helge Roswaenge (t), Street Singer; Kurt Preger (b), Macheath; Frederick Guthrie (b), Tiger Brown; Alfred Jerger (bs), Peachum. Chorus and Chamber Orchestra from the Vienna State Opera, F. Charles Adler, cond.

VANGUARD VRS 9002. 12-in. \$4.98.

Today, more than twenty-five years after it goaded pro-Hitler students into throwing stink bombs at the stage, *Die Dreigroschenoper* is taking a new lease on life in the United States, or at least in New York, in the English adaptation of Marc Blitzstein. This version, excellently recorded by M-G-M, has both friends and antagonists, both those who think it one of the best of all

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Mannheim and Vienna (1760-1800): Series E: Wolfgang Amadeus Mozart (1756-1791): Pianoforte Sonata No. 11 A Major, K 331 (1778); Pianoforte Concerto No. 12 in A major, K 414 (1782). ARC 3012

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possible adaptations of a tricky, colloquial text and those who miss the feel of the original, which can be heard in excerpted form on a 10-inch Telefunken disk. As a personal matter, I am rather pro-Blitzstein myself, and admire the M-G-M recording — especially in the performances of Lotte Lenya and of Charlotte Rae — quite a lot. However, the Telefunken, old as the sound now is, is one of the truly great recordings in history and is indispensable background for anyone interested in *Die Dreigroschenoper*. The only trouble is that it contains enough of the undiluted original text and style to create a longing for more.

There is certainly a place for a complete-score, un-Blitzsteined recording; sad to say, the new Vanguard release fails to fill it in several quite crucial respects. There is much more to the job than simply assembling a group of German-speaking singers with salable names and turning them loose on the score. Helge Roswaenge, for instance, is still a fine opera singer; but he is a very dubious choice for casting as the Street Singer, whose uncanny opening tune fails to make half the effect it can and should if it is sung other than in a whining, weedy, *sgambato* fashion. And Liane, good cabaret-style performer though she is, comes far

short of getting all there is to get out of the "Pirate Song" — which is given to her instead of to Hedy Fassler, the Jenny, thus spoiling its dramatic point to start with. Rosette Anday is properly blowsy-sounding as Mrs. Peachum, and the men have good moments as well as blankly ineffective ones, but Anny Felbermayer is not a proper Lucy at all, and F. Charles Adler's ideas about the score are often unsettlingly remote from those of the original production. Yet there is a great deal of excellent Brecht here that is not to be heard on records otherwise. The German text is not printed, although a not-so-good English rendering is. The release is not a complete dud, but it could be far better. To judge from test pressings, the sound is good enough.

J. H., Jr.

RECITALS AND MISCELLANY

CONCERTOS OF THE NEAPOLITAN SCHOOL

Paisiello: Concerto for Harpsichord and Chamber Orchestra, in C. Durante: Con-

certo for Harpsichord and Strings, in B-flat. Auletta: Concerto for Harpsichord and Strings, in G. Mancini: *Concerto a Quattro*, in E minor.

Ruggiero Gerlin, harpsichord; Ensemble Orchestral de L'Oiseau-Lyre, Louis de Froment, cond. (In the Mancini: Jean-Pierre Rampal, flute; Georges Alès, Pierre Doukan, violins; Gerlin, harpsichord.) OISEAU-LYRE OL 50009. 12-in. \$4.98.

Three of these works date from the Baroque period and one from the Classic era. Of the three, the concerto by Pietro Auletta is especially appealing because of its freshness and boldness. Very little is known about this composer. The present work, it seems to me, ranks with the best of Vivaldi, except perhaps for its slow movement. Paisiello is, of course, best known as an operatic composer; his concerto therefore presents him in an unfamiliar light. Written by an Italian working in Russia, it is in the international classic style of the 1780s, and from the standpoint of *outer* structure, cadence formulas, and so on, is hardly distinguishable from a work by Haydn or Mozart. This is elegant music, skillfully written, and containing attractive ideas and interesting harmonic events. Ger-

A Tribute to Tabby from T. S. Eliot

HERE is great good news for all cat lovers, among whom this reviewer is one of the most fervent. The English composer Alan Rawsthorne chose six out of the original fourteen poems in T. S. Eliot's *Old Possum's Book of Practical Cats* and arranged them for speaker and orchestra. The finished work, designed for a children's concert, was first performed at the Edinburgh Festival in 1954 and was received with adult chuckles as well as the youngster's screams of delight. In this recording the Philharmonia Orchestra is conducted by the composer, and the speaker is the actor Robert Donat; a program note adds that both Rawsthorne and Donat hail



ROBIN ADLER

A typical practical cat is Miss Mouse, who owns Robert Donat.

from Lancashire and have been friends as well as confirmed cat owners since boyhood. As an added lure for aelurophiles, the album cover is distinguished by a remarkable colored lithograph of cats by Edouard Manet.

English reviewers have already established an inevitable association: they have compared the work to *Façade* and *Peter and the Wolf* without belittling patronization. Actually the text of *Practical Cats* is far superior to its predecessors. Eliot's spontaneous rhymes and skipping rhythms reveal a side of the Nobel Prize-winner which his solemnly analytical critics have forgotten and of

which most readers are wholly unaware. It is a side that displays charm without affectation and skill without self-consciousness, that combines an unexpectedly light touch with equally unexpected tenderness. Blithely nonsensical as Edward Lear, technically adroit as W. S. Gilbert, and almost as punful as James Joyce, Eliot adds an understanding of the multiple moods of characteristic cats — and what cat is not characteristic! — with winning intimacy.

Rawsthorne's music is appropriately flexible in its feline range. "The Naming of Cats" is both straightforward and, as befits the subject, mysterious. "The Old Gumbie Cat" is properly ruminative, half sedate, half capricious. "Gus, the Theatre Cat" seems to swagger with bravado, but actually twitches nostalgically for past glories — particularly for Gus's grandest triumph, his creation of the role of Fireforefiddle, the Fiend of the Fell! "Bustopher Jones" is the cat-about-town, a St. James Street character, the clubman of Pall Mall, stolid, plump, and pompous; the composer allows himself a sly ironic comment by quoting the opening phrase of Elgar's *Pomp and Circumstance*. A complete change of mood announces "Old Deuteronomy," in some ways the peak of the series. A haunting semi-lullaby for a petted patriarch, it hovers between serenity and sadness, benignant, protective, and genuinely touching. This sweet tribute to a venerable mouser is followed by the sudden brisk measures of "The Song of the Jellicles," which develops into a jiglike dance, a laughing parody of the nursery rhyme "Boys and Girls Come Out Tonight." There is only one flaw: Rawsthorne's regrettable omission of "Macavity the Mystery Cat," a special favorite of mine.

Robert Donat delivers the lines in a cross between a beautifully modulated speech and an almost chanting *parlando*. In "The Old Gumbie Cat" he is kind and — there is no other word for it — convincing; in "Gus, the Theatre Cat" he is the Compleat Thespian; in "Old Deuteronomy" he is both grave and whimsical; in "The Song of the Jellicles" he practically breaks into a patter song.

All in all, the record is a delightfully conceived and dexterously achieved performance. From the first promising chord to the last happy syllable, this is a cat lover's dream — a perfect blend of feline wisdom and human wit.

P.S. Even less elevated individuals, such as dog lovers, will like it too.

LOUIS UNTERMEYER

ELIOT-RAWSTHORNE *Practical Cats*

Robert Donat, speaker; Philharmonia Orchestra, Alan Rawsthorne, cond.

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NOVEMBER 1955

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lin turns in fine performances, Froment conducts sensitively and intelligently, and the recording is good. Some clicks at the beginning of Side 1 on the review disk.

N. B.

MATTIWILDA DOBBS

Opera Arias and Duets

Rimsky-Korsakov: *The Golden Cockerel: Hymn to the Sun*. Massenet: *Manon: Obéïssons, quand leur voix appelle* (Gavotte). Bellini: *La Sonnambula: Ah! non credea mirarti*. Delibes: *Lakmé: Sous le ciel tout étoilé* (Act III; Berceuse); *Les fleurs me paraissent plus belles . . . Pourquoi dans les grands bois* (Act I). Verdi: *Rigoletto: Pari siamo . . . Figlio! Mio padre!* (Rigoletto, Gilda—Act II); *Caro nome* (Gilda—Act II); from *Cibi è mai?* to end of Act IV (Rigoletto, Gilda).

Mattiwilda Dobbs, soprano; Rolando Panerai, baritone (in the *Rigoletto* duets); Philharmonia Orchestra, Alceo Galliera, cond.

ANGEL 35095. 12-in. \$4.98 (or \$3.48).

Since adding her name to the list of winners of the international vocal contest at Geneva, the young American coloratura soprano Mattiwilda Dobbs has begun to make a name for herself internationally as a recitalist and—in England especially—as an opera singer. Since her earliest recordings (of Mozart's *Zaide* and Bizet's *Les Pêcheurs de Perles*) she has gained a lot of practical opera-house experience, which shows in this most recent of her Angel recordings.

One side of this disk is given over to excerpts from Verdi's *Rigoletto*, with Miss Dobbs as Gilda and Rolando Panerai in the title role; the other side is given over to arias sung by Miss Dobbs, all of them French except for one from Bellini's *La Sonnambula* and one (sung in very proper Covent Garden English) from Rimsky-Korsakov's *Le Coq d'Or*. The best singing comes in the Rimsky bit; after that, in the excerpts from *Lakmé*, for which Miss Dobbs certainly has sufficient technical control, the right kind of vocal quality. Her *Manon* gavotte, though well enough sung, has not much élan, and although she sings "Ah! non credea mirarti" cleanly enough, she does it without much sense of its place in the opera. The *Rigoletto* side is a real disappointment, less because of Miss Dobbs, whose Gilda is competent and well schooled, than because of Mr. Panerai, whose labored, unrhythmic, off-pitch singing is almost shockingly far below his best work on records. The engineering is fair enough in clarity and balances; Alceo Galliera's accompaniments are so-so. Full texts, with notes that are quite helpful.

J. H., JR.

FRENCH AND AMERICAN MILITARY MARCHES

Rouget de Lisle: *La Marseillaise*. Meister: *Le Grenadier du Caucase*. Petit: *Salut au 85ième*. Leroux: *Le Brave*. Romain: *Sonnez Clairons*. Wettge: *Défilé de la Garde Républicaine*. Alazard: *Saint-Cyr (La Gallette)*. Parès: *Trocadéro*. Bagley: *National Emblem*. Sousa: *The Stars and Stripes Forever*; *Washington Post*; *El Capitan*; *The High School Cadets*; *The Thunderer*. Key: (arr. Pierre Dupont): *The Star Spangled Banner*.

Batterie et Musique de la Garde Républicaine, F. J. Brun, cond.

ANGEL 35200. 12-in. \$4.98 (or \$3.48).

Tremendously alive and brilliant sound, from the blare of the brass to the piping of the fife, makes this an altogether outstanding recording of French and American military marches. There is, of course, a nice differentiation between the two styles. It used to be claimed that foreign bands failed to invest the Sousa marches with enough spirit. The charge simply won't hold water where these magnificent performances of the Garde Républicaine Band are concerned; they are as stirring and exciting as any to be heard, on or off records.

J. F. I.



Josef Lhevinne was more than a virtuoso.

FRENCH MODERNS

Roland-Manuel: *Suite dans le goût espagnol*. Milhaud: *Suite d'après Corrette*. Saint-Saëns: *Caprice sur des airs danois et russes*. Honegger: *Rapsodie*. Poulenc: Trio, for oboe, bassoon, and piano.

Berkshire Wind Ensemble, Louis Speyer, dir.

UNICORN UNLP 1005. 12-in. \$3.98.

In all of these pieces, French lucidity and charm are displayed in highly entertaining forms. All except the Honegger are music about other music, handling old themes or ideas with wit and point and flattering the hearer by means of reminiscence. The Roland-Manuel is about Couperin and Falla, the Milhaud about eighteenth-century dance forms as exemplified by the forgotten Michel Corrette, the Poulenc about Mozart, the Saint-Saëns about the competition-pieces written for the annual woodwind concours at the Conservatoire. The Honegger is about Honegger, who was a young man full of fire and zest at the time he created the *Rapsodie*; this is the only work in the collection to provide a note of urgency or power. Excellent recording, good performances.

A. F.

GREGORIAN CHANT

Missa in Dominica Resurrectionis (Easter Sunday Mass)

Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron, Pater D. Maurus Pfaff, dir.

ARCHIVE ARC 3001. 12-in. \$5.98.

Here, for the first time on records, is the complete Mass for Easter Sunday, including the Oration, the Epistle, the Gospel, the Preface, the Pater Noster, the Post-Communion, and even a versicle of the Sequence that has been omitted since the sixteenth century. It is well performed by a group of German monks, though their singing is not quite as flexible or as sensitive as that by French monks on a recent Angel recording (35116). But that disk contains only about half the Easter music presented here. The feeling of a performance in a church is enhanced by the sound of bells during the otherwise silent Transformation after the Sanctus. Also contributing to that feeling, but less welcome, is a curious reverberation that accompanies the choir constantly.

N. B.

JOSEF LHEVINNE

Piano Recital

Chopin: Polonaise in A-flat, Op. 53; Etudes in E-flat, Op. 10, No. 11; in G-sharp minor, Op. 25, No. 6; in B minor, Op. 25, No. 9; in A minor, Op. 25, No. 11; Preludes, Op. 28, in B-flat minor, No. 16, and A-flat, No. 17. Schumann: Toccata in C major, Op. 7. Schumann-Liszt: *Frühlingsnacht*. Johann Strauss, Jr.: *On the Beautiful Blue Danube*. Debussy-Ravel: *Fêtes*.

Josef Lhevinne, piano (with Rosina Lhevinne in *Fêtes*).

RCA CAMDEN CAL 265. 12-in. \$1.98.

Piano virtuosos come a dime a dozen today, but few are able now or could hope to match in the future the technical feats displayed by the late Josef Lhevinne on this remarkable disk. But what makes this playing so extraordinary are the thoroughly musical conceptions within which this virtuosity functions. Some pianists can play just as fast, but they think in terms of the effectiveness of each successive section; Lhevinne plays the works on this disk as the unified structures they are, in great sweeping arches of sound. The piano is for him an expressive, communicative instrument—to be made to sound as beautiful as possible at all times and not as a vehicle for intellectual, coloristic stylizations. Listening to this record, one is constantly aware of Lhevinne's feeling for sonorities, for sounds of all kinds and strengths; no matter how great the range of dynamics, the tone never loses its rich, glistening fullness.

All the performances here are exciting, but the Octave Etude, in B minor, especially in the last section, is calculated to make your hair stand on end. The pianist maintains a feathery singing touch throughout the Schumann Toccata, seemingly blissfully unaware of its formidable, frustrating technical difficulties. In the hands of Mr. and Mrs. Lhevinne, Ravel's brilliant arrangement for two pianos of Debussy's *Fêtes* is a complex of color, light, and shade almost as dazzling as the orchestral version. In the Schulz-Evler arrangement of the Strauss waltz, which follows *Fêtes* on the record, Mr. Lhevinne sounds as if his wife is still busy at a second piano, so thick and fast do the notes fly. These performances are said to stem from 1938 to 1943 (Mr. Lhevinne died in 1944 at the age of

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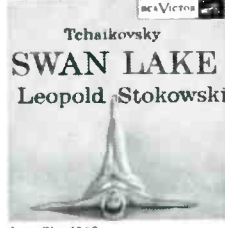
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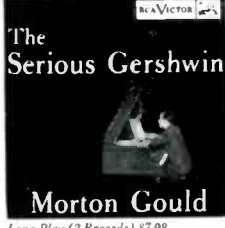
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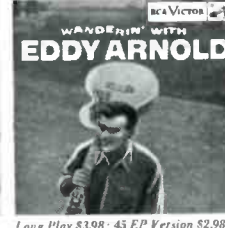
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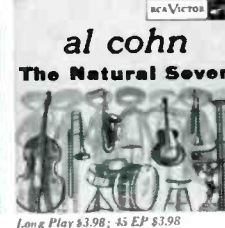
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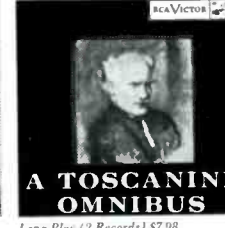
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Dame Edith Evans speaks for Congreve.

seventy), which may account for the generally full reproduction of the piano tone.

This disk would be a wonderful bargain at ten times the price: it is emphatically recommended. R. E.

LUBOSHUTZ AND NEMENOFF *Two Piano Recital*

Brahms: *Variations on a Theme by Haydn*, Op. 56b. Saint-Saëns: *Variations on a Theme of Beethoven*. Schumann: *Andante and Variations*, Op. 46. Mendelssohn-Luboshutz: *Allegro Brillant*, Op. 92.

Pierre Luboshutz and Genia Nemenoff, duo-pianists.
RCA CAMDEN CAL 206. 12-in. \$1.98.

The Brahms is too well known to merit comment; Mendelssohn's score is typical—pleasant, neatly made in his scherzo-like vein; Schumann's characteristically lovely; Saint-Saëns' rather pedantically adroit, pianistically effective, somewhat long-winded. The duo-pianists give the Saint-Saëns a light-fingered, glittering treatment that could not be more stylish or appropriate. They are equally successful with the other works, except for parts of the Brahms, which sound too flashy for this music's sober-sided good. The tone is moderately full, the texture fairly clean—better, I think, than on their previous Camden disk. Recommended. R. E.

GERALD MOORE *The Unashamed Accompanist*

Gerald Moore, lecturer and pianist.
ANGEL 35262. 12-in. \$4.98 (or \$3.48).

The peerless Gerald Moore's lecture-recital on the accompanist's art is now happily available on records for anyone to buy, play, and replay. In his hour-long discourse, full of understated British humor and amazing anecdotes, he explains and illustrates at the piano how important and valuable is the accompanist's contribution to a song or instrumental recital. Listening to Mr. Moore explain and demonstrate how in various Schubert songs the pianist can paint a tone poem, reflect the words of a song, or evoke a mood, we can all gain a heightened awareness of this important part of music-making. Such a highly educational

pill could not have been more delightfully sugar-coated. A must for anyone who sings, or who ever attended or is going to attend a song recital. R. E.

IGOR OISTRAKH *Violin Recital*

Vitali: Chaconne. Bach: Sonata for Unaccompanied Violin, No. 1, in G minor. Mozart: Rondo (arr. Kreisler). Kabalevsky: *Improvisation*, Op. 21. Vieuxtemps: *Tarantelle*. Szymanowski: *La Fontaine d'Arethuse*. Wieniawski: *Scherzo-Tarantelle*.

Igor Oistrakh, violin; A. Makarov, piano (in the Vitali and Mozart), I. Kollegorskaya, piano (in the other works).
VANGUARD VRS 461. 12-in. \$4.98.

David Oistrakh's son, Igor, first gave gramophonic evidence of his estimable talents as a chip off the old block in Angel's splendid recording of the Khachaturian Violin Concerto. There is further evidence of these talents in the present disk. The young man's tone is full and warm, and has almost the lustre of his father's. Interpretatively, he is at his best in the shorter pieces on the second side, for his handling of the Vitali and Bach, though secure, lacks subtlety of phrasing. The reproduction throughout is superb; there is no difference in quality between the tapes of the Vitali, Bach, and Mozart, made in Paris, and those of the remainder of the pieces, made in Russia. P. A.

A PORTRAIT OF THE WALTZ

Saint-Saëns: *Danse macabre*. Sibelius: *Valse triste*. Mozart: *Die Schiltenfabrik*. Busoni: *Tanzwalzer*. Liszt: *Mephisto Waltz*. Berlioz: *Valse des Sylphes* (from *La Damnation de Faust*). Stravinsky: *Valse* (from Suite No. 2). Chabrier: *Fête Polonoise* (from *Le Roi malgré lui*).

Philharmonia Orchestra, Igor Markevitch, cond.

ANGEL 35154. 12-in. \$4.98 (or \$3.48).

It is not the conductor's intention in this *Portrait of the Waltz* to present a program of waltz music that will set the feet dancing, but to offer music, of waltz association, that will permit the imagination to go a-waltzing. Whether the Berlioz, Liszt, or Sibelius pieces can do this more effectively than a good Strauss or Offenbach waltz is a matter of personal opinion. Since Markevitch has not included any such sample, he obviously doesn't think so. In any event, he handles these scores with distinction, and the excellent Philharmonia performances are reproduced in radiant sound. J. F. I.

SPANISH CHORAL MUSIC

Victoria: *Ave Maria*; *Jesu dulcis memoria*; *O magnum mysterium*. Morales: *Puer natus est nobis*. Joan Brudieu: *Ma voluntat*. Juan Vasquez: *Ya florecen los árboles*; *D'aquel pastor de la sierra*; *De los álamos vengo*; *Morenica, dame un beso*. Anon.: *Dadme albricias*. Ten Traditional Songs and Carols (Side 2).

Capilla Clásica Polifónica, Enrique Ribó, cond.

ANGEL 35257. 12-in. \$4.98 (or \$3.48).

Side 1 presents an unusually interesting group of pieces, all dating from the six-

teenth century and all, except for the fine motets by Victoria, little known. Outstanding among them are the lovely Christmas motet by Morales and the four charming pieces by Vasquez. These last are classed as religious music on the jacket and described as carols, but they are secular in character and madrigal-like in construction. The traditional music on the other side comprises arrangements (some by the conductor) of tunes from various parts of Spain. Some of these arrangements are effective, others are rather fancy. All of the music is sung a capella except the last three pieces, which have guitar accompaniment. The chorus, which hails from Barcelona, performs on the whole with competence and with feeling. While the recording is not equal to the best we have had from Angel, it is adequate. N. B.

THE SPOKEN WORD

CONGREVE

The Way of the World — *Twelve Scenes and the Epilogue*

†Farquhar: *The Beau's Strategem* — *Scene and Excerpt*

†Sheridan: *The Rivals* — *Excerpt*; *The School for Scandal* — *The Epilogue*.

Dame Edith Evans, Sir John Gielgud, Pauline Jameson, Jane Wenham, Jessie Evans, Peter Williams, Maureen Quinney, Ralph Truman, Miles Malleson, Anthony Quayle.

ANGEL 35213. 12-in. \$4.98 or \$3.48.

No stiffer ordeal faces an actor than to engrave a characterization from standard drama into the implacable groove of a disk. Put so on his mettle his only resource is his voice and the skill with which he can modulate it. Without props, gestures, cues, interruptions, costumes or other accessories, reciting to an audience not yet collected—living a part only with his mouth and vocal cords, he must still impart conviction beyond quibble.

The audience concentrate only on what they hear him say, but are distracted from concentration by their hundred memories, distant and romantically exalted, of other actors using the same words, but gallant and vivid in the flesh and in costume. Some favorite performer has sometime and somewhere made a deep and ineffaceable impression—in reminiscence no doubt often absurdly distorted and endeared, but no less important for that—on the audience, who humanly and grimly are going to contrast the voice and vocal manner of this Juliet or this Anthony with another Juliet and another Anthony transfigured through the mist of fondness left by twenty years of fabling memory.

Hearing Dame Edith Evans as Millamant in *The Way of the World* and not seeing her scented bag of tricks, her enlightening movements and shrewd play of features, the audience compare what they hear with the Miss Evans of thirty years ago when she did the delectable coquette of Congreve's masterpiece. Capable and withal charming, intelligent and gay, certainly between twenty and twenty-four years but

cynical as her era, congenial, contemptuous and affectionate, this tremendous little heroine cannot be faulted a jot if we are to accept her. Thirty years have faulted a voice—all we have of her here—more than a jot.

Nor does Sir John Gielgud convey, in words alone, the complexity of the civilized and sympathetic rake Mirabell, rational but quick, a faithless lover resigned even to fidelity if it will bring him Millamant. Sir John conveys an actor obligingly serving as foil to an eminent actress.

Thus the first and third bands of the Congreve side of this record are better silent, if we have a printed copy of the comedy, but the other bands and the second side manage illusion with stylized grace. Dame Edith as Lady Wishfort, tormented at the aging of her charms, as Mrs. Sullen and the unfailing Mrs. Malaprop, blends reality with the artifice of these creations of English artificial comedy when it was best, so that we can believe in them even when we know that they never were. The lesser characters are uniformly good, and so, of the eight bands, six are better heard on this disk than read in one's privacy.

C. G. B.

THE MUSIC BETWEEN

AMOR, AMOR

Granados: *Playera; Oriental*. Torroba: *Madrigal; Folia Canaria; Habañera del Panielito; En la Reja Sevillana*. Quintero: *Morucha*. Gombau: *Trova de Nostalgia*. Demon: *Golondrina*. Chapí: *Yo Que Siempre de los Hombres Me Rei*.

Orquesta Zarzuela de Madrid, F. M. Torroba, cond.
DECCA DL 9788. 12-in. \$3.98.

This album is subtitled "The Love Songs of Spain," but you won't hear a lyric in any of the ten selections. With that quibble out of the way, it can be said that the Madrid Zarzuela Orchestra under F. M. Torroba plays these melodies with enormous affection. Most of them are unmistakably Spanish; a few, however, have the lyricism and sweep of the best Puccini arias. Excellent sound. R. K.

FRED ASTAIRE'S CAVALCADE OF DANCE

Beer Barrel Polka; Put Your Little Right Foot Out; Everybody's Doin' It Now; Texas Tommy Swing; Too Much Mustard; Grizzly Bear; Ballin' the Jack; Dengozo; Nights of Gladness; Charleston; Black Bottom; Jukin'.

Paul Whiteman and his "New" Palais Royale Orchestra.
CORAL CRL 57008. 12-in. \$3.98.

Two masters in a collaboration that is at once authentic and wonderfully entertaining. (Astaire's share of the proceedings, it should be noted, is limited to an endorsement of the record.) Nevertheless, you couldn't ask for these spirited examples of the Charleston, Black Bottom, etc., to be played with more conviction. The orches-

trations are the real stuff: and the spirit. R. K.

THE BOY NEXT DOOR

You'll Never Walk Alone; The Boy Next Door; Moonlight in Vermont; Stella by Starlight; 'Til Roses Cry; The Nearness of You; My Funny Valentine; There You Are; Everyone Wants Something; Ebb Tide; Take Care; It Never Entered My Mind.

Roger Williams, piano.
KAPP KL 1003. 12-in. \$5.95.

Semi-classical forays into the popular field by a young pianist who can play left-hand arpeggios like a streak. The tunes are all somberly paced, but every now and then—as in *Moonlight in Vermont*—Mr. Williams injects a kind of tongue-in-cheek suggestion

of jazz, and these infrequent moments turn out to be the sprightliest. R. K.

BRAVO!

Prokofiev: *The Love for Three Oranges*; March. Tchaikovsky: *None but the Lonely Heart*. Toch: *Circus Overture*. Boccherini: *Menuet du Quintette*. Tchaikovsky: Suite No. 1: *March Miniature*. Rachmaninoff: *Vocalise*. Khachaturian: *Masquerade Suite*.

New York Philharmonic-Symphony Orchestra, André Kostelanetz, cond.
COLUMBIA CL 758. 12-in. \$3.95.

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André Kostelanetz and his Orchestra.
COLUMBIA CL 755. 12-in. \$3.95.



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VOX

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Two new Kostelanetz records, showing him off in pop concert material. His *Aida* gets sound as rich as the Egyptian sun, but as in the previous Operas for Orchestra the voices are desperately missed. In *Bravo!* Kostelanetz puts the New York Philharmonic-Symphony through its paces on several standard items and both orchestra and leader come off with high marks. R. K.

LA DANZA!

Albéniz: Tango in D; *Seguidillas*; *Jarabe Tapatio*. Lecuona: *Siboney*. Ravel: *Habanera*. Abreu: *Tico Tico*; *Cielito Lindo*. Marquina: *España Cani*. Massenet: *Catillane*. Falla: *Spanish Dance*. Rossini-Respighi: *La Danza*.

Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond.
CAPITOL P 8314. 12-in. \$4.98.

Resounding interpretations of well-known Spanish dance music. You'll find the paso doble, habanera, seguidilla, samba, and several other contained in familiar melodies. The sound is brilliant. R. K.

GIRL MEETS BOY

The Boy Next Door; *Would You Like to Take a Walk*; *All I Do Is Dream of You*; *Let's Fall in Love*; *You Better Go Now*; *Goodnight My Love*; *I Wanna Be Loved*; *Temptation*; *It's Easy to Remember*; *Just One More Chance*; *Love is Here to Stay*.

Peggy King, Jerry Vale, Felicia Sanders; Percy Faith and his Orchestra.
COLUMBIA CL 713. 12-in. \$3.95.

In this particular case, pretty, perky Peggy King is The Girl Next Door and it's not the only Judy Garland bit she's taken over. She's also developing a throaty, poignant vibrato guaranteed to wring your heart, and a wistful ache in her voice peculiar to many of Sherwood Anderson's characters. With Miss King it's all developing; with Miss Garland, it was probably all there at the beginning. I prefer the original. Singing along with Miss King are Jerry Vale, a light baritone, and Felicia Sanders, a lady of the world perfectly equipped to act the eternal temptress. A very slight sort of story goes along with the trio: Girl Next Door Meets Boy Next Door, Girl Loses Boy to Temptress, Girl Gets Boy. It's been told before — though never, perhaps, in such high fidelity. R. K.

MOOD FOR 12

It's the Talk of the Town; *I'm Comin' Virginia*; *Memories of You*; *Nice Work If You Can Get It*; *My Funny Valentine*; *Emaline*; *Skylark*; *Judy*; *Louisiana*; *Georgia on My Mind*; *Between the Devil and the Deep Blue Sea*; *Confessin'*.

Paul Weston and his Orchestra.
COLUMBIA CL 693. 12-in. \$3.95.

A charming record, on which twelve instrumentalists — among them, Ziggy Elman, George van Eps, and Matty Matlock — play beautifully planned solos to the Weston orchestra's accompaniments. There isn't a slip in taste to be heard; most of the solo work, in fact, has a serenity hard to come by these days. Excellently engineered too. R. K.



Andre Kostelanetz

PARIS 1900

Reviens; *Les mains de femmes*; *Les petits pavés*; *En revenant d'la Revue*; *Femmes, que vous êtes jolies*; *La caissière du Grand Café*; *Le printemps chante*; *Le raccommodeur de Faïence*; *Ta-ra-ra-boum-dié*; *Ça ne vaut pas l'amour*; *Les marches célèbres et les valse célèbres de 1900*.

Sung by Maurice Chevalier, Marjane, Raymond Girerd, Suzy Solidor, Georgius, Suzy Delair, Fernandel, Tohama, Paul Peri; orchestra, Raymond Legrand, cond.
LONDON TW 91062. 12-in. \$4.98.

Chevalier's breezy and nostalgic salute to the Paris of 1900 is the ideal introduction to this re-creation of *la belle époque* of the Parisian music-halls. It sets the scene admirably and whets the appetite for the good things to come. And there are plenty of them: Georgius' wonderful vignette of the family trip to the military parade at Longchamps on July 14; Fernandel's musings on the concealed charms of the Grand Café cashier; Peri's affecting ballad of the mender of pottery asked to become a repairer of broken hearts; Chevalier's animated tribute to love. The female singers do not quite reach this high level, their material being rather commonplace. Christine's pretty waltz, *Reviens*, is nicely sung by Marjane, but Tohama can make nothing of *Ta-ra-ra-boum-dié*, a song that would seem to be ideal for French soubrettes, though I have yet to hear one manage it with any success. Raymond Legrand ties the whole program together with waltzes and marches of the period, played in the brassy style so characteristic of the French theater orchestra. Studio sound of great clarity and brightness adds much to the pleasure of this excellent record. J. F. I.

PETE KELLY'S BLUES

Pete Kelly's Blues; *Smiles*; *Sugar*; *After I Say Say I'm Sorry*; *I'm Gonna Meet My Sweetie Now*; *Somebody Loves Me*; *He Needs Me*; *Breezin' Along with the Breeze*; *Hard-Hearted Hannab*; *Bye, Bye, Blackbird*; *Oh, Didn't He Ramble*; *I Never Knew*.

Warner Bros. Orchestra, Ray Heindorf, cond.; Matty Matlock and his Jazz Band.
COLUMBIA CL 690. 12-in. \$3.98.

Oh, Didn't He Ramble; *Sugar*; *Somebody Loves Me*; *I'm Gonna Meet My Sweetie Now*; *I Never Knew*; *Bye, Bye Blackbird*; *What Can I Say After I Say I'm Sorry*; *Hard-Hearted Hannab*; *Ella Humms the Blues*; *He Needs Me*; *Sing a Rainbow*; *Pete Kelly's Blues*.

Peggy Lee; Ella Fitzgerald.
DECCA DL 8166. 12-in. \$3.98.

Between these two recordings you can have the score for the new motion picture *Pete Kelly's Blues* just about any way you want it. Columbia's edition is all instrumental, some of it played by Ray Heindorf's orchestra, the rest by Matty Matlock's jazz band. Decca's has Peggy Lee and Ella Fitzgerald, and it's vocal from beginning to end. As it happens, the ladies make a practically invincible pair; singing and humming these tunes, they serve notice that any gentleman is ill-advised, indeed, to try to compete with them. R. K.

THOSE WERE THE DAYS

Blue Danube; *Tell Me I'm Forgiven*; *Inspiration*; *Bonnie Lassie*; *Jealousy*; *Love Sends A Little Gift of Roses*; *Manhattan Blues*; *The Pink Lady*.

Harry Davidson and his Orchestra.
ANGEL 64023. 10-in. \$3.95.

Those Were the Days is the title of a popular BBC program that features "sequence dance music" — dance music, that is, performed to a uniform number of bars, usually sixteen. Actually, it's dead rhythmically, and after a few glides around the ballroom you're liable to be wishing hard for the American, or strictly nonsequence, jump stuff. R. K.

VIENNA BONBONS

Josef and Johann Strauss: *Vienna Bonbons*; *Egyptian March*; *Where the Cisrons Bloom*; *Tik-Tak Polka*; *Roses from the South*; *Bandit's Galop*; *Music of the Spheres*; *L'Enfanceillage*.

Vienna State Opera Orchestra, Anton Paulik, cond.
VANGUARD VRS 459. 12-in. \$4.98.

Another tasty Viennese confection from Paulik and the Vienna State Opera Orchestra. The emphasis is decidedly on gaiety this time around, and it's as genuine as you could want. The bright sound, notable for extreme clarity, enhances the pleasure. R. K.

VIENNA HOLIDAY

Vienna, City of My Dreams; *Tales from the Vienna Woods*; *Vilia*; *Emperor Waltz*; *Serenade*; *The Merry Widow Waltz*; *The Café Mozart Waltz*; *Blue Danube Waltz*; *Pizzicato Polka*; *Caprice Viennois*; *The Old Refrain*; *Artist's Life Waltz*; *Third Man Theme*; *Vienna, City of My Dreams*.

Michel Legrand and his Orchestra.
COLUMBIA CL 706. 12-in. \$3.95.

Michel Legrand, in a hostile mood, aims a mean shot here at some lovely Viennese melodies and manages to cripple the flock of them. His artillery technique is interesting: fire off the instrumental salvo most likely to startle the listener. This works once or twice but eventually the album becomes an anthology of eccentricities in beautiful sound. R. K.

FOLK MUSIC

by Howard LaFay

CREOLE SONGS AND HAITIAN FOLK SONGS

Creole Songs: *Choucoune; Michieu Bango; Lisette, ma chère amie; Chère, mo lemmé toi; Fais do do; Dansé conni conné*
 Haïtian Folk Songs: *Erzulie malade; Gros Loa Moïn; Hymne à Dambala; Bouclé noué; Lazaob; Invocation à Dambala; Marassa e lou; M'argué ta royo; Erzulie oh! Erzulie sa!*

Andrée Lescot (s); accompanied by Roger Bourdin and his Orchestra.

LONDON INTERNATIONAL TW 91040. 12-in. \$4.98.

Haiti, a land of violent colors and violent contrasts, is also a land of incredibly lovely melodies, as proved by the songs assembled in this release by Andrée Lescot. While the Creole songs are directly derivative of the French idiom, the folk songs find their roots in the negro population of Haiti. The black republic's history is tinged with sadness and the superstitions bred of despair. These qualities find full reflection in the songs.

Mlle. Lescot brings rich, vocal resources and exemplary understanding to their interpretation. While she presents concert arrangements, no one could cavil at the integrity of the transcriptions or the expressive accompaniments of Roger Bourdin and his orchestra. A uniquely Haïtian flavor prevails throughout.

The sound is characterized by an echoey quality that occasionally causes a loss of definition — nothing serious, however. Unhappily, neither texts nor translations are provided. Nonetheless, this is a record well worth investigating.

FOLK SONGS OF THE NEW WORLD

Black is the Color; The Streets of Laredo; I've Been Working on the Railroad; On Top of Old Smoky; Shenandoah; Wayfaring Stranger; Drunken Sailor; He's Gone Away; Sometimes I Feel Like a Motherless Child; I Wonder as I Wander; Skip to My Lou; Cindy; Blue Tail Fly

The Roger Wagner Chorale.
 CAPITOL P 8324. 12-in. \$4.98.

The Roger Wagner Chorale is occasionally carried away by the harmonic possibilities of the material in this well-chosen selection of American folk songs; some of the choral arrangements suffer from an over-elaborate treatment of material whose chief charm is simplicity. This fault is perhaps most apparent in the interpretation of *The Streets of Laredo*, which surely features the most robust dying cowboy ever to grace disks.

The FDS engineering is up to Capitol's usual high standard, although the review copy was not free of surface noise.

SONGS OF THE WEST

Bury Me Not on the Lone Prairie; The Old Chisholm Trail; Red River Valley; Whoopi Ti Yi Yo; Doney Gal; Tumbling

Tumbleweeds; Poor Lonesome Cowboy; Colorado Trail; I Ride an Old Paint; Night Herding Song; Cool Water; Streets of Laredo; Home on the Range

The Norman Luboff Choir.
 COLUMBIA CL 657. 12-in. \$3.95.

A commendable vocal restraint combined with generally tasteful presentation causes this collection of cowboy ballads sung by the Norman Luboff Choir to smack more of the campfire than the concert hall — a rare feat in choral records of this nature. One is also grateful for the inclusion of such infrequently performed gems as *Doney Gal* and *Night Herding Song*. The sound is close-to and true. The magnificent color photograph that graces the sleeve is worthy of comment.

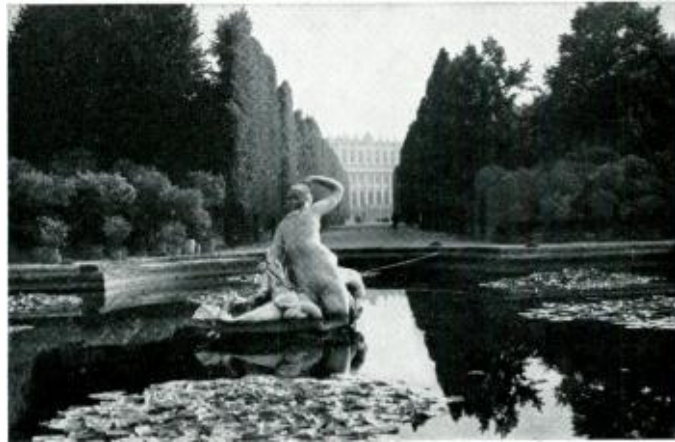
IRISH REBEL SONGS

Volume I: The Great Rebellion — 1798.
The Rising of the Moon; Boulaogogue; The Croppy Boy; Kelly from Killane; The Boys of Wexford; The Men of the West; Henry Joy McCracken; Dunlavin Green; The Memory of the Dead; Bold Robert Emmet.

Volume II: The Young Irishmen and the Fenian Brotherhood.
O'Donnell Abu; Clare's Dragoons; A Nation Once Again; The Fair at Turloughmore; The Bold Fenian Men; The Fenian Man o'War; God Save Ireland; The Smashing of the Van; Come to the Bower.

Volume III: The Easter Rising, The Black-and-Tan War, The Civil War.
My Old Howth Gun; Batchelor's Walk; The

Music in the Great European Tradition



View of Schoenbrunn Palace. Photo Courtesy Aust. State Tourist Dept.

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Reviewers in *High Fidelity*, *Time*, *The Saturday Review*, *Harpers*, etc. have awarded the Decca Gold Label Series highest critical acclaim. Recorded in Europe by the world-famed *Deutsche Grammophon Gesellschaft*, Decca Gold Label recordings recreate the music of internationally known orchestras and conductors in true high fidelity. Here is music in the great European tradition... now compression moulded by Decca on revolutionary silent polystyrene surfaces.



EUGEN JOCHUM Conducts:
 Orff: *Carmina Burana*; Soloists & Bavarian R. Orch. & Chorus (DL 9706)
 Wagner: *Lohengrin* (Complete); Soloists & Bavarian R. Orch. & Chorus (DX-131)



FERENC FRICSAY Conducts:
 Stravinsky: *Le Sacre Du Printemps*; RIAS Symphony, Berlin (DL 9781)
 Verdi: *Requiem*; RIAS Symphony & Chorus; Choir of St. Hedwig's Cathedral. (DX-118)



IGOR MARKEVITCH Conducts:
 Mussorgsky: *Pictures At An Exhibition*; also, Wagner: *Siegfried Idyl*; Berlin Phil. (DL 9782)
 Berlioz: *Symphonic Fantastique*; Berlin Phil. (DL 9783)

DECCA Gold Label Records
 a New World of Sound...
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Tri-Color Ribbon; Lonely Banna Strand; The Soldier's Song; The Foggy Dew; Kevin Barry; Whack Fol The Diddle; Song of Terence McSwiney; Johnson's Motor Car.

Sung by Patrick Galvin.

Accompanied by Al Jeffery.

STINSON SLP 83/84/85. 10-in. \$3.00 each.

History can offer nothing to compare with Ireland's relentless 800-year struggle for unity and independence — a struggle that has by no means ended. To oppose the haughty panoply of English power, the Irish had only an ill-armed but uncowed rabble and the fitful genius of men like Robert Emmet, Wolfe Tone and Padraic Pearse. Yet for eight centuries the flower of Irish manhood battered itself to death in futile revolts or, like the sad and glorious "Wild Geese," took service in any foreign army fighting the English.

Because the narrative ballad has always been a primary mode of Irish musical expression, all the bitter defeats, cruel repressions and martyred leaders have duly been chronicled in song. "All these songs," writes Patrick Galvin in the notes accompanying this set, "are sung everywhere in Ireland . . . They are in the air at one's earliest breath. They are the atmosphere of Irish family and social life." And, through the centuries, they have served to fan the flames of Irish resistance.

In this outstanding series of three ten-inch disks, Stinson has brought us the best of these Rebel Songs. Properly speaking, most do not qualify as folk songs; the lyrics have been composed and set to traditional airs. They are often trite, banal, vulgar. But they are never innocuous. And at their best they are magnificent.

They are sung by Mr. Galvin, an Irishman of many talents, with guitar and banjo accompaniments by Al Jeffery. Galvin's pitch is not perfect; occasionally he is flat; sometimes he fluff's a note completely. But he sings in the true accents of Ireland, with conviction and emotional integrity. Stinson's reproduction is crisply natural.

Any attempt to delineate a "best" among the three albums would be profitless, since each contributes to an integrated whole much more effective than any of its parts.

SHARONA ARON SINGS ISRAELI SONGS

At At; Roeb Ve'raab; Gizratech; Ada; Orchab Bamidbar; Chof Shaker; Shir Habokrim; Finjan; Hanava Babanot; Dodi Li; Le'or Hazichronot; Im Ba'arazim; Laila, Laila; Yoram; Noomi, Noomi Nim.
ANGEL ANG 65018. 12-in. \$3.98.

A splendid selection of songs currently popular in the vigorous new nation that has shattered the 700-year sleep of the Middle East. Sharona Aron, an Israeli with a charming, relaxed vocal style, manages to convey the piquant blend of old and new, tradition and innovation, desert and factory that characterizes Israel. Angel has given her clean, intimate sound, making this a superior record in every sense.

THE LITTLE SINGERS OF PARIS (Les Petits Chanteurs à la Croix de Bois)

Two Thirteenth-Century Noël's; Chanson joyeuse de Noël; Noël from Savoy; A la claire

Fontaine; L'Alouette; Madre, En la puerta; Schlafe, mein Prinzchen; Adieu foulards.

Msgr. F. Mailet, Director.

ANGEL ANG 64024. 10-in. \$2.98.

Probably the most famous juvenile choir in the world is *Les Petits Chanteurs à la Croix de Bois* of Paris, currently on tour in the U. S. Originally dedicated to a renaissance of Gregorian chant, the group has broadened its musical scope considerably in the thirty years Msgr. Mailet has served as Director.

Angel offers a fair cross-section of the *Petits Chanteurs'* repertory, running from thirteenth-century Christmas carols to folk songs such as *A La Claire Fontaine* and *Alouette*. As boys' choirs go, there is no gainsaying the pre-eminence of the *Petits Chanteurs*. They are brilliant, disciplined, instantly responsive to the gifted conducting of Abbé Mailet.

But instead of choosing songs that fit the choir's peculiar talents, Abbé Mailet frequently tries to adapt the song to their talents. The result — overblown choral effects, soaring boy sopranos — is injurious to songs which rely for their beauty upon simple, pure melodic lines. Despite an occasional lack of definition, the sound is satisfactory.

HALLY WOOD SINGS TEXAS FOLK SONGS

Sugar Babe; O Freedom; Worried Blues; When I Was Single; B'lieve I'll Call The Captain; Farther Along; St. James Hospital; Courting Case; Come and Go With Me; Love Henry; Amazing Grace; Santa Claus Blues; Red Apple Juice; Glory Hallelujah.

STINSON SLP 73. 10-in. \$3.

As performer, collector and transcriber, Hally Wood has devoted much of her life to folk songs. This rich experience, plus a highly developed respect for the rough-hewn poetry of the people, has shaped her hard, nasal, intense voice into a stirring interpretive instrument.

Miss Wood's talents have never been more manifest than in this album of Texas variants of widely current blues, ballads, gospel and work songs. Many were culled from the monumental Texas collection made more than twenty years ago by John A. and Alan Lomax. Miss Wood's versions preserve the flavor of dirt farms, prison camps, crossroad churches and the hot, endless plains. Stinson provides bright, full-range reproduction.

LES BORDS DU SAINT LAURENT

French Canadian Folk Songs

Sung by Pierrette Champoux

Accompanied by Samuel Levitan, pianist and Jacques Verdon, fiddler.

ESOTERIC ES 536. 12-in. \$5.95.

Pierrette Champoux is a sometime Radio-TV performer north of the border. This record offers solid proof that she is without peer in her specialty of French Canadian folk songs.

Her deep, beautifully controlled alto ranges over these songs with verve and warmth. Mlle. Champoux's singing of the poignant, lovely — but deceptively simple — *A la Claire Fontaine* is a delight to the ear.

Unequivocally recommended.

THE BEST OF JAZZ

by John S. Wilson

LOUIS ARMSTRONG

At the Crescendo, Vol. 1

When It's Sleepy Time Down South; Jeepers Creepers; Tin Roof Blues; My Bucket's Got a Hole in It; Rose Room; Me and Brother Bill; Lazy River; Tain't What You Do; Perdido; Blues for Bass; Don't Fence Me In; Stompin' at the Savoy.

Louis Armstrong, trumpet and vocals; Trummy Young, trombone and vocals; Barney Bigard, clarinet and vocal; Billy Kyle, piano; Arvell Shaw, bass; Barrett Deems, drums; Velma Middleton, vocal.

DECCA DL 8168. 12-in. 49 min. \$3.98.

At the Crescendo, Vol. 2

Old Man Mose; Rockin' Chair; C'est Si Bon; The Whiffenpoof Song; When You're Smiling; When the Saints Go Marching In; Someday You'll Be Sorry; St. Louis Blues; Back o' Town Blues; Big Mama's Back in Town; Mop! Mop!; When It's Sleepy Time Down South.

Same personnel

DECCA DL 8169. 12-in. 45 min. \$3.98.

This is the fourth Armstrong concert to be LPed and it is becoming apparent that a point of diminishing returns has been reached. Because Armstrong's concert repertoire is relatively stable, there are inevitable repeats along with repetitions of numbers already available on other disks. And there is the further factor that the group around Armstrong is not what it once was. Gone are Teagarden, Hines and Cozy Cole. Barney Bigard, for all he contributes these days is as good as gone. Trummy Young and Billy Kyle, two of the replacements, are capable jazz performers but they're scarcely in the same league with the men whose chairs they have taken. The comparison between the Trummy Young-Armstrong *Rockin' Chair* on this recording and the Teagarden-Armstrong version is painful although, in all fairness to Young, this is pitting him against the most formidable competition with the cards stacked against him.

But Armstrong himself is still a practically peerless performer and no disk on which he appears can be casually dismissed. Of these two, Volume 2 is easily the better since it has fewer specialties by Armstrong's sidemen and, consequently, more Louis. It has the best Louis, too — the straightforward and rather pretty Louis of *Someday You'll Be Sorry* and *When You're Smiling*, the crisply rhythmic Louis of *C'est Si Bon* and the fun-loving Louis in his delightful whiffenpoof of bopery in *The Whiffenpoof Song*. The recording is particularly good for a location job.

COUNT BASIE AND HIS ORCHESTRA

Perdido; Ska-Di-Dle-Dee-Bee-Doo; Two

HIGH FIDELITY MAGAZINE

Franks; Rails; Blues Backstage; Down for the Count; Eventide; Ain't Misbehavin'.

CLEF MG C-666. 12-in. 37 min. \$4.98.

Basie's present band, a powerhouse in the flesh, has failed to transfer any suggestion of its superior qualities to disks until now, but on this one it comes brilliantly to life. Unhappily, a great deal of the edge is taken off its performance by an engineering job which is as inept as anything I have suffered through. The soloists, particularly the saxophonists, come in at a level designed to blast the listener out of the room while the full band, which would knock down every house for several blocks if it were brought in truthfully at a commensurate level, sounds as though it were being picked up on an erratic long distance phone connection.

Even with this handicap, there is more good jazz to be heard on this disk than Basie has recorded in a long time. There is much of Basie's own brilliantly easy piano, particularly on *Rails* on which he is backed superbly by Freddie Greene's guitar. Charlie Fowlkes plays some strong, thoughtful baritone saxophone on *Eventide*, a rather tame tune, and there is a really hair-raising saxophone duet between Frank Wess and Frank Foster on *Two Franks*.

RUBY BRAFF-ELLIS LARKINS

Two Part Inventions in Jazz, Vol. 1

Love for Sale; I've Got a Pocket Full of Dreams; Blues for Ruby; I've Got the World on a String; Please; Old Folks.

Ruby Braff, trumpet; Ellis Larkins, piano. VANGUARD VRS 8019. 10-in. 29 min. \$3.95.

Two Part Inventions in Jazz, Vol. 2

Blues for Ellis; A City Called Heaven; What Is There to Say; Sailboat in the Moonlight; When a Woman Loves a Man; You Are Too Beautiful; Skylark.

Same personnel

VANGUARD VRS 8020. 10-in. 29 min. \$3.95.

Braff is beginning to overextend himself on disks. He is playing so much so casually that he is in danger of reducing himself to the status of just another trumpeter player. This collection, which is far from being the poorest he has made, is still just an in-and-out affair. Actually, its major weaknesses can't be attributed to Braff. Larkins' playing is rather negative on both disks and the programming, which lines up a succession of slow-paced ballads, produces a monotonous tone and pace. Within this framework, Braff works with varied success. Almost everything, perforce, is his slow and easy open-horn manner. Over two sides of a pair of ten-inch disks, one man is not apt to have sufficient ideas within this single vein. Braff certainly doesn't, but there are times when the ideas are flowing, and mood, thought and feeling blend beautifully on his horn. It occurs with exceptional beauty on *Please* and to a lesser but still distinctive degree on *Old Folks*, *I've Got the World on a String*, *Blues for Ruby* and *What Is There to Say*. On the rest, he at least seems to be trying. Recording is good.



Brubeck: highballs added counterpoint.

DAVE BRUBECK QUARTET

Jazz: Red Hot and Cool

Lover; Little Girl Blue; Fare Thee Well, Annabelle; Sometimes I'm Happy; The Duke; Indiana; Love Walked In.

Dave Brubeck, piano; Paul Desmond, alto saxophone; Bob Bates, bass; Joe Dodge, drums.

COLUMBIA CL 699. 12-in. 46 min. \$3.95.

Two special points of interest occur on this disk. One is the Brubeck approach to *Lover*, a tune which has been approached in almost every conceivable way. Brubeck has found one more way: he has Joe Dodge drumming in 4/4 time while the other three members of the quartet go waltzing off in three-quarter time. It results in a strikingly swinging waltz and one of Brubeck's best performances.

The other noteworthy matter is *The Duke*, a piano impression of Mr. Ellington. It's a melodic little bouncer which is more direct and more compact than most of Brubeck's efforts, a richer, meatier music than he normally serves. Saxophonist Paul Desmond appears only briefly, in the release, in a style that is uncharacteristic but, in this context, quite apt. This is a welcome change of pace for the Brubeck Quartet which spends the rest of this disk on some improvisations which rise above the pallid only for a short time on *Sometimes I'm Happy* when Desmond is very effective playing over Ellingtonesque chords by Brubeck. The recording, done in a night club, is close and intimate, with occasional counterpoint by ice-filled glasses.

AL COHN

The Natural Seven

A Kiss to Build a Dream On; Doggin' Around; Jump the Blues Away; Jack's Kinda Swing; The Natural Thing to Do; A.C. Meets Ossie; Baby Please; 9:20 Special; Pick a Dilly; Count Me In; Freddie's Tune; Ossie's Blues.

RCA VICTOR LPM 1116. 12-in. 38 min. \$3.98.

This seven was rolled in the classic Basie manner, light and swinging with

intimate, insinuating solos. The reflections of Basie center on Nat Pierce's excellent piano, backed by Freddie Greene, Basie's guitarist, who lends definitive authority to the rhythm section. Joe Newman, a latter-day Basieite, catches an early Basie feeling on trumpet and Al Cohn's saxophone flirts with a Lester Young approach. They have ease and that wonderful, inescapable beat which once was Basie's and they are a delight—up to a point. That point is reached when the sameness of attack and tempo start to distract the listener. Unlike the Basie band, which had several resources, this group has focused on just one aspect of the Basie style and, while it makes the most of this aspect, twenty-four LP inches is a lot of one aspect. The recording is well balanced, cleanly defined.

EDDIE CONDON AND HIS ALL STARS

Bixieland

At the Jazz Band Ball; Ol' Man River; I'll Be a Friend with Pleasure; Singin' the Blues; Fidgety Feet; From Monday On; I'm Comin' Virginia; Royal Garden Blues; Louisiana; Jazz Me Blues.

Wild Bill Davison, cornet; Pete Pesci, trumpet; Cutty Cutshall, trombone; Dick Carey, alto horn; Edmond Hall, clarinet; Gene Schroeder, piano; Eddie Condon, guitar; Walter Page, bass; George Wettling, drums.

COLUMBIA CL 719. 12-in. 40 min. \$3.95.

Eddie Condon, who has been in on some rather crude recording sessions in his time, has been getting superb engineering from Columbia since he started this current series of disks for that label and, in return, has been providing a brand of two-beat which is as polished as Dixieland has ever sounded and still is magnificently big-voiced and rambunctious. The band which gathers by instinct at Condon's has that disciplined abandon which is made possible by long association and they let it loose on several occasions on this disk. In the course of recalling some of the numbers that Bix Beiderbecke recorded, they also put more emphasis on prettiness than is their wont with Peter Pesci's unforcedly Bixian trumpeter and Dick Carey's alto horn leading the way to graciousness and light. There are a few tunes here which are of no more use to the Condonites than they were to Beiderbecke but they are punched into generally unrecognizable submission, so there's no harm done. This is slightly off the normal Condon beat and more than slightly well done.

CONRAD GOZZO

Goz the Great

Blue Lou; I Let a Song Go Out of My Heart; Remember; How Do You Do Miss Josephine.

Conrad Gozzo, James Salko, John Best, Vito Mangano, trumpets; Jerry Ross, Herb Harper, Simon Zentner, trombones; Harry Klee, Willie Schwartz, Jules Jacob, Ted Nash, Dale Issenhuth, saxophones; Paul Smith, piano; Tony Rizzi, guitar; Sam Cheifetz, bass; Irv Cortler, drums.

Deibotch; Smooth Talker; Do That Again Daddy; Squeeze Me.

Gozzo, trumpeter; Murray McEachern, trombone and alto saxophone; Smith, piano;

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 tolled 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.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Angel	500R	13.7	
Arizona	500R	13.7	To 1955: 400, 12.7
†Atlantic	500R	13.7	
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, 301-307, 309: 630, 16
Bethlehem	500R	13.7	
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	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	
Classic Editions	500R	13.7	
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	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
EMS	500R	13.7	
Epic	500R	13.7	
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	500C	16	
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London	500R	13.7	To No. 846: 500C, 10.5
Lyricord	500	16	
McIntosh	500R	13.7	
*Mercury	500R	13.7	To October 1954: 400, 12
MGM	500	12	
Montilla	500R	13.7	
New Jazz	500R	13.7	
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	
Prestige	500R	13.7	
RCA Victor	500R	13.7	To 1953: 800, 12. To 1954: 400, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Romany	500R	13.7	
Savoy	500R	13.7	
Tempo	500	16	
Transradio	500C	16	
Urania	500	16	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001- 8004: 500, 16
Vox	500R	13.7	To October 1954: 500, 16
Walden	500R	13.7	
Westminster	500C	16	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.

Rizzi, guitar; Cheifetz, bass; Alvin Stoller, drums.

La Rosita; Come Back to Sorrento; Black Sapphire.

Gozzo, trumpet; Smith, piano; Al Hendrickson, guitar; Cheifetz, bass; Cottler, drums; six violins; two violas, cello. RCA VICTOR LPM 1124. 12-in. 34 min. \$3.98.

Among musicians, Gozzo's has been a name to conjure with for the past decade. His has been the ultimate in lead trumpets, a position that has been unquestioned since he led the fantastic trumpet section of Woody Herman's First Herd. On this disk he moves out of the section and into the spotlight for the first time, showing off several sides of his talent. Gozzo has a big, muscular tone on open horn, a tone which he gives full play on some of the numbers with the string group. He also turns just as easily to growl, mutes and Rex Stewart's between-stops Boy-Meets-Horn style. Because of its variety and because of Gozzo's lack of obeisance to any set form of trumpet playing, this is an intriguing set. His playing has forcefulness, taste (except for a few very short whinnies) and humor and he is well supported by Paul Smith's Basie-like piano and the versatile Murray McEachern. The full band takes most of its numbers at an awkwardly slow tempo but the two small groups provide a good setting for Gozzo's swinging, biting playing. The recording is excellent except for *Remember*, an unfortunate multiple tape effort on which Gozzo plays all five trumpet parts.

PETE JOLLY *Jolly Jumps In*

Will You Still Be Mine; El Yorke; I've Got You Under My Skin; I'm With You; It Might As Well Be Spring; That's All; Jolly Lodger; Before and After.

Pete Jolly, piano; Curtis Counce, bass; Shelly Manne, drums.

Jolly Jumps In; Pete's Meat; Why Do I Love You.

Howard Roberts, guitar; Jimmy Giuffre, saxophone; Shorty Rogers, trumpet; added. RCA VICTOR LPM 1105. 12-in. 39 min. \$3.98.

Jolly is a pianist and accordionist oriented to the modern manner who seems to have a deep conviction of the importance of keeping any jazz performance swinging and a deep unconcern for modern *per se*. On the piano, he is aggressive, a ten-fingered whirlwind who develops ideas neatly and logically. His accordion technique is very much like that of George Shearing, bright, clipped and rhythmic. His playing has a richness which sometimes stands out in stark contrast to the thin West Coast style heard on the sextet numbers in this set. Jolly is relatively new and still feeling his way so it should not be surprising that he falls into some pretentious showboating on *It Might As Well Be Spring*. What is surprising is the consistency with which he avoids most clichés of conception and attack, playing with a brightness and verve reminiscent of an earlier school of jazz pianists. He has been recorded very well.



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Ourante: DIVERTIMENTO IN F MINOR

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Beethoven: SONATA No. 2 IN G MINOR FOR 'CELLO AND PIANO, Op. 5 No. 2

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Maurice Gendron, 'cello; Jean Francaix, piano.

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Gaston Litaize at the organ of Saint-Merri.

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BACH ORGAN WORKS

Tocatta and Fugue in D Minor (BWV 565). Passacaglia and Fugue in C Minor (BWV 582). Prelude and Fugue in E Flat Major (BWV 552). Prelude and Fugue in A Major (BWV 536). Gaston Litaize at the organ of Saint-Merri.

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FATS SADI

The Swinging Fats Sadi Combo

Ad Libitum; Laguna Leap; Karin; Big Balcony; Sadisme; Sweet Feeling; Ridin' High; Thanks a Million

Fats Sadi, vibraphone; Roger Guerin, trumpet, tuba; Nat Peck, trombone; Bobby Jaspas, tenor saxophone; Jean Aldegon, bass clarinet; Maurice Vandair, piano; Jean-Marie Ingrand, bass; Jean-Louis Viale, drums.

BLUE NOTE BLP 5061. 10-in. \$4.00.

Sadi, an interesting Belgian vibraphonist, here leads a predominantly French group, but they give the impression that their association is more than casual. Much of the ensemble work, tight and clean, is in support of Sadi, driving the group with his imaginative, riding hammering when the tempo is up, as on *Laguna Leap* and *Sadisme*, or probing and brooding sensitively through *Karin* and *Sweet Feeling*. This is very pleasant small group jazz, recorded with clarity and balance.

The notes are in Norman Granz's most delightfully indomitable vein. "I have no particular favorite composition here," he writes, "... but I would like to submit my particular favorite in any event." He does, too.

SAUTER-FINEGAN ORCHESTRA

Concert Jazz

The Loop; Concerto in F; The Land Between; Madame X; Where or When; Sadie Thompson; John Henry; Solo for Joe;

Sleepy Village; Pictures from Sauter-Finegan Land.

VICTOR LPM 1051. 12-in. 49 min. \$3.98.

Despite three or four interesting performances, this is a disappointing set from the usually provocative Sauter and Finegan. On the bright side, there is another of Joe Venuto's light and lilting marimba solos, *Solo for Joe*. Venuto, who appears to be the outstanding individual developed in the Sauter-Finegan band, also contributes the only memorable moments to a hard-driving piece called *The Loop*. Bill Finegan achieves an interesting blending of jazz and concert qualities in his adaptation of Gershwin's *Concerto in F*. And each of the band's vocalists has a good number: Andy Roberts on an imaginative and powerful version of *John Henry* and Sally Sweetland on a straightforward, utterly unaffected rendition of *Where or When*.

But the rest is largely undistinguished. There is a dismaying leaning toward movie music in *Pictures from Sauter-Finegan Land*, a routine and pretentious piece of pap. *Sleepy Village*, a move into non-jazz, is a minor bit of musical description with some pleasant flute playing. *Sadie Thompson* is a promising blues variant—it swings slowly, like a hip, but it bogs down in ponderousness and overdeliberation. In general, the interest-provoking sparkle which has characterized most Sauter-Finegan works in the past is missing from this material. The sound, however, is still excellent.

BOB SCOBEY'S FRISCO BAND, Vol. 4

Battle Hymn of the Republic; Someday Sweetheart; Parsons, Kansas, Blues; Strange Blues; Memphis Blues; Down in Jungletown; Sweet Georgia Brown; Beale Street Blues; Mobile; Friendless Blues; Careless Love; Bill Bailey.

Bob Scobey, trumpet; Bill Napier, clarinet; Jack Buck, trombone; Ernie Lewis, piano; Clancy Hayes, banjo and vocals; Dick Lammi, bass; Earl Watkins, drums.

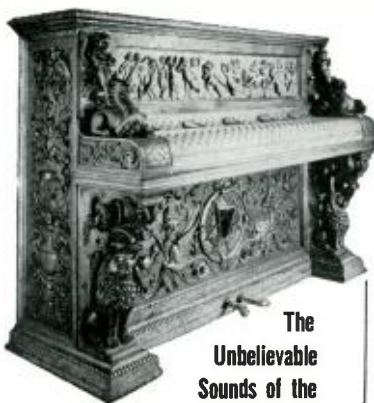
GOOD TIME JAZZ L-12006. 12-in. 38 min. \$4.85.

Scobey's band is too good to be recorded constantly in the shadow of vocalist Clancy Hayes, who has his points, too. The pattern of building Hayes at the expense of the band is cause for alarm among Scobeyphiles. The pattern is continued and expanded on this disk with Scobey's band often reduced to the position of accompanists for Hayes. It breaks through occasionally, however, and there is a superb Scobey trumpet bit on *Strange Blues*, one of the two numbers on the disk without a vocal. Hayes is one of the most effective of the vaudeville-cum-jazz crossbreeds and he is in fine form throughout this set even when he is tackling such unlikely material as *Battle Hymn of the Republic*. He is at his best on *Beale Street Blues* which boasts an intriguing beat and some pungent Scobey trumpet in back of Hayes' singing. The recording is excellent.

CLARK TERRY

Swahili; Double Play; Slow Boat; Co-Op; Kitten; The Countess; Tuma; Chuckles.

Clark Terry, trumpet; Jimmy Cleveland, trombone; Cecil Payne, baritone saxophone;



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MARISA REGULES, pianist
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CHARLES ROSEN, ESP-3000

BACH PROGRAM, played by
ANATOLE KITAIN, ESP-3001



ESOTERIC RECORDS

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New York City 10

Horace Silver, piano; Oscar Pettiford, cello and bass; Wendell Marshall, bass; Art Blakey, drums.

EMARCY MG 36007. 12-in. 40 min. \$3.98.

Although this disk is heralded as the first on which Clark Terry of Duke Ellington's band has been able to step out on his own, Terry's playing is overshadowed by trombonist Jimmy Cleveland, cellist Oscar Pettiford and an ensemble with one of the most juicily biting attacks heard on records in a long time. Pettiford's plucked cello keeps turning up again and again in varied and effective guises. His ingenuity reaches a peak on *Swabili*, a number on which the rhythm section achieves a very realistic African drumming sound with Pettiford's cello contributing an effect approximating a bamboo drum. Cleveland, the most exciting of recent trombonists, adds to his reputation with every appearance on these numbers except a very fast *tour de force*, *Chuckles*, on which his playing is surprisingly empty. Terry's best opportunity comes on *Tuma* when he abandons his stifled, staccato manner and plays a big-toned, clear-voiced open horn and takes to the mute in the manner of the great Ellington trumpets of the past. Essentially, the star of this disk is the ensemble, a rarity in modern jazz and, consequently, particularly welcome. Recording is good.

JEAN "TOOTS" THIELEMANS

On the Alamo; Don't Be That Way; I'm Putting All My Eggs in One Basket; Sophisticated Lady; Scotch on the Rocks; I Let a Song Go Out of My Heart; Stars Fell on Alabama; Diga Diga Doo; So Rare; Skylark; Sonny Boy; Cocktails for Two.

Personnel includes Toots Thielemans, harmonica and guitar; Lou McGarity, Al Godlis, Billy Rauch, Jack Satterfield, trombones; Toots Mondello, Artie Beck, alto saxophone and clarinet; Carl Prager, bass saxophone and clarinet; George Berg, tenor saxophone and clarinet; Oscar Pettiford, Wendell Marshall, bass; Ray Bryant, piano; Tony Mottola, guitar; Cliff Leeman, Bill Clark, drums.

COLUMBIA CL 658. 12-in. 37 min. \$3.95.

One by one those instruments which have not previously been at home in jazz are finding a master exponent to introduce them properly. The vibraphone family and the electric guitar have taken their places and now, thanks to Thielemans, the harmonica may have made it. Certainly Thielemans reaches out beyond the apparent limitations of the harmonica for jazz purposes. He has the imagination and ability to treat it as an instrument of seemingly endless scope, as he demonstrates repeatedly on this disk. Furthermore, he has chosen to play with groups which are departures from the norm—one group features four trombones, another four reeds. He is able, as a consequence, to work within and around some rich tonal colors, soaring out of a rather lush thematic statement to an impressive development of jazz ideas. His work on harmonica is much like that of Red Norvo on vibes, a parallel which could scarcely be warmer recommendation. These are performances which are adventurous, stimulating and polished, helped by thoughtful and intelligent recording.



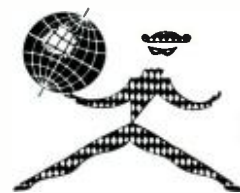
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people keep calling for more Bing records! As a follow-up to *Bing*, the original musical autobiography, Decca has gathered 36 old masters by Crosby. They have been collected in an album called, naturally, *Old Masters* (DX-152). All the old Bing recordings you've wanted to hear are in it and a stunning drawer-type album combines stories about Bing and the records into one beautiful, deluxe package . . . truly a record collection in itself.

Jesse Crawford, "The Poet of the Organ," perfectly demonstrates the versatility and deep, rich tone of the Hammond Organ in two new Decca albums. You're sure to enjoy either *Beautiful Dreamer* (DL 8146), a collection of popular songs, or "*Now The Day Is Over*" (DL 8054), a group of beautiful hymns of comfort arranged for organ.

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SWAN LAKE. Illustrations by Cecil Beaton; Text by Walter Terry. OL-3-102

THE NUTCRACKER. Illustrations by Dorothy Mass. OL-2-101



Mercury Record Corporation,
Chicago 1, Illinois

A SIBELIUS DISCOGRAPHY

by Paul Affelder

ANYONE who claims that "everything has been recorded on LP" should consider the case of Jean Sibelius. It is shocking to find important works by this composer such as *Night Ride and Sunrise*, *The Oceanides*, *In Memoriam*, *The Bard*, and the incidental music to *The Tempest*, *Belsazzar*, and *King Christian II* — all once available on 78s — missing entirely from the LP catalogue. The list of unrecorded Sibelius music also includes compositions like *The Origin of Fire* and *Luonnotar*, as well as most of the songs and choruses, all of the keyboard music, and all of the chamber music except the quartet. In ill-spent efforts to bring us ever another *Romeo and Juliet* and *Eroica*, the record manufacturers have all but overlooked the important Sibelius anniversary coming in a few weeks. Let us hope that amends will soon be made in the form of a wider Sibelius repertoire on records. Meanwhile, it might be noted that we are promised discal editions by Anthony Collins and Herbert von Karajan of the symphonies they have not already recorded, also that Angel has in preparation a disk of Sibelius songs interpreted by Elisabeth Schwarzkopf.

ORCHESTRAL WORKS

SYMPHONY NO. 1 IN E MINOR, OP. 39 (4 Editions)

Nowhere can the progress of Sibelius as a creative artist be traced more clearly than in his seven symphonies. Nowhere else has he expressed his musical ideas with such daring, logic, and effectiveness. Had he written nothing but these seven imaginative and powerful works, he would be entitled to a place in the front rank of twentieth-century composers.

Like Brahms, Sibelius took his time about writing his First Symphony. It was not completed until 1899, when he was thirty-four. Despite a slight Slavic influence, particularly that of Tchaikovsky, it is essentially Scandinavian in feeling, with many individual Sibelian touches. Beecham remembers these facts in his exceptionally transparent reading, one which has also been accorded transparent reproduction. This symphony as performed by Sir Thomas is crystal-clear, right down to the last detail of every harp passage. In order to achieve such clarity he adopts a fairly conservative pace most of the time; yet in so doing he never sacrifices



drama or excitement nor becomes sentimental. It is refreshingly different from the "overinterpretations" we so often get. My only cavil is with the ultra-slow tempo in the trio section of the Scherzo. Otherwise, there is shape and meaning in every phrase.

Collins hews closer to the customary interpretation of the score. On the whole, his tempos are faster than Beecham's, but the inner details of the music remain distinct. London's bright reproduction, though lacking a certain strength in the bass, is about on a par with Columbia's. Stokowski's is a highly acceptable account of the music, seldom fussy, quite sensible — with the exception of the Finale, in which he takes several liberties with the score, particularly as regards tempo, pauses, and instrumental registers. The recording favors the wind instruments and the high frequencies, with too much emphasis on both. A somewhat artificial effect suggests that the session was played with a reduced string section and that separate solo microphones were used for almost every instrumental group. The Ehrling disk misses fire. His interpretation is run-of-the-mill, and the recording is muddied by distortion in the heavier passages.

—Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4653. 12-in. \$4.98.

—London Symphony Orchestra, Anthony Collins, cond. LONDON LL 574. 12-in. \$3.98.

—Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1125. 12-in. \$3.98.

—Stockholm Radio Symphony Orchestra, Sixten Ehrling, cond. MERCURY MG 10129. 12-in. \$4.98.

SYMPHONY NO. 2 IN D MAJOR, OP. 43 (9 Editions)

With his Second Symphony, which appeared in 1902, Sibelius startled the musical world with an entirely new concept of thematic development. Instead of introducing a group of themes, then tearing them apart and putting them back together again, he put forward only a group of thematic fragments, later in the movement piecing them together into whole themes. The process aroused great controversy but it worked, and today what is really the first of the composer's "revolutionary" symphonies is one of his most popular creations with the music-loving public.

Both in concert and on disks, Koussevitzky's interpretation has always been my favorite. He was able to combine clarity with an inner drive that propelled the music along in a most exciting fashion without ever actually rushing it. The older of the two recordings he made with the Boston Symphony (now on Camden) is perhaps slightly the better interpretation; being about fifteen years younger, Koussevitzky was able to put more drive into his reading than in the later version. But there is so little difference between the two performances that the improved reproduction in the latter, while not startlingly wide-range, is sufficient to tip the balance in its favor. The closest competition comes from the immensely satisfying performance by Ehrling, very close in spirit to the two by Koussevitzky, though not quite so tightly knit. Recorded at a higher volume level than any of the other versions, it has a fairly bright, resonant sound, and shows the Stockholm orchestra in better than usual form. Neither it nor the London Symphony conducted by Collins, however, can equal the polish of the Bostonians. Collins enjoys clear, well-defined recording that brings out every instrumental timbre, but is inclined to be more impulsive than either Koussevitzky or Ehrling, and his climaxes are consequently less exciting. But these observations are purely relative: the sum total of his interpretation is still very fine.

While there is very little difference between the two Koussevitzky versions, a much wider gap separates the pair by Barbirolli. In the new one he gets quite excited over his assignment, but the performance — while often fiery — also seems detached and episodic. Nevertheless, it is quite interesting, and would be more so were there not some tape hiss and too much emphasis on the highs, causing the strings and some of the woodwinds to sound harsh and nasal. When Barbirolli conducted the Philharmonic-Symphony he had less control over his musicians as well as over his own musical ideas than he has today, and the results show it. Unevenness and a seeking for dramatic effect, through speed, spoil the well-recorded Ormandy disk. In many places his tempos are so fast that even the



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MICROPHONES

Continued from page 90

5 is an attenuator for use with Lo-Z mikes, which may conveniently be installed inside the mike itself or in the power supply case of a condenser microphone system. The Hi-Z attenuator in Fig. 6 should be located fairly near the recorder, preferably right in the input plug, if space permits. The plug cover should then be of metal, to provide shielding for the resistors. When choosing attenuator resistor

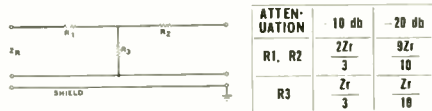


Figure 5. Attenuator to reduce output of Lo-Z mike. Z_r is the rated output impedance of the microphone.

values, aim for a final figure of between -145 and -155 db (RETMA GM), as this seems to be the median figure that preamplifiers are designed to accommodate.

Remember, though, that microphone preamplifiers and phonograph preamplifiers are *not* the same, and may not be used interchangeably unless there are special provisions for doing so. Phono preamplifiers must be able to supply vast amounts of bass boost and treble rolloff for record compensation, whereas the sole function of a mike preamplifier is to amplify. The trend in current phono preamplifier design, however, seems to be toward the inclusion of equalization-defeating facilities to allow the preamp to be used for microphones.

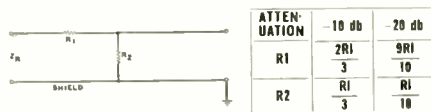


Figure 6. Attenuator for use with Hi-Z microphones. R_l is the microphone's recommended load resistance.

Excellent results can be obtained with a one-mike pickup, but for the more ambitious recording enthusiast, multiple-mike systems offer greater versatility and considerably more opportunity for creative expression. For multi-mike recording, an input mixer is required to allow the output from the mikes to be independently controlled, and mixers run into money. The least expensive are the so-called dry mixers, which supply no preamplification, but mix the outputs from the mikes in constant-impedance variable pads. Dry mixers are simple and very effective, require no power supply, and cannot be overloaded. On the other hand, they introduce an insertion loss which effectively lowers the signal-to-noise ratio of the preamplifier stage.

Wet mixers, which include a separate preamplifier stage for each input and mix the signals in the following stage, maintain lower noise level in general. But they require a source of power, they can be overloaded by very high-output mikes, and they are quite expensive, particularly those built to professional standards. It is also possible to overload the later stages in some of them by running the mixer controls up too far and the master gain control down too low, just as a phonograph control unit can be overloaded by

running the level set controls too high.

One very important precaution applies to any mixer, wet or dry; every microphone operating into it should be correctly phased with the others, or selective cancellation will take place between them, creating muddy sound and chopping holes in the over-all frequency response.

When the diaphragm of a microphone moves inward, a pulse is generated, and whether this electrical impulse is positive or negative in polarity depends upon which way the leads from the mike are connected. If they are connected one way, a positive pulse may result from inward diaphragm movement; if they are reversed, a negative pulse will result. So when two mikes are being used simultaneously, with the leads reversed with relation to each other, an inward movement of the diaphragms will produce a positive pulse from one mike and a negative one from the other, and they will tend to cancel one another, distorting the sound.

The first step towards keeping the phasing correct is, of course, to make sure all the cable plugs are wired in the same way. Then the microphones may be checked, a pair at a time, by plugging two of them into the mixer and setting them up about two feet from where you are standing, at the recorder.

Turn one of them up and pronounce an "ooo" sound into it, near the upper range of your voice, and set the recorder's level indicator to give about half of normal recording volume. Note the position of the mixer control on that channel and turn it off. Turn the other mike up and set the level as before, with the same vocal sound. Then fade the first mike up to its pre-set level, and note whether the level indication increases or decreases. If it decreases, the mikes are out of phase and, in the case of Low-Z mikes, the balanced line connections to the plug should be reversed. With a Hi-Z mike, however, the connections from the transformer or, with a crystal unit, from the sound cell itself, will have to be reversed within the mike. And before using a borrowed microphone with the others, it is a good idea to check the phasing of that also, just to make sure its owner has not "standardized" on the reverse system. If you can't use his mike, it's better to find out beforehand rather than have it ruin a few multi-miked recordings before the trouble is tracked down to mis-phasing.

Some typical multi-mike setups will be discussed in a subsequent article of this series, but meanwhile a few generalized suggestions can be made about mike installation and use.

Microphones which contain a transformer in the case, as do all but crystal and a few condenser types, exhibit some tendency to pick up hum when placed near magnetic fields. Such fields might be radiated from power transformers, motors, or heavy-current AC cables. High-impedance mikes are by far the most susceptible to hum from this source, but even with these it isn't too likely that hum will be a problem, since only rarely would the mike be placed within receiving distance of the associated equipment. If hum should be encountered, the mike and recorder may be re-oriented with relation to one another until a null-point is found.

Long mike cables also have

Continued on page 126



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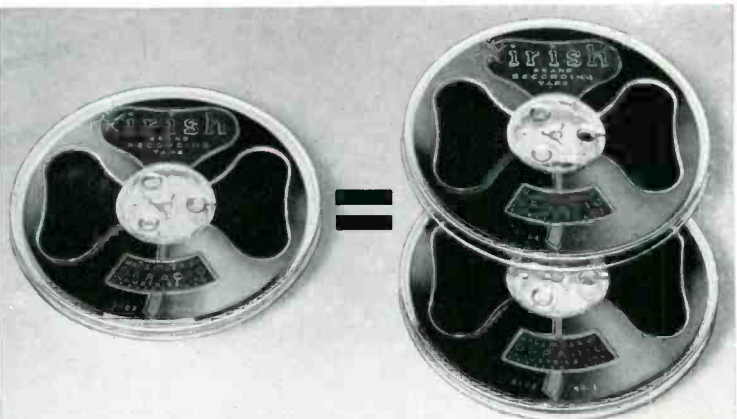
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Janszen Electrostatic Tweeter

SPECIFICATIONS (furnished by manufacturer): push-pull self-powered electrostatic tweeter. Frequency response: 1,000 cycles to 30,000 cycles. Crossover frequency: 1,000 cycles. Divider Network: built-in high-pass filter, 10 db per octave. Rated power: 50 watts continuous, 100 watts peak. Power supply: 110 volts, 60 cycles. Dimensions: Utility — 23 in. wide by 7 1/16 high by 9 deep; finished — 21 5/8 in. wide by 7 1/16 high by 12 deep. Price: Utility \$161.00; birch \$179.00; mahogany \$184.00. Manufacturer: Janszen Laboratory, Inc., 69 Harvey Street, Cambridge 40, Mass.

We had good reason to be skeptical about this tweeter. The electrostatic reproducer is not a new idea by any means; in fact, it has been kicking around in developmental laboratories ever since 1929, but the major difficulty has always been in getting it to work as well as theory seemed



Four-section electrostatic tweeter is a radical departure from conventional design.

to indicate it *should* work. The principle of the electrostatic speaker is based on the same force of attraction that causes particles of dust to be drawn to a statically-charged vinylite record. It was reasoned, quite accurately, that if the static charge could be varied by feeding *alternating* currents to two highly-charged parallel plates, the attraction between them would vary. Making one of these plates thin and flexible so that it could vibrate was all that was necessary to get sound from the alternating currents.

It was also correctly reasoned that since the moving diaphragm would be driven by a force applied *equally* over its entire surface, there would be far less distortion due to the cone breakup that always results

when a large radiating surface is driven by a small voice coil.

But producing a practical speaker from these premises turned out to be quite a project. The high DC polarizing voltage that had to be kept across the plates of the speaker tended to cause insulation failure. When this kink was ironed out there was the problem of getting the tweeter to produce a flat frequency response at reasonably low distortion. Conventional "single-ended" electrostatic tweeters are inherently non-linear, because the attraction between the parallel plates decreases markedly as they are moved farther apart. At high frequencies, there is very little movement of the diaphragm, so it stays pretty close to the fixed plate at all times. But at lower frequencies, where the diaphragm has to go through increasingly greater excursions, it

is thrust away from the back plate at one moment, reducing the attraction between them, and then is pulled very close to the back plate where the attraction and repulsion are very strong. The effect is the same as that which takes place in a cone-type speaker whose voice coil comes part way out of the magnet gap whenever the cone moves forward. On large diaphragm excursions, the controlling force is momentarily reduced, allowing the diaphragm to flop around on its own for a split second, and this produces audible non-linear distortion.

In the Janszen unit, on the other hand, the moving plate is located for the first time midway between *two* fixed plates, so

that as it moves away from the vicinity of one plate it automatically gets closer to the other one. This produces an almost perfectly linear driving force, cutting distortion down to a very small fraction of that from the single-ended units. The push-pull configuration also allows the plates to be spaced farther apart, letting the diaphragm handle lower frequencies and higher power levels without any increase in the distortion.

Another major difference between the Janszen unit and other electrostatic tweeters is that it can be connected directly to the output taps of a conventional amplifier. Others require a high-impedance source, which means they must be connected into the plate circuits of the output tubes, bypassing the output transformer. In the days when output transformers were typically quite poor this would have been an advantage; today, it is simply an inconvenient bother.

There's no doubt about it . . . this tweeter represents a radical departure from conventional design, and its performance indicates that it is definitely a step in the right direction. While I can't vouch for the 30 kilocycle response, I can say that within my fairly good hearing range it is easily the smoothest-sounding tweeter I have heard to date. It seems to add no coloration to the sound, and its crispness and definition when used with a top-quality amplifier and pickup are, to these ears, amazing. I got the distinct impression that I was listening directly to my records, and was easily able to lose my awareness of the tweeter as a part of the reproducing system. Sound distribution was excellent. Clicks and pops from record surface blemishes were subdued, yet high-frequency sounds that were previously relegated to the background cut through full orchestral passages. Really gorgeous sound!

But the Janszen tweeter is by no means a cure-all and end-all for ailing high ends. The fact that it contributes little or no "character" to the sound immediately disqualifies it for use with most woofers, which tend to color the sound. Its designer unashamedly admits that there are only two woofers which will match it closely. It will, in fact, make many systems sound worse than with their own high end. Used with an incompatible woofer it gives a noticeable two-source effect, with a disembodied high end that bears little relation

Continued on next page

TESTED IN THE HOME

Continued from preceding page

to the low end, and the extreme smoothness of the tweeter accentuates woofer peaks, particularly near the crossover region.

Also, the tweeter demands considerable care and precise adjustment in the installation. Having its own built-in polarizing supply, it requires a source of 110-volt AC power, which could conveniently come from some nearby wall outlet. But since the tweeter unit has no pilot light, and produces no hiss or hum when turned on, it is very easy to forget about turning it off when not in use. So it is advisable to plug it into one of the switched AC outlets on the power amplifier or control unit, where it will be turned off with the rest of the equipment.

There is a high-pass filter built into the tweeter unit, and an additional crossover network is not recommended except for the choke that may be needed to roll off the high end of a peaky woofer.

Balancing of the woofer and tweeter is fairly critical, and the Janszen's relatively low efficiency means that most woofers will have to be attenuated slightly to match it. Also, the electrical and acoustical phasing of the tweeter with respect to the woofer are equally critical, so this is hardly a unit that can be carelessly tacked onto an existing speaker system and expected to work properly.

The price is nothing to be sneezed at, either. The Janszen tweeter is not moderately-priced—it is well up in the realm of diminishing returns, where a considerable amount of money must always be paid for that last *n*th degree of quality.

General impression: Possibly the finest tweeter available at any price, but not a tinkerer's gadget. There is only one correct way to set it up and operate it, and it demands the highest quality from the associated system components before it can begin to work at its best. As for its best performance, I have yet to hear a tweeter that I consider its equal. — J. G. H.

MANUFACTURER'S COMMENT: To reproduce an accurate replica of the input voltage to a loudspeaker requires a wide response without resonances and without emphasis on any set of frequencies. The model 1-30 has the necessary characteristics over the frequency range for which it was designed. In order to take full advantage of these characteristics, however, it must have as a low-frequency complement a woofer that has smooth response below 1,000 cycles. This requires the use of a low-efficiency woofer. Accordingly the efficiency of the model 1-30 was set deliberately to match that of low-efficiency smooth-response woofers, in order to facilitate the achievement of proper balance.

When it is not convenient to plug the 1-30 into a switched AC outlet, it can be plugged into the nearest wall outlet and left on continuously. This will not affect its performance. Power consumption is only 6 watts.

Altec Lansing Control Pre-amplifier & Amplifier

SPECIFICATIONS (furnished by manufacturer): model A-440A preamp-control unit and A-340A power amplifier. **CONTROL PRE-AMPLIFIER**—Inputs: three high-level, marked TV, Tape, and Rcvr; two low-level, marked Phono 1 and Phono 2, suitable for magnetic phono cartridges or microphones. Controls: combined selector and phono bass compensation (TV, Tape, Rcvr, and phono positions of 0, 25, NARTB-AES, LF, and 600 turnover); Phono 1-Phono 2 selector; phono rolloff (0, 4, 8, 12-AES, 16-NARTB); combined AC on-off and loudness/volume control; bass tone (+17 to -10 db, 50 cycles)

loudness-volume-tape monitor selector; treble tone (+14 to -15 db, 10,000 cycles). Level-set controls for all inputs, on back panel. Outputs: one low-impedance main output to amplifier; one low-impedance output, not affected by loudness or tone controls, to feed tape recorder. Three switched AC power outlets. Response: ± 1 db, 20 to 20,000 cycles. Noise: better than 95 db below 1.5 volts output, all channels, volume control at maximum. Tubes: 2-12AY7, 12AU7. Dimensions: 4 3/4 in. high by 6 7/8 deep by 14 3/8 wide, in cabinet. **AMPLIFIER**—one high-level input. Controls: input level control, RG (output impedance) adjustment effective only on 8-ohm tap. Rated power: 35 watts. Response: ± 1 db, 5 to 100,000 cycles. Distortion: at full output, less than 0.5% total harmonic; less than 1.0% IM (40 and 2,000 cycles, 4:1). Noise: 95 db below full output. Output taps: 8 and 16 ohms. Output impedance: less than 0.52 ohms on 16-ohm tap; adjustable from -4 to +4.5 ohms on 8-ohm tap. Tubes: 12AY7, 12AU7, 2-6550, 5U4GB, OA3/VR75. **PRICES:** A-440A control preamplifier, \$139.00; A-340A amplifier, \$159.00. **MANUFACTURER:** Altec Lansing Corporation, 9356 Santa Monica Blvd., Beverly Hills, Calif., or 161 Sixth Ave., New York 13, N. Y.

These Altec Lansing units can be categorized very briefly by a single word: superb. That applies to just about any aspect—design, construction, performance, looks. You can get an idea of the appearance from the photographs, but they don't do the control unit justice. We can tell you something about the design and performance, but the only way you can judge the construction features is to examine it yourself. Be sure to lift both units when you do; although not infallible, weight can tell you a lot about the quality of components used. Note the generally smooth contours of both metal and wood parts—the excellent joints and finish on the control unit cabinet—the layout of parts on the rear panel. All bespeak quality in no uncertain terms.

There are two identical inputs that will accept either magnetic phono cartridges or microphones in any combination. Congratulations to Altec Lansing for recognizing the need for something like this. In addition, there are three high-level inputs for TV, tape, and tuner inputs. All five have input level-set controls on the back panel. The source is selected by the first switch on the



Altec preamp has a hinged control cover.

front panel; first three positions are for the high-level sources and the last five positions are for the low-level sources with varying turnover equalization. One position is flat, of course, for use with microphones. Below and to the right is a smaller knob to select either of the two low-level sources. To the right is a five-position phono (or microphone) equalization control, giving 0, 4, 8, 12, or 16 db rolloff at 10,000 cycles.

In the center of the panel is a large knob that turns the power on and off and also functions as either a loudness control or an uncompensated volume control, depending on the position of another switch below and to the right. More about that in a moment. Just above the loudness/volume control is a pilot light. The two large knobs in the righthand section are individual bass and treble tone controls.

There are two cathode-follower audio outputs; the main output to the power am-

plifier and another, affected only by the selector switch (and, for the low-level inputs, by the equalization controls) that is meant for connection to a tape recorder input. Many of the better tape recorders have individual record and playback heads so that you can monitor directly from the tape; in other words, you can play back the tape while it is being recorded. You would ordinarily connect the monitor output of the tape recorder to the tape input jack on your preamplifier. For that reason the volume/loudness switch between and under the tone controls has a third position marked MONITOR. This position channels the input signal selected by the controls on the left half of the panel to the tape output jack, as normally; but then, instead of feeding that signal simultaneously to the main output connection, the circuit is broken. The signal from the tape input jack is picked up and fed through volume and tone controls to the preamp's main output jack (and thence to the power amplifier and speaker, of course). Thus, you can switch your amplifier and speaker either to the input signal to the tape or the output signal from the recording, for comparison, by turning from VOLUME to MONITOR. Very neat.

There is another ingenious (though not



A-340A amplifier uses 100-watt 6550's.

so complex) device on this control unit. It consists simply of a hinged panel on the front which, when closed, covers all controls excepting the volume/loudness and AC power control. We should imagine that it would make considerably less terrifying the idea of operating a hi-fi system to the lady of the house, or to anyone not initiated to the intricacies of control preamplifiers. The Chief Engineer, upon leaving for the office, need only set up the other controls properly and close the panel. There will then be no more controls to operate than on an AC-DC table radio or a phonograph. Again, very neat.

The preamplifier has plenty of gain for any magnetic cartridge without a transformer; it's designed to put out 1 1/2 volts with 1 1/2 millivolts input. The tone controls cause absolutely no visible ringing; overload is smooth and not apparent up to about 4 volts output. The loudness compensation will undoubtedly suit most users, but to us it seemed effective a bit too high up on the control's rotation. A minor criticism, in view of the complete facilities for setting up input levels and for switching out the compensation when desired.

Continued on page 98



Eugene Ormandy

FRED PLAUT

Considering the name of this magazine, it may seem strange to pick as the outstanding recorded version of the Fifth Symphony a disk whose sound is anything but ideal. The reproduction is shallow, the range is extremely limited, and there is considerable distortion of the upper frequencies; yet this is but a small sacrifice to make in order to get the breadth, inner strength, and deep understanding of Koussevitzky's memorable nineteen-year-old interpretation. If sound matters, however, there is a splendid new recording by Ormandy that is notable for its uncluttered naturalness and three-dimensional quality, plus the warmth of the Philadelphia Orchestra's tone. Besides, Ormandy's reading is highly acceptable, even though it may have certain debatable individual touches. He takes great pains to make everything as clear as possible, and he is very careful about matters of phrasing and dynamic shading. Sometimes, in fact, he is too careful, and overrefinement of some passages results; but almost everything is in the proper spirit.

Rodzinski — whose recording, like Koussevitzky's, sounds old — takes the whole symphony at a faster pace and treats it more freely. If this approach robs it of a little of its strength, it is still valid and interesting. Tuxen's concept of the work is on a more intimate plane than we are accustomed to hearing; it is broad and clear, but the scherzo is not playful enough and the finale is too delicate, crying out for greater strength and vigor. Though the reproduction is clear and resonant, it is marked by a certain harsh brassiness. There is less consistency in Ehrling's performance, with wider extremes in tempos, particularly in the opening movement, and some wrong notes and lack of precision in the orchestral playing. The recording is spacious and resonant, with some distortion in the louder sections. While benefiting from first-rate reproduction, Von Karajan causes the listener to lose interest in the first movement because of his inordinately slow tempos; elsewhere, his broad, clear treatment is more appropriate, but the net result is the consumption of so much groove space that there is room on the second side only for *Finlandia*, where-

as four of the competing versions offer another complete symphony.

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1151. 12-in. \$3.98 (with Symphony No. 7).

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 5045. 12-in. \$4.98 (with Symphony No. 4).

—Cleveland Orchestra, Artur Rodzinski, cond. COLUMBIA ML 4881. 12-in. \$4.98 (with Shostakovich: Symphony No. 1).

—Danish State Radio Symphony Orchestra, Erik Tuxen, cond. LONDON LL 634. 12-in. \$3.98 (with *Karelia Suite*).

—Stockholm Radio Symphony Orchestra, Sixten Ehrling, cond. MERCURY MG 10142. 12-in. \$4.98 (with Symphony No. 6).

—Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35002. 12-in. \$4.98, or \$3.48 (with *Finlandia*).

SYMPHONY No. 6 IN D MINOR, OP. 104 (1 Edition)

In this country, at least, the Sixth is the worst-neglected of the Sibelius symphonies. It is a fairly bright work, at times almost folklike, which says what it has to say, then stops almost abruptly at the end of each movement. Ehrling handles the score in a properly bright, clear fashion, but he is too gentlemanly in approach, especially in the finale, which calls for bite and drama. The reproduction here is better than that accorded the Fifth Symphony on the reverse side; the orchestra also plays more carefully and cohesively. This is quite a way from the ideal version of the Sixth, but it will suffice until better ones come along.

—Stockholm Radio Symphony Orchestra,

Sixten Ehrling, cond. MERCURY MG 10142. 12-in. \$4.98 (with Symphony No. 5).

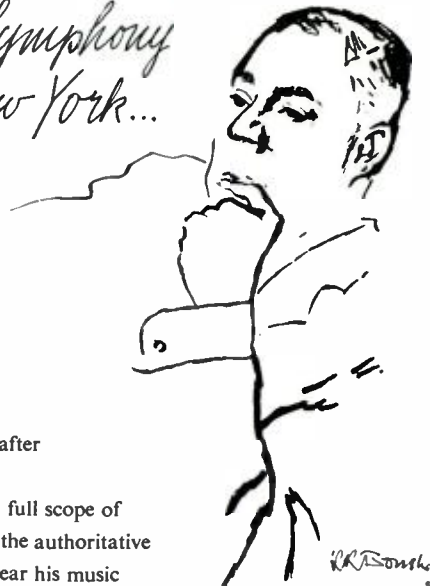
SYMPHONY No. 7 IN C MAJOR, OP. 105 (7 Editions)

The summation of Sibelius' ideas of symphonic form and thematic evolution can be found in this work. Perhaps that is why he has withheld the long-awaited Eighth. The entire symphony is cast in one continuous movement, all of it concerned with the same set of themes. Yet all the basic elements of the standard four-movement symphony are to be found here; like the themes themselves, each new section grows out of the one which precedes it. It is a remarkable twenty minutes of music.

Of the seven extant recordings, only two — those by Collins and Ehrling — were originally made for LP; the remaining five have all been dubbed (with varying degrees of success) from 78-rpm disks. Ehrling gives a broad, eloquent, noble, and sane interpretation of the score, one that adheres very closely to the printed markings. It is a pity that the recorded sound isn't better; what emerges in the softer sections is adequate, but most of the fuller passages are badly distorted. Although Collins does not quite capture the same lofty spirit, his conception is clearer and more dramatic, altogether well thought-out, and he benefits from fine, lifelike reproduction, which gives his disk the big advantage over Ehrling's.

Poor sound spoils Golschmann's interpretation, which otherwise has a lot to commend it. Likewise, Koussevitzky's dramatic account of the score, recorded in 1933, encounters too much competition from other

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disks with a less limited tonal range. Barbirolli's is a slow, unconvincing run-through, with inadequate attention to the relation of tempo or mood between the various sections. Both Beecham and Van Kempen adopt tempos that are too fast; added to Van Kempen's hazards are some faulty tape splices between the old 78-rpm sides. —London Symphony Orchestra, Anthony Collins, cond. LONDON LL 1008. 12-in. \$3.98 (with Symphony No. 3). —Stockholm Radio Symphony Orchestra, Sixten Ehrling, cond. MERCURY MG 10125. 12-in. \$4.98 (with Symphony No. 3). —St. Louis Symphony Orchestra, Vladimir Golschmann, cond. RCA VICTOR LBC 1067. 12-in. \$2.98 (with Mozart: Symphony No. 38). —BBC Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1151. 12-in. \$3.98 (with Symphony No. 5). —Hallé Orchestra, Sir John Barbirolli, cond. RCA VICTOR LHMV 1011. 12-in. \$4.98 (with Rubbra: Symphony No. 5). —New York Philharmonic-Symphony Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4086. 12-in. \$4.98 (with Wagner: *Siegfried Idyll*). —Netherlands Radio Philharmonic Orchestra, Paul van Kempen, cond. TELEFUNKEN LGX 66026/7. Two 12-in. \$9.96 (with Bruckner: Symphony No. 4).

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MINOR, OP. 47 (8 Editions)
Sibelius' only concerto, written between the Second and Third Symphonies, is a blend of romantic elements with the composer's own newly evolved personal style. Without question, it is one of the most

fiendishly difficult works for violin and orchestra ever created; few indeed are the performers who have been able to master it, even though it is admirably written for the instrument by a musician with an intimate knowledge of its possibilities and limitations. The solo part is an astute blend of the lyrical and pyrotechnical, and the orchestra is given plenty to say.

From the time I first heard the very first recording of the concerto, by Jascha Heifetz, I had the impression that Sibelius, without knowing it, had written the work expressly for this violinist. That impression has been strengthened over the years, and it receives further corroboration after listening critically to the eight extant recorded versions of this work. When the old Sibelius Society asked Heifetz to introduce the concerto to disks it knew what it was doing. He masters the concerto's every technical and interpretative obstacle and allows the music to blossom fully, unhampered by any consciousness on the part of the listener that the soloist is struggling to clear a long series of hurdles. He also enjoys the collaboration of Beecham, who is a prime Sibelius interpreter. Fortunately, the violinist's exquisite tone (even the silken highs) comes through remarkably well on this old recording, originally issued on 78-rpm and skillfully dubbed onto microgroove. The orchestral sound is less faithfully presented but is bearable. After hearing Heifetz play the concerto, one is likely to have little patience with his competitors, even when the reproduction is much superior. To my way of thinking, this is his greatest performance on records.

Nevertheless, both Stern and Oistrakh give very good accounts of the work. Stern puts more fire and tonal solidity into his performance than do either Heifetz or Oistrakh. Technically, his is an excellent job too, though there are occasional slips in intonation in some of the faster passages. It is a thoughtful reading, which reaches its height in the slow movement. The reproduction is clear, with a fine delineation of the violin tone, and the improved sound also affords Beecham more latitude for expression than he had in the older Heifetz recording. The accompaniment, indeed, is perhaps the disk's best feature. Oistrakh lacks Heifetz's polish, subtlety, and excitement, and he employs a fairly wide vibrato, not entirely in keeping with this concerto. Gauk's accompaniment has real personality, but the recording — like so many from Russia — is nothing to get excited about.

The remaining five versions are all on a lower plane of achievement. For two movements, Jan Damen's is one of the most promising of all: his tone is sweet, his technique sure, and there is considerable style to his interpretation, as well as to Van Beinum's transparent accompaniment; but then the soloist runs into real trouble in the final movement, despite his cautious approach. As it is, this is the clearest-sounding of all the recordings, completely free of distortion, and with the violin standing out in fine perspective, yet well balanced with the clean orchestral accompaniment. Telmanyi's conception of the score embodies some eccentricities of phrasing which cease to please on repeated hearings, and his tempo drag. Miss Wicks, who was in her early or middle twenties when she recorded the concerto, plays with youthful abandon and

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a great deal of technical sureness, but her intonation is sometimes on the edge, she overaccents certain passages, and her tone constantly fluctuates in intensity, causing her already rhythmically uneven performance to appear even more out of balance. Ehrling's direction is vivacious and the recorded sound is first-rate. The late Ginette Neveu was an admirable interpreter of French music, but her reading of Sibelius is small both in scale and in tone. Her slow tempos, while allowing her to play all the notes, suggest that the concerto had mastered her rather than the other way around. The recording, dubbed from 78s, is more than satisfactory. The same cannot be said of Eidus' disk; in fact, it is the dreadfully mishandled reproduction that spoils what might have been a considerably better presentation of the work.

—Jascha Heifetz; London Philharmonic Orchestra, Sir Thomas Beecham, cond. RCA VICTOR LCT 1113. 12-in. \$3.98 (with Chausson: Concerto for Violin, Piano, and String Quartet in D major).

—Isaac Stern; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4550. 12-in. \$4.98 (with *Scènes Historiques*).

—David Oistrakh; National Philharmonic Orchestra, Alexander Gauk, cond. COLOSSEUM CRLP 172. 12-in. \$3.98 (with Matchaev: Concerto for Violin and Orchestra).

—Jan Dams; London Philharmonic Orchestra, Eduard van Beinum, cond. LONDON LL 777. 12-in. \$3.98.

—Emil Telmányi; Danish State Radio Symphony Orchestra, Thomas Jensen, cond. MERCURY MG 10131. 12-in. \$4.98.

—Camilla Wicks; Stockholm Radio Symphony Orchestra, Sitten Ehrling, cond. CAPITOL P 8175. 12-in. \$4.98.

—Ginette Neveu; Philharmonia Orchestra, Walter Süsskind, cond. ANGEL 35129. 12-in. \$4.98, or \$3.48 (with Suk: Four Pieces, Op. 17).

—Arnold Eidus; Orchestra Society of Vienna, Frederick Hummel, cond. STRADIVARI STR 611. 12-in. \$4.98 (with Brahms: Sonata for Violin and Piano, No. 2, in A major, Op. 100).

FOUR LEGENDS, OP. 22 (3 Complete Editions)

1. Lemminkäinen and the Maidens of Saari, Op. 22, No. 1
2. The Swan of Tuonela, Op. 22, No. 3 (6 Additional Editions)
3. Lemminkäinen in Tuonela, Op. 22, No. 2
4. Lemminkäinen's Return, Op. 22, No. 4 (1 Additional Edition)

The *Four Legends*, based on a portion of the epic *Kalevala*, were composed and revised between 1893 and 1900. *The Swan of Tuonela*, most famous of the four, was written first; in its original form it was the prelude to a projected opera, *The Building of the Boat*, which was abandoned by the composer. In the catalogue of Sibelius' works, it is listed as the third of the *Legends*, but since the rather recent discovery of the half-forgotten and unpublished Nos. 1 and 2, it has been placed second in the suite of four works, at the suggestion of the composer, since it then not only provides a contrast of music and mood but also follows the story line.

The three complete versions — variously labeled *Lemminkäinen Suite*, *Four Legends for Orchestra*, and *The Legends of Lemmin-*

käinen — all are eminently acceptable, but Ormandy's seems the best, not only because of the vigor and dramatic fire in 1, 3, and 4 and the slow, measured, restrained but beautifully controlled and expressive delineation of 2, but also because this is one of the most faithfully accurate disk portraits of the magnificent Philadelphia Orchestra on record. The playing is brisk, polished, accurate, and sumptuous, and it has been reproduced with such a lifelike quality that, for once, the resinous rubbing of bows on strings can actually be heard. Neither the Danish nor Stockholm strings play with the precision of their Philadelphia colleagues, which accounts for some of the lack of bite in the Jensen and Ehrling readings. Otherwise, Jensen displays a good deal of the same dramatic punch that characterizes Ormandy's performance of 1 and 3, and his No. 4 is perhaps even more transparent than Ormandy's, if less exciting. He has been accorded bright recording throughout, with exceptionally clean percussion sound in 4. Technically, Ehrling's version is just a shade less impressive; since the microphone is a bit farther away from the orchestra, the tone is not quite as sharply defined. The conductor also employs a somewhat lighter touch than his two competitors; with the exception of the fairly tame-sounding 4, his tempos are faster, and though he builds some nice climaxes in 3, his reading of 2 is almost routine.

As to the disks of the individual *Legends*, Jensen's of 2 and 4 was taken from the above complete recording. The two Ormandy disks duplicate each other, but are not the same performance of 2 as the one in the complete version. Ormandy's interpreta-

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tion is the only really satisfactory one of this single movement; it has the same breadth and noble mystery as the one in the complete *Legends*, but the recording — while altogether first-rate — is not quite as wide-range, nor is the English horn tone quite as warm.

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—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4672. 12-in. \$4.98.

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—Stockholm Radio Symphony Orchestra, Sixten Ehrling, cond. CAPITOL P 8226. 12-in. \$4.98.

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—Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LD 9125. 10-in. \$2.98.

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—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 2158. 10-in. \$2.98 (with *Finlandia*; Rachmaninoff: Three Preludes). The same. COLUMBIA AL 9. 10-in. \$2.98 (with *Finlandia*).

—Chicago Symphony Orchestra, Frederick Stock, cond. COLUMBIA-ENTRE RL 3002. 12-in. \$1.98 (with works by Reznicek, Enesco, and Tchaikovsky).

—London Symphony Orchestra, Anatole Fistoulari, cond. M-G-M E 166. 10-in. \$2.98 (with *Finlandia*: *Valse triste*; *Festivo*).

—Symphony orchestra, Leopold Stokowski, cond. RCA VICTOR LRM 7024. 10-in. \$2.98 *The Tempest*: *Berceuse*; *Valse triste*; Debussy: (with *Prélude à l'Après-midi d'un faune*).

FINLANDIA, OP. 26, No. 7 (12 Editions)

In its original form, *Finlandia* was the finale for a special evening of historic tableaux presented in Helsinki in 1899 as a benefit for the movement to free the Finnish press, then under the thumb of the Russians. The patriotic fervor of this music caught on with the general public; and in order to avoid trouble with the Russians, Sibelius was obliged to perform it under several different titles. It remains the most popular of the pieces he wrote for that evening of tableaux, though he also drew two suites of *Scènes Historiques* (q.v.) from this music.

Actually, there are not twelve but eight different recorded versions of *Finlandia*, as those by Ormandy, Toscanini, Fistoulari, and Wöss each appear in two guises. The only ones really worth considering are the performances by Ormandy, Toscanini, and Tuxen. All three enjoy top-notch reproduction, with Tuxen's the brightest, Toscanini's

favoring slightly the brasses and percussion, and Ormandy's offering the richest tone. Ormandy and Toscanini (also Malko) make minor alterations in the score in order to achieve certain effects, whereas Tuxen adheres to the original, at the same time giving a firm, clear, straightforward account of the music, perhaps not quite as dramatic and exciting as Ormandy's and Toscanini's but very fine indeed. Ormandy conducts a powerful, imaginative reading, full of drama and meaning. Toscanini drives his points home harder than seems necessary. He also takes the opening section more slowly and the hymnlike section more quickly than either Ormandy or Tuxen. Still, there is no denying the tension and electric excitement of his reading.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 2158. 10-in. \$2.98 (with *The Swan of Tuonela*; Rachmaninoff: Three Preludes). The same. COLUMBIA AL 9. 10-in. \$2.98 (with *The Swan of Tuonela*).

—NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LRM 7005. 10-in. \$2.98 (with Ponchielli: *La Gioconda*: *Dance of the Hours*; Rossini: *William Tell*: *Passo à sei*). The same. RCA VICTOR LM 1834. 12-in. \$3.98 (with miscellaneous works by Beethoven, Berlioz, Brahms, Hérold, and Ponchielli).

—Danish State Radio Symphony Orchestra, Erik Tuxen, cond. LONDON LD 9127. 10-in. \$2.98 (with Grieg: *Tuo Elegiac Melodies*).

—London Symphony Orchestra, Anatole Fistoulari, cond. M-G-M E 166. 10-in. \$2.98 (with *Festivo*; *The Swan of Tuonela*; *Valse triste*). The same. M-G-M E 3046.

12-in. \$3.98 (with miscellaneous works by Bach, Berlioz, Granados, Grieg, Ippolitov-Ivanov, Massenet, and Mussorgsky).

—Bamberg Symphony Orchestra, Heinrich Hollreiser, cond. VOX PL 9350. 12-in. \$5.95 (with Brahms: *Academic Festival Overture*; Liszt: *Les Préludes*; Wagner: *Siegfried Idyll*).

—Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35002. 12-in. \$4.98, or \$3.48 (with Symphony No. 5).

—Austrian Symphony Orchestra, Kurt Wöss, cond. REMINGTON R 149-25. 10-in. \$1.45 (with Mozart: *Thamos, King of Egypt*). The same. REMINGTON R 199-115. \$1.95 (with miscellaneous works by Rodgers, Offenbach, and Rachmaninoff).

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KARELIA SUITE, OP. 11 (2 Editions)

This three-movement suite is drawn from one of Sibelius' early efforts at incidental music, composed in 1893 for a historical pageant at Viborg University in the south-east Finnish province of Karelia. It is not his most inspired work, the only really interesting movement being the *Alla Marcia*. Jensen does all he can to invest the suite with stature, and he almost succeeds, his reading of the Intermezzo, in particular, being far more interesting than Blomstedt's. Also decidedly in his favor is London's faithful reproduction. Blomstedt's routine performance is marred further by cloudy sound.

—Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LL 634. 12-in. \$3.98 (with Symphony No. 5).

—Symphony Orchestra of Radio Berlin, Jussi Blomstedt, cond. URANIA URLP 7038. 12-in. \$3.98 (with *Pelléas et Mélisande Suite*).

PELLEAS ET MELISANDE — SUITE FOR SMALL ORCHESTRA FROM THE INCIDENTAL MUSIC TO MAETERLINCK'S PLAY, OP. 46 (1 Incomplete Edition)

1. At the Castle Gate
2. Mélisande
3. On the Seashore
4. A Spring in the Park
5. The Three Blind Sisters
6. Pastorale
7. Mélisande at the Spinning-Wheel
8. Entr'acte
9. The Death of Mélisande

Sibelius' incidental music to Maeterlinck's *Pelléas et Mélisande* is much closer in spirit to Fauré than to Debussy. Its most rewarding moments are to be found in the second and ninth movements, both delicate tone portraits of the ill-starred Mélisande. The only complete recording of the suite, issued some time ago in a limited edition by Concert Hall, is now out of print. The Urania version, complete except for the omission of No. 3, is most sensitively interpreted and carefully phrased by Blomstedt, who maintains a quiet, reposeful atmosphere altogether in keeping with the spirit of the composition. The recording is satisfactory, but the relatively distant microphone placement has imparted a slightly hollow sound to some sections, especially the woodwinds.

—Symphony Orchestra of Radio Berlin, Jussi Blomstedt, cond. URANIA URLP 7038. 12-in. \$3.98 (with *Karelia Suite*).

POHJOLA'S DAUGHTER — SYMPHONIC FANTASIA, OP. 49 (2 Editions)

Pohjola's Daughter takes its inspiration — like the *Four Legends* — from the Finnish national epic, the *Kalevala*. Collins treats this dramatic score with an effective combination of spaciousness, sweep, and power, all of which has been transferred to the microgrooves with full, well-rounded tone. It may be a matter of personal taste, but I prefer this approach to Koussevitzky's, where the tempos are faster. Weighting the choice further toward Collins is the limited range of the RCA Victor recording, originally made on 78-rpm disks in 1936.

—London Symphony Orchestra, Anthony Collins, cond. LONDON LL 1059. 12-in. \$3.98 (with Symphony No. 4).

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1152. 12-in. \$3.98 (with Copland: *Lincoln Portrait*);

Fauré: *Pelléas et Mélisande Suite*; Stravinsky: *Capriccio*.

RAKASTAVA (THE LOVER) SUITE, OP. 14 (1 Edition)

1. Rakastava, the Lover
2. The Way of the Lover
3. Good Night, My Beloved — Farewell

One of the loveliest of Sibelius' smaller works, *Rakastava* is essentially a suite for string orchestra, though there are small parts for kettledrums and triangle. Its inspiration derived from one of Sibelius' songs for male voices, also entitled *Rakastava*, with text taken from the epic *Kanteletar*. Litschauer addresses himself to this music rather too ponderously. His reading could have done with more froth and buoyancy, particularly in the second movement and the first part of the third. In the suite's opening and closing sections, however, his interpretation is properly broad-lined and lofty. Vanguard has provided excellent, wide-range reproduction.

—Vienna State Opera Orchestra, Franz Litschauer, cond. VANGUARD VRS 430. 12-in. \$4.98 (with *Valse triste*; Grieg: *Norwegian Dances*).

EN SAGA, OP. 9 (1 Edition)

En Saga, composed in 1892, despite its title tells no story, but is a noble, sometimes dramatic, and often mysterious tone picture of the Northland. Much of its material, derived from an octet for flute, clarinet, and strings that the composer had written the previous year, contains the kernels of some of the typically Sibelian music which was to follow in the years to come. Van Beinum leads a performance that is beautifully styled, with moments of stateliness,

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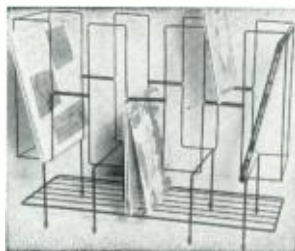
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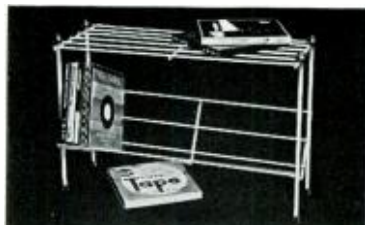
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yet it is full of color and contrast of mood. Others may invest the music with more excitement, but they could make it no more convincing. The instrumental solos and choirs of the Concertgebouw Orchestra are admirably defined in London's superb recording.

—Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 737. 12-in. \$3.98 (with *Tapiola*).

SCENES HISTORIQUES (1 Incomplete Edition)

1. Festivo, Op. 25, No. 3 (1 Additional Edition)
2. At the Drawbridge, Op. 66, No. 3
3. Love Song, Op. 66, No. 2
4. The Chase, Op. 66, No. 1

In 1899, while Finland was still under Russian domination, Sibelius composed incidental music for some historic tableaux which were presented at the Swedish Theater in Helsinki. Both the tableaux and the music had definite patriotic connotations, which made them suspect by the Russian censor. From this music the composer later drew two suites of *Historic Scenes*, Opp. 25 and 66, as well as the tone poem *Finlandia*. Aside from the last-named work, the only portion of the music to gain wide recognition has been *Festivo*, a spirited piece in the tempo of a bolero. The remaining movements are light, conservatively melodic in the early Sibelian manner, pleasing if unimportant.

As can be seen from the listing above, Beecham includes *Festivo*, the third movement from the first suite, as well as all of the second suite, which he plays in reverse order. He omits the *All'Overture* and *Scène* from the first suite. His highly polished performances are marked by great clarity and rhythmic verve, the orchestral playing is warm, the sound full and fairly close-to. Fistoulari's reading of *Festivo* is straightforward and rather unimaginative, without Beecham's style and finesse.

—Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4550. 12-in. \$4.98 (with Violin Concerto).

No. 1 only:

—London Symphony Orchestra, Anatole Fistoulari, cond. M-G-M E 166. 10-in. \$2.98 (with *Finlandia*; *The Swan of Tuonela*; *Valse triste*).

TAPIOLA, OP. 112 (3 Editions)

Like Sibelius' later symphonies, *Tapiola* evolves from a thematic fragment, with every phrase being derived from the one which precedes it. Many program annotators have invoked the Northland's silent, mysterious, forest scenery to characterize works that Sibelius insists are pure music and nothing else. Here, however, the composer himself is purposely evoking the mood of mystery which surrounds Tapio, the mythical Finnish forest god. Both as an example of musical craftsmanship and as a dramatic listening experience, *Tapiola* is one of Sibelius' major achievements.

Those willing to forego fidelity for a dramatic and beautifully integrated performance will select the aging Koussevitzky disk, taken from 78s. Except for some distortion of the upper frequencies, the sound is not too bad, and the combination of power, clarity, and forward motion generated by the conductor is unsurpassable. Both Von Karajan and Van Beinum strive for clarity

through more leisurely tempos; in so doing, they sacrifice some of the music's drama. Von Karajan does manage a certain air of mystery and builds up a fine climax toward the end, as Van Beinum does not. Reproduction on both of the latter disks is altogether excellent, but wide-range sound alone cannot compensate for the strength of the Koussevitzky interpretation.



—“Centennial Symphony Orchestra” (Boston Symphony Orchestra, Serge Koussevitzky, cond.) CAMDEN CAL 159. 12-in. \$1.98. (with Liszt: *Mephisto Waltz*; Tchaikovsky: *Francesca da Rimini*).

—Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35082. 12-in. \$4.98, or \$3.48 (with Symphony No. 4).

—Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 737. 12-in. \$3.98 (with *En Saga*).

THE TEMPEST — INCIDENTAL MUSIC TO SHAKESPEARE'S PLAY, OP. 109

Suite No. 1

7. Berceuse (1 Edition)

It is a pity that this lone movement from among the prelude and two suites is all of Sibelius' splendid score for *The Tempest* that has found its way onto LP. The work has never been available complete, but more of it than this was available on 78-rpm disks. One should, perhaps, be grateful for small blessings, but the present record is no blessing. Stokowski drowns this beautiful excerpt in sentimentality. The sound is so-so, a trifle muddy in the highs.

—Symphony orchestra, Leopold Stokowski, cond. RCA VICTOR LRM 7024. 10-in. \$2.98 (with *The Swan of Tuonela*; *Valse triste*; Debussy: *Prélude à l'Après-midi d'un faune*).

VALSE TRISTE, OP. 44 (4 Editions)

The popular *Valse triste* is all that has been handed down to posterity from the incidental music Sibelius wrote for the play *Kuolema* (*Death*), by his brother-in-law, Arvid Järnefelt, in 1903. It was originally scored for strings, but when it was extracted from the music for the play the composer rescored it for small orchestra. Not one of the four LPs can be termed really satisfactory. Fistoulari's broad, dignified interpretation is far and away the best, but his distorted recording, with its noisy surfaces, is far and away the worst. Compelled to settle for half, the collector will have to make do with Markevitch, whose interpretation is full of brooding melancholy — as it should be — but is too slow to seem much like a waltz, except at the end, where it is too fast. Excellent sound here, as in the Litschauer version, a bright, clean reading that accents the work's rhythmic aspects at the expense of its dramatic and emotional ones. This leaves Stokowski bringing up the rear with a fairly slick product which promises a good deal until it reaches the climax, where swooping strings and Viennese-waltz retards spoil everything.

—Philharmonia Orchestra, Igor Markevitch,

cond. ANGEL 35154. 12-in. \$4.98, or \$3.48 (with waltzes by Saint-Saëns, Mozart, Busoni, Liszt, Berlioz, Stravinsky, and Chabrier).

—Vienna State Opera Orchestra, Franz Litschauer, cond. VANGUARD VRS 430. 12-in. \$4.98 (with *Rakastava*; Grieg: *Norwegian Dances*).

—London Symphony Orchestra, Anatole Fistoulari, cond. M-G-M E 166. 10-in. \$2.98 (with *Finlandia*; *The Swan of Tuonela*; *Festivo*).

—Symphony orchestra, Leopold Stokowski, cond. RCA VICTOR LRM 7024. 10-in. \$2.98 (with *The Swan of Tuonela*; *The Tempest: Berceuse*; Debussy: *Prélude à l'Après-midi d'un faune*).

CHAMBER MUSIC

QUARTET IN D MINOR, OP. 56 (“VOCES INTIMAE”) (1 Edition)

The only one of Sibelius' chamber works to be recorded on microgroove happens also to be his outstanding essay in this field. Unfortunately, it is far too difficult for most ensembles to perform. Even the Grillers, who are usually equal to any musical obstacle, are overcautious with it. Their tempos are so slow as to be ponderous. Had they played with more abandon and drama, with less attention to tonal beauty for its own sake, theirs would have been a felicitous account of the music. The aforementioned tonal beauty, however, is wonderfully preserved in an intimate recording. The old Budapest Quartet recording for the Sibelius Society is the only completely satisfactory presentation of the work I have ever encountered; it should be reissued on LP.

—Griller String Quartet. LONDON LL 304. 12-in. \$3.98.

CHORAL MUSIC

FINLANDIA HYMN, OP. 113, NO. 12 (1 Edition) THE SONG OF MY HEART, OP. 18, NO. 6 (1 Edition)

Of all Sibelius' fine works for chorus, these two for male voices are the only ones in the LP catalogue. *Finlandia Hymn* is the composer's own arrangement of the hymn section from his symphonic poem *Finlandia*. It is the last number of a suite of *Masonic Ritual Music*, put together over a period of years — *Finlandia Hymn* was arranged in 1938 — and revised in 1948. Though the original calls for piano or organ accompaniment, it is presented here in what must surely be a more appropriate form: *a cappella*. It is delivered with both reverence and enthusiasm, also some choppy phrasing. Dating from 1895, *The Song of My Heart* is a work full of simple beauty and deep feeling. It is sung here with great sensitivity. Except for a little distortion in the loudest spots, this is a fine, realistic recorded presentation of a superior male chorus.

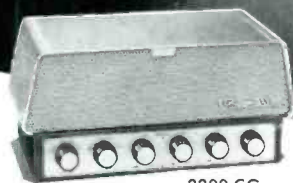
—Helsinki University Chorus, Martti Turunen, cond. REMINGTON R 199-167. 12-in. \$1.95 (with choral works by Haapalainen, Kilpinen, Palmgren, Sonninen, Törnudd, Victoria, Palestrina, and Handel).

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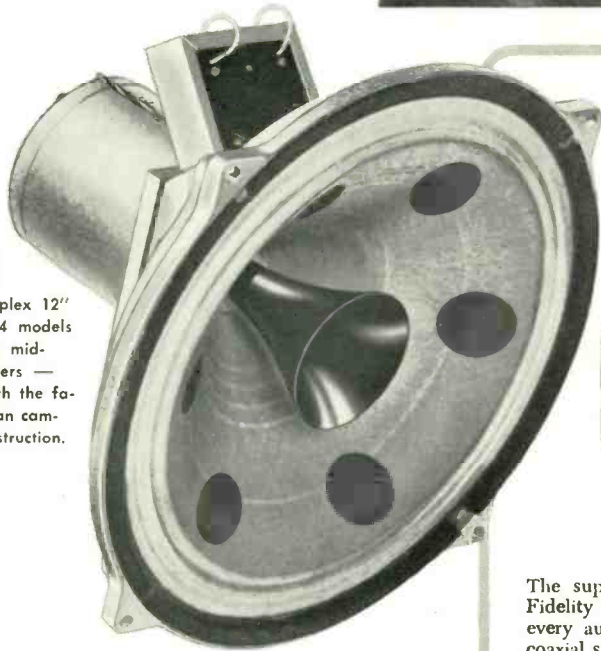
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Microphones on Parade

by J. GORDON HOLT

ONE distinguishing characteristic of the truly dedicated high fidelity enthusiast is his passionate contempt for the so-called "packaged system." The ready-to-play system is not really, in his purview, a system at all, but a "unit" designed to offset minimal quality with a maximum of styling, and built to suit the negligible technical accomplishments of Aunt Sarah, who views a phonograph as an obstacle between recorded music and her doggedly uncritical ear.

There is a definite need for packaged systems, for there are many Aunt Sarahs who would rather just listen than fiddle with AES's and NAB's and develop ulcers wondering if they are using the right equalization for a record that won't sound right under any conditions. The great virtue of the ready-to-play item is its simplicity of operation, but it is this very simplicity that limits its versatility.

One of the strongest selling-points for tape recorders sold specifically for home use is their simplicity of operation. Such statements as "Even a child can make good recordings!" appear persistently in popular magazine advertisements. But the catch is that even an experienced recording engineer can't get much better results with one of these machines than can the proverbial child. Such a tape recorder is almost invariably supplied with its own microphone as part of the "package," and anyone buying the unit

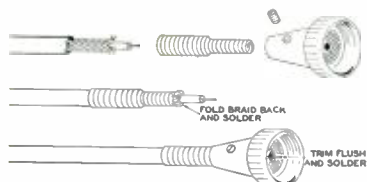


Figure 1. Connection of a typical Hi-Z microphone plug.

would do well to start by throwing out the mike and buying a better one if he wants to get the most out of the recorder. If the recorder (unthinkably!) happens to be one of the variety in which various components — including the microphone — are "balanced" so that the excesses of one compensate for the deficiencies of the others, the whole array must be used, or junked, as a unit.

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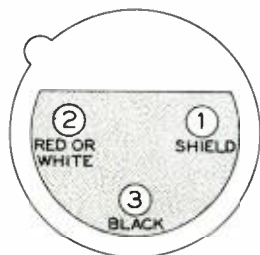


Figure 2. Lo-Z connections to Cannon XL-series connector. Colors refer to inner cables.

supplied with a microphone, for it is tacitly understood that when you reach a certain quality level you must choose a microphone that suits your recording needs. So the purchaser of a professional-quality recorder *must* buy his own microphone. He has no choice.

This is not saying that he has no problems. When he has settled upon the microphone he wants, he still must figure out how to connect it to his recorder. There are certain industry-standard ways of connecting microphone cables and plugs, and it may save you some trouble to observe them whenever wiring plugs or extension cables. Traditionally, high-impedance microphones are run through single-conductor shielded cables, terminated by either a standard phone-type jack or a connector of the type shown in Fig. 1. The inner cable conductor is always connected to the inner section of a coaxial plug, or to the tip of a phone jack. Reversing these connections will cause hum.

Low-impedance lines are usually of the "balanced" variety, having a common ground conductor (the cable shield) and two signal lines inside the cable. Fig. 2 shows the customary way of connecting a two-conductor shielded cable to a three-conductor input plug, such as one of the Cannon "XL" series plugs. Note the color-coding of the inner conductors when wiring these plugs, and connect them as shown. Reversing them will not cause any difficulties if the mike is to be used by itself alone, but if it is ever used with other mikes (in conjunction with a multiple-input mixer) it may throw them out of phase with each other, causing a dreadful aural muddle. The same connections should also be used when fabricating mike extension cables, for the same reason.

CABLE LOSS	
Cable Length in Feet	DB LOSS in Level
20	.8
40	1.4
60	2.0
100	3.2
150	4.4
200	5.6

Table 1. Loss of output from crystal mike due to cable length.

However, extension cables should be used with discretion following high-impedance microphones. Too much cable will seriously attenuate the high-frequency response of any Hi-Z (high-impedance) mike, unless it be a crystal or

Continued on next page

MICROPHONES

Continued from preceding page

ceramic type. The shielded cable acts as a capacitor thrown across the mike line, so increasing its length will increase the shunt capacitance. And the higher a mike's impedance, the more highs will be lost for a given length of cable. Fig. 3 shows the effect of different cable lengths on a 25,000-ohm dynamic, ribbon, or condenser microphone.

The same effect also tends to occur with Lo-Z mikes, but it does not assume any importance until the cable is extended for several hundred feet — an unlikely circumstance.

With crystal and ceramic mikes, additional cable simply reduces the mike's output over the entire frequency range. Table 1, for a typical crystal unit, shows that the loss would

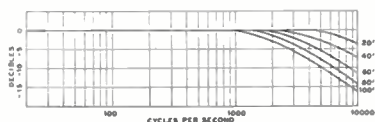


Figure 3. High-frequency loss due to excessive cable length on Hi-Z (25,000 ohm) dynamic or ribbon mike.

not begin to be objectionable until the cable were extended to well over 100 feet, which gives us considerably more latitude than with the other Hi-Z types.

If it looks as if many of the anticipated recording jobs will necessitate running long cables from the mike, as would be the case if we were planning to record large instrumental or choral groups at live performances, it would be better to choose a Lo-Z unit to begin with, unless quality requirements were such that a crystal mike would suffice. And since probably most of the recorders in home use are equipped to take Hi-Z inputs only, an input matching transformer would probably have to be installed between the mike and the recorder, to match the Lo-Z mike to the preamplifier's high impedance.

Cable-type input transformers are available from most parts supply houses, and their quality is usually high enough for use with most good mikes. For a mike of extremely high quality, a more ambitious input transformer should be used, or some quality will be lost. Either way, the transformer should have *better* frequency response characteristics than the mike, for minimum quality deterioration. The best input transformers are not available for cable mounting, though, so one of these would have to be wired directly into the line and allowed to sit near the recorder on some available ledge or table space, with its connecting lugs naked and exposed to view or covered with insulating tape. There may, in some cases, be room enough inside the recorder itself for the transformer to be permanently installed there. But some care must be exercised in such building-in projects, to make sure that the input transformer does not pick up hum from the recorder's motor or power transformer. The input plug would also have to be changed, of course, to one of the three-conductor variety. If space limitations at the input connector location prohibit the installation of a professional-type input receptacle, a three-circuit phone jack can be used instead, with the body of the plug wired to the cable shield and the center and tip sections carrying the balanced line.

The correct connections for an input transformer are usually clearly explained in the accompanying instruction sheet. The primary winding should be strapped to match the rated impedance of the mike that will be fed to it, and if the transformer happens to be a cable-mounting type, the shielded lead from it to the recorder should be kept as short as possible, not exceeding four or five feet. If the transformer picks up hum from the recorder, orient it for minimum hum pickup.

Low impedance mikes are fairly critical as to impedance matching, so if a mike is rated at 50 ohms, or 30/60 ohms, the transformer should be connected to take precisely that impedance. Those microphones that offer a choice of Lo-Z output impedances should be set for 50 ohms and the transformer connected appropriately, since this seems to be the most common figure for Lo-Z mikes. Standardizing at 50 ohms will permit practically any other mike to be used with the recorder without any mismatch.

Nearly all of the Lo-Z mikes are designed to operate into a so-called unloaded, or unterminated, input transformer; that is, one having no terminating resistor connected across the transformer's high-impedance winding. If the recorder comes already equipped with an input transformer you may assume that it does not have any additional termination across it, and you can safely use most Lo-Z microphones with it, so long as the other operating requirements are met. But when a microphone manufacturer recommends that one of his products be terminated, he means it *must* have a resistive load or its performance will suffer. This should be added between the mike and its plug so that other mikes may still be used with the recorder. Fig. 4 shows how this resistive termination can be added, in case the manufacturer has omitted the instructions.



Figure 4. Terminating a Lo-Z microphone. RZR is the rated impedance of the microphone.

High-impedance microphones are invariably used with resistive termination, but the resistance value is far less critical. Termination affects the low-frequency response of crystal and ceramic mikes, reducing the bass as the resistance is reduced below a certain point, usually around 500,000 ohms. With other Hi-Z types, reducing the termination value below a certain point rolls off the high-frequency response. The ideal value depends upon the impedance of the mike in question, but it usually lies around 100,000 ohms. However, as long as the termination is fairly high, as it is in most Hi-Z recorder inputs, mikes may be blithely interchanged without noticeably affecting their behavior.

Some of the best microphones available have extremely high output — too high, in fact, to be used "raw" into a preamplifier without risk of overload. A mike with a RETMA GM output rating of -140 db or higher is almost a guarantee of high-level overload, unless some form of attenuator is inserted between it and the preamplifier. Fig.

Continued on page 92

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① Heathkit FM TUNER KIT

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Incorporates automatic gain control—highly stabilized oscillator—illuminated tuning dial—pre-aligned IF and ratio transformers and front end tuning unit. Uses 61K7A Cascode RF stage, 6UB oscillator-mixer, two 6CB6 IF amplifiers, 6AL5 ratio detector, 6C4 audio amplifier, and 6X4 rectifier. **MODEL FM-3**
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W-5 COMBINATION AMPLIFIER KIT: Consists of W-5M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. \$79.50 wt. 38 Lbs. Express only.

③ Heathkit HIGH FIDELITY PREAMPLIFIER KIT

Designed specifically for use with the Williamson Type Amplifiers, the WA-P2 features 5 separate switch-selected input channels, each with its own input control—full record equalization with turnover and rolloff controls—separate bass and treble tone controls—and many other desirable features. Frequency response is within ± 1 db from 25 to 30,000 cps. Beautiful satin-gold finish. Power requirements from the Heathkit Williamson Type Amplifier. **MODEL WA-P2**
\$19.75
Shpg. Wt. 7 Lbs.

④ Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT

This amplifier employs the famous Acrosound TO-300 "Ultra Linear" output transformer, and has a frequency response within ± 1 db from 6 cps to 150 Kc at 1 watt. Harmonic distortion only 1% at 21 watts. IM distortion at 20 watts only 1.3%. Power output 20 watts. 4, 8, or 16 ohms output. Hum and noise, 88 db below 20 watts. Uses 2-6SN7's, 2-5881's and 5V4G. Kit combinations:

W-3M AMPLIFIER KIT: Consists of main amplifier and power supply for separate chassis construction. Shpg. Wt. 29 lbs. Express only. \$49.75

W-3 COMBINATION AMPLIFIER KIT: Consists of W-3M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. \$69.50 Wt. 37 lbs. Express only.

⑤ Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT

This is the lowest price Williamson type amplifier ever offered in kit form, and yet it retains all the usual Williamson features. Employs Chicago output transformer. Frequency response, within ± 1 db from 10 cps to 100 Kc at 1 watt. Harmonic distortion only 1.5% at 20 watts. IM distortion at rated output 2.7%. Power output 20 watts. 4, 8, or 16 ohms output. Hum and noise, 95 db below 20 watts, uses 2-6SN7's, 2-5881's, and 5V4G. An exceptional dollar value by any standard. Kit combinations:

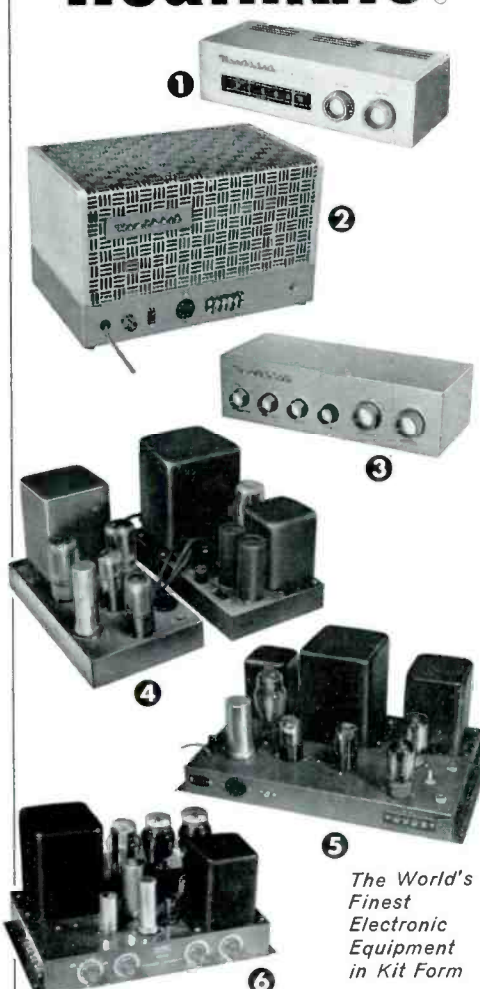
W-4M AMPLIFIER KIT: Consists of main amplifier and power supply for single chassis construction. Shpg. Wt. 28 lbs. Express only. \$39.75

W-4A COMBINATION AMPLIFIER KIT: Consists of W-4M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. \$59.50 Wt. 35 lbs. Express only.

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This model represents the least expensive route to high fidelity performance. Frequency response is ± 1 db from 20-20,000 cps. Features full 20 watt output using push-pull 6L6's and has separate bass and treble tone controls. Preamplifier and main amplifier on same chassis. Four switch-selected inputs, and separate bass and treble tone controls provided. Employs miniature tube types for low hum and noise. Excellent for home or PA applications. **MODEL A-9B**
\$35.50
Shpg. Wt. 23 Lbs.

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TESTED IN THE HOME

Continued on page 96

There isn't much to say about the power amplifier except that it, too, is first-rate. Specifications are nicely on the conservative side: it will put out a clean 35 watts even with substantially less than nominal power-line voltage. Transient response is excellent; ringing is negligible on square-wave inputs up to 20,000 cycles. Damping factor is fixed at about 35 on the 16-ohm output tap, and is variable from +1.8 through infinity to -2 on the 8-ohm tap. Frankly, the only effect we could notice on a good speaker system when we varied this control was some bass boost in the minus damping factor region. With a less well-damped system it would be more useful. More important, anyway, is that the A-340A is a powerful amplifier that sounds very good and appears likely to last a lifetime. — R. A.

MANUFACTURER'S COMMENT: We'd like to mention that to the best of our knowledge (the 35-watt A-340A is the first amplifier designed to use the new Tung-Sol 6550 tube which carries a 100-watt rating and the unique circuit in which these tubes are used makes balancing of the push-pull stages unnecessary throughout the life of the tube.

Jensen Imperial

SPECIFICATIONS (furnished by manufacturer): a three-way speaker system employing a special 15-in. cone, crossing over at 600 cps to a compression-type mid-range horn which, in turn, crosses at 4,000 cps to a compression-type super-tweeter. **Dimensions:** 54 3/4 in. high by 32 5/8 wide by 24 3/8 deep. May be used in a corner or against a flat wall. **Impedance:** 16 ohms. **Power rating:** 35 watts. **Prices:** the Imperial, model PR-100, is available in mahogany at \$525 or satin korina at \$535, or as the Laboratory Reference Standard model RS-100 in plywood painted two-tone blue grey at \$468. **Address:** Jensen Mfg. Co., 6601 South Laramie, Chicago 38, Ill.

The writer's listening room is fairly large and dead enough so that sometimes he makes believe it is an anechoic chamber . . . particularly when a manufacturer sends a loudspeaker billed as a Laboratory Reference Standard. So, when this unit was set up and ready for test, I decided to rest my ears for a while, and hauled out a semblance of laboratory equipment: microphone, oscilloscope, and audio oscillator. For half an hour I watched sine and square waves chase themselves around on the face of the 'scope. Beautiful! The sine waves were something to watch; smooth and steady, right down to 30 cycles, where output began to fall off, and right on up to 15,000 cps and more. Square waves lost a good deal of their resemblance to the original, naturally—they always do, and I have seen many a speaker make sine waves out of square waves. But it was a feast for my eyes, and I wish I could show some oscilloscope pictures here and let this report go at that. Laboratory engineers have a lot of fun, and don't have to worry about the uncertainties of human hearing.

Anyway . . . back to the good old ears and the standard music samples. The minute I turned up the volume control, I ran into trouble: acoustic feedback. The lows were being reproduced so far down that they made my turntable vibrate, and the whole room began to shake. Two hours later, I was ready to try again, but even so the bass tone control could not be advanced

at all. You can imagine how organ pedal notes soared out! They were as organ-like as any I've heard.

When I tried a symphony, I discovered that the two level controls on the Imperial are there for a purpose. They require very careful adjustment.

The woofer in this system is efficient and horn-loaded. Therefore it gives a very full-bodied type of sound. The mid-range speaker is a compression-type unit which, if not balanced properly, can be excessively crisp. The crossover is at 600 cps which is where the characteristic timbre of a good many bass instruments begins to become noticeable. If you let the mid-range speaker ride too strong, in relation to the woofer, you get too much crispness and the shift of sound from woofer to mid-range, as the frequency increases, becomes observable.

The tweeter is also a compression-type unit and the same difficulty was encountered with it. The trick seems to be to turn both the super-tweeter and the mid-range off completely, and then bring in the mid-range until balance is established. This will take a considerable amount of careful listening and adjustment, and the Imperial may give unsatisfactory sound if the level



Jensen Imperial "Laboratory Standard."

controls are not precisely adjusted. I have not worked before with any speaker system which was as sensitive to level control balancing.

The super-tweeter should not be heard. Seriously; after the mid-range is balanced, then the super-tweeter should be brought in until it can be heard, just slightly. Then back off the level control a hair. This way, when the extreme highs in the original sound have enough strength to be audible, they will come through—properly—over the super-tweeter.

The delicacy of the adjustments described above were apparent when I used a recording of a baritone and a soprano. Readers familiar with my reports know that I describe the tonality of a speaker system in terms of an assumed position in the auditorium. The baritone, whose voice was reproduced largely by the woofer, gave me the impression I was sitting in Row F or G, but by adjusting the mid-range level control, I could move myself, in relation to

the soprano, from Row A to about Row M. The trick was to get into Row F for both voices. When that is achieved, sound is clean, sharp, and (particularly in the bass) full-bodied . . . or perhaps a good descriptive word would be, full-blown.

But . . . ah me . . . those oscilloscope traces were so pretty. I wish that were all there was to a TITH report. — C. F.

MANUFACTURER'S COMMENT: Followup with users does not indicate the control settings to be as critical as the reviewer indicates. Most listeners are easily able to make satisfactory settings by minor departures from "straight-up" positions of the knobs. We agree thoroughly with the method of adjusting the "super tweeter" and have advocated this.

With ordinary separations between the Imperial and record playing equipment, we have not found any special precautions need be taken against acousto-mechanical feedback.

Thorens Up-to-Date

The Thorens line of changers and turntables includes a completely automatic changer, a push-button single record player, a manual player, and a transcription turntable. All units were described in the TITH section for November-December 1953. Since that time, one major and several minor changes have been made.

Thorens couples the motor to the turntable shaft through a chain of gears; minor speed variations are controlled precisely through a governor. The older models were geared for two speeds: 78 and 33/45 rpm. The range from about 31 to 47 rpm was controlled by the governor. The new units use separate gears for three speeds: 78, 45, and 33 1/3 rpm.

For those with a keen ear for pitch, and for those who want to use a turntable or changer in connection with musical instruments, some adjustment of turntable speed is essential. This could be accomplished on the older Thorens units, but to do so was inconvenient, since it meant loosening stops which controlled the position of the speed change lever. The new models have a double knob arrangement for speed change. One sets the gears to 78, 45, or 33 1/3. The second—a bar-knob type of control—adjusts the governor and provides the following speed ranges: 74 to 82 rpm, 43 to 47 rpm, 32 to 35 rpm.

A second improvement has been the provision of a manual operation button on the changer (model CD-43) and the automatic player (model CBA-83). When this button is depressed, the pickup arm returns to rest, and the motor shuts off automatically, at the end of a record. When the button is pulled out, the automatic shut-off and arm-return is disabled. This is an advantage when pickups requiring very light tracking weights are used; a certain amount of weight on the stylus is required to hold the stylus in the lead-out grooves while the trip mechanism is operated. The unit furnished us for examination tripped properly with a stylus weight of 5 1/2 grams.

Mounting has been simplified; four springs are attached to the base plate and bolts protrude from two of them. Just drop the turntable on the base and attach nuts to the two bolts, from the underside. Tension on the springs is adjusted from the underside.

Continued on page 100

Even the walls have ears...for Bogen's new matched tuner-player-amplifier team!

NEW BOGEN R660 FM-AM TUNER. New styling, new design. Response, 15-15,000 cps \pm 0.5 db; superb selectivity; FM sensitivity, 2.5 mv @ 70 ohm output. Features: new calibrated "Zero-In" Tuning Meter; Illuminated Dial Pointer; striking gold-finish cage. R660 chassis. \$119.50. Metal enclosure, \$7.00. FM tuner only (FM50), \$79.50.

NEW B50 SERIES RECORD PLAYER. Operates manually to play any disc up to 16" at any speed from 29 to 86 rpm (with locks at 33 $\frac{1}{3}$, 45, 78), plus the new 16 rpm speed. Minimal "Wow", "Hum", "Rumble". Plug-in head. B50-16L.C (one head, you-pick-cartridge), \$10.40. Base, \$1.80.

NEW BOGEN DB130 35W AMPLIFIER. Descended from famous Bogen DB20 (the "Champ"). Response, 15-30,000 cps \pm 0.5 db; distortion within 0.5% @ 35 watts. Features: built-in Speaker Selector Switch; visual indicator on Variable Damping Control; Tape Monitor; Two 3-Position Filter Switches; Separate LCS Control; 7-Position Record Equalizer; Direct-Coupled Preamplifier. DB130 Chassis, \$115.00. Metal enclosure, \$7.50.

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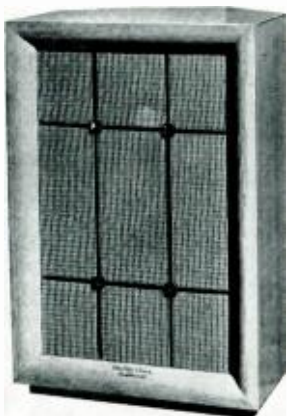
TESTED IN THE HOME

Continued from page 98

These changes are all to the good, particularly the three-speed gear arrangement. We like being able to vary speed slightly around the three standard speeds. This new feature should make the Thorens line more acceptable than ever. —C. F.

Electro-Voice Aristocrats

SPECIFICATIONS (furnished by manufacturer): three-way corner horn loudspeaker systems. **MODEL IA**—Components: 12BW low-frequency driver (cone resonance, 45 cycles), T10A mid-range driver and 8HD diffraction horn, T35B very high frequency driver and horn, X825 and X36 dividing networks, two AT37 level controls. **Crossovers:** 800 and 3,500 cycles, LC type. **Response:** 35 cycles to beyond audibility. **Impedance:** 16 ohms. **Dimensions:** 29 5/8 in. high by 19 wide by 16 5/16 deep. **MODEL III**—same as model IA except 12W low frequency driver, X8 dividing network, T25A mid-range driver, T35 VHF driver. **Prices:** model IA (blonde), \$218.40; IA (mahogany), \$212.40; III (blonde), \$286.20; III (mahogany), \$280.20. **Manufacturer:** Electro-Voice, Inc., Buchanan, Mich.



Aristocrat has fine construction, finish.

In size and cost, Aristocrats are sixth in the Electro-Voice line of eight speaker systems. Still, they should not be considered lightly; with good speaker components these compact systems can produce remarkable sound.

The enclosure is a fine back-loading folded corner horn and it is, of course, essential that it be placed in a room corner. Any 12-in. driver can be used. In addition to the cutout for this, the baffle board has holes for the E-V 8HD diffraction horn and a very-high-frequency horn. Cover plates are supplied for these extra holes. So you can use a wide-range 12-in. alone, such as the SP12. Later, as the budget permits, you can add an 8HD horn and driver or one of the very-high-frequency units, T35 or T35B; still later, you can add the other and wind up with a true three-way system. Or you can begin with a 12-in. woofer and the 8HD horn with driver, then add the VHF unit later. Or you can use an integrated assembly such as the 12TRX alone or, if you want to add the final touch later, you can supplement it with an 8HD and driver. Or (finally) you can buy a complete three-

way system to begin with, all assembled, wired, and with level controls installed.

All these combinations are possible because you can buy the components separately; enclosure, the various drivers, horns, and speakers, the crossover networks, and the level controls. But there are several standard combinations also; among them are the complete three-way systems, models IA and III, that we received for testing. They differ only in the driver components supplied, those in the IA having less powerful magnetic structures than those in the III. They are accordingly somewhat less well damped, less sensitive, and less expensive. The IA has a 12BW bass driver, a T10A driver on the 8HD horn, and a T35B VHF driver. Corresponding components in the model III are the 12W, the T25A, and the T35. Both systems have crossover network operating at 800 and 3,500 cycles, and level controls on the mid-range and VHF drivers (labeled "Presence" and "Brilliance," respectively).

Both systems are highly efficient, the model III slightly more so than the IA; both reproduced cleanly down to just below 40 cycles in a 14 by 16-ft. room. Efficiency is, we feel, of importance primarily because it determines how much amplifier power you need to re-create any given sound level. With either of these systems a good 10 or 12-watt amplifier will be more than adequate for any room of moderate size. Just to see if they could take it, though, we drove them hard on orchestral music with an amplifier that will put out 15-watt peaks. Both took it well, but we nearly ended our usefulness to this department by going deaf.

These systems have in common a brightness, a certain dramatic and exciting close-up quality that is typical of Electro-Voice speakers. The effect is variable over a wide range by adjustment of the Presence and Brilliance controls, but it is always noticeable. Noticeable also, on careful comparative listening, is the greater smoothness of sound from the model III—because of the heavier magnets, no doubt. The lower range is full yet solid; fullness in the upper bass can be varied by changing the distance of the enclosure from the walls.

Packing was good, and instructions excellent. Cabinet construction and finish was of high quality. Servicing of components, if ever needed, would be quite easy. —R. A.

Heathkit WA-P2 Preamp-Control; W-5M Amplifier

SPECIFICATIONS (furnished by manufacturer): a separately-powered preamplifier-amplifier-control unit, and independent power amplifier. **PREAMP**—Inputs: five, three high-level, marked 1, 2, Tuner; one for microphone; one for magnetic phono. **Controls:** turnover (LP, RIAA, AES, Early 78); rolloff (0, 8, RIAA-12, 16 db); bass (+18 to -12 db; 50 cycles); combined AC on-off and treble (+15 to -20 db; 15,000 cycles); selector (1-2, Tuner, Phono, Mic); volume. **Individual level-set controls** for all inputs on rear panel. **Hum null adjustment** under chassis. **Outputs:** two; one main output and one before tone and volume controls for tape recorder feed; both at low-impedance. **Gain:** on high-level inputs, 0.09 volts in for one volt out; low-level inputs, 2.5 millivolts in for one volt out. **Response:** 1 db from 25 to 30,000 cycles. **Distortion:** Mic input, 0.48% IM (60 and 7,000 cycles, 4:1) at 0.5 volt output, 0.55% at 2 volts; Tuner input, 0.2% and 0.59% for same outputs. **Noise:** for 0.5 volt and 6 millivolts input on Tuner and Phono channels respectively, hum and noise down from 2.5 volts output by 72 db and 62 db. **Power requirements** from external source: 6.3 volts AC, 1 ampere; 300 volts DC, 10 milliamperes. These are available from Heathkit amplifiers. **Dimensions:** 12 9/16 in. long by 3 3/8 high by 5 7/8

deep overall. **Tubes:** 12AU7, 2-12AX7. **AMPLIFIER**—Inputs: one high-impedance input. **Rated power:** 25 watts; 47 watts peak. **Output impedances:** 4, 8, 16 ohms. Two AC power outlets, one switched with amplifier. **Output receptacle** for supplying operating power for preamp-control. **Response:** flat within 0.5 db from below 10 cycles to beyond 100,000 cycles. **Distortion:** less than 0.1% IM (60 and 6,000 cycles, 4:1) at 10 watts; less than 2% at 25 watts. **Controls:** bias balance adjustment. **Noise:** 99 db below 25 watts output. **Damping factor:** 40. **Sensitivity:** 2.23 volts in for 25 watts output. **Tubes:** 2-12AU7, 2-KT66, 5R4GY. **Prices:** WA-P2 preamp-control kit, \$19.75; W-5M power amplifier kit, \$59.75. **Manufacturer:** Heath Company, Benton Harbor, Michigan.



W-5M: top-bracket in its power class.

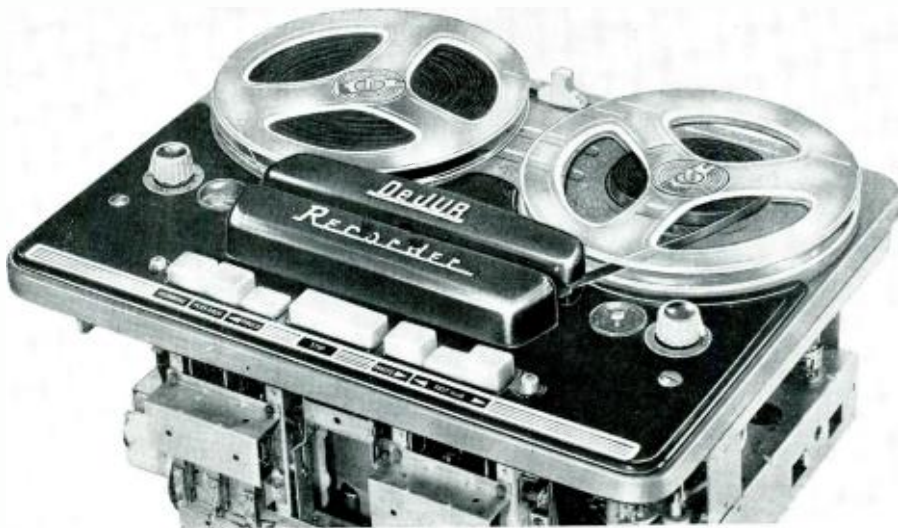
With this report we hope to remedy the long absence of Heath products from these TITH pages. We must confess that the reason for this extended hiatus has nothing to do with the quality of Heath equipment, but rather with the form in which it is supplied—unassembled! Finally, however, we've put together the now-famous pre-amplifier-control and the new W-5M amplifier, and are pleased to report that they warrant the enthusiastic approval they've received from users.

The preamplifier, to begin with, has five input circuits—three for high-level sources, one for a magnetic phono pickup, and one for a high-impedance mike. All are supplied with input level-set controls. The microphone channel can be changed easily to accommodate another magnetic phono cartridge; more about that later. There are individual four-position turnover and rolloff controls for the phono channel; turnover choices are LP, RIAA, AES, and Early 78 (800 cycles), 0, 8, 12, and 16-db rolloff curves are provided. We found that bass equalization went all the way to 30 cycles, with maximum boost of 22 db, and that the 12-db rolloff position actually furnished almost 13 db, so that it is suitable for RIAA compensation. This is one of the few units with an 800-cycle turnover. The preamplifier section has extremely high gain and low noise; it will handle the output of an Electro-Sonic cartridge nicely without a transformer, for instance. When wiring the unit you install a terminating resistor on the phono channel input that will match the cartridge you're going to use.

Bass and treble tone controls, we found, were flat in their center positions— as indeed they should be, but aren't on some control units. Their ranges of action were close to those specified. They caused a noticeable overshoot on square wave inputs, but no ringing; the audibility of such an overshoot is the subject of some controversy. If it is audible it certainly takes extremely careful listening to hear it. The AC power switch is incorporated in the treble control.

Next along the front panel is the selector

Continued on page 102



HERE IS THE TAPE RECORDER THAT "COULDN'T BE MADE"...

What a serious high-fidelity enthusiast wants in a tape recorder has never been a mystery. He wants a recorder which, at 7½ ips will equal or exceed professional performance at 15 ips—and at a price comparable to the price of the usual garden variety of "home recorder". In other words, he wants flat response over the entire audio range, undetectable noise, hum, wow and flutter and professional NARTB equalization—at 7½ ips (to give up to 90 minutes of playing time on a 7" reel at a cost lower than one good LP record)—and all for less than \$300.

Now, DeJUR, a great name in high-quality precision cameras, answers the demands of the HiFi enthusiast in every particular. For the first time in America, he can have a tape recorder meeting his most exacting performance requirements for a fraction of the price he would normally expect to pay.

Compare it in an A-B test with the most expensive professional recorder your high-fidelity outlet carries. We're that sure you won't be able to tell the difference!

Now, let's get down to specifications. They have been checked by an independent engineering firm and confirmed by the testing laboratories of America's largest high-fidelity distributors.

FREQUENCY RESPONSE

At 7½ ips, the frequency response is 40 cps to 16,000 cps \pm 2 db (the closest comparable machine is 1,000 cps less and \$100 more!) Even at 3¾ ips, the DeJUR Dual Professional is flat from 50 cps to 10,000 cps \pm 2 db.

SIGNAL-TO-NOISE RATIO

Noise is down 55 db (that equals or exceeds the figure for recorders priced at \$600 and up!)

FLUTTER AND WOW

The DeJUR Dual Professional uses a heavy-duty genuine hysteresis dual-speed, synchronous motor, the same type of motor used in \$1,000 studio recorders (even the better "home recorders" use only 4-pole motors!) A hysteresis motor is independent of line voltage fluctuations, thus eliminating a major source of wow and flutter. Both

are less than 0.1% at 7½ ips, 0.2% at 3¾ ips (the competitive recorder closest in performance has 0.25% at 7½ ips and costs \$100 more!)

EQUALIZATION

Professional NARTB equalization is used throughout the DeJUR Dual Professional. This means that, not only can you make and play back tapes of perfect fidelity, but you can also play commercial pre-recorded tapes the way they were *meant* to be played.

INSTANT TRACK SWITCHING

Four separate heads are employed in the Dual Professional—an erase head and a record-playback head for each track. When you reach the end of a reel on the first track, you simply press a button and the tape reverses its motion recording or playing back the second track! Anyone who has fussed and fumed as he tried to change reels in the middle of a symphony will greet this feature with cheers!

ELECTROMAGNETIC DYNAMIC BRAKING

In the DeJUR Dual Professional, there are no mechanical clutches, belts and pulleys to get out of order. The dual speed hysteresis motor is reversible and electromagnetic dynamic braking is employed for instantaneous stops and starts without tape strain or stress.

ILLUMINATED TAPE COUNTER

An illuminated, clock-like dial indicates elapsed footage so accurately that the tape can be indexed to a single note!

AUTOMATIC STOP

Inexpensive DeJUR aluminum foil leaders are available which automatically stop tape motion in either direction! There's no need to re-thread—no flopping tape ends.

PUSH-BUTTON KEYBOARD

A piano key switchboard controls all recording and playback functions through relays. Even your wife can operate the DeJUR Dual Professional without an instruction manual!

OTHER EXCEPTIONAL FEATURES

Instantaneous stopping in record or

playback, less than ¼" in fast wind; 2 high impedance and 1 low impedance inputs controlled by selector switch, rewind time of 90 seconds for 1200-foot reel in either direction, foam rubber pressure rollers, relay operated and triple-fused for protection against improper operation, 105-220 volt, 60 cycle AC operation.

And the price? That's the biggest surprise of all! The DeJUR Dual Professional Tapedeck is only \$299.50 audiophile net!

Also available in a handsome, scuff-proof carrying case complete with built-in 6-watt power amplifier, 2 electrostatic speakers, 3 PM speakers and wide-range cardioid dynamic microphone for only \$379.50 audiophile net.



AVAILABLE ACCESSORIES

Remote control foot switch \$19.50.
Wide-range cardioid microphone \$29.50.

WRITE FOR COMPLETE SPECIFICATIONS

DeJUR-AMSCO CORPORATION
Dept. HF-1, Long Island City 11, N. Y.

NOTHING COMPARES WITH A

DeJUR 

Dual Professional
TAPE RECORDER

TESTED IN THE HOME

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switch, with its five positions as noted. Finally, there is the volume control; the unit supplied with the kit is a standard uncompensated gain control, but there is room for a loudness control (available as complete assemblies from IRC and Centralab) if you want to use one.

Both the main output and the tape output are at low impedance, taken from individual cathode followers. The latter isn't affected by the tone or volume controls. It is difficult to overload any of the input circuits, and you wouldn't under normal circumstances be able to do so. Extremely high voltages are available from both outputs before clipping begins; we measured the clipping point at the main output as 27 volts! At normal outputs we found the distortion to be unusually low—lower by far, in fact, than specified. This includes the phono preamplifier. Noise and hum are very low also, completely inaudible in normal use. Sound is clean and free of strain. In short, this preamp-control is an excellent one.

Operating power is ordinarily obtained from any of the standard Heathkit amplifiers, which have receptacles wired to receive an octal power plug from the preamp. It isn't necessary to use a Heathkit amplifier, however; most amplifiers can furnish the relatively small power required by the WA-P2. Special adaptors can be obtained from any parts distributor for this purpose—you wire the preamp's power cable to the adaptor, remove one of the amplifier's output tubes, plug the adaptor in its place, and plug the tube into the adaptor.

The W-5M amplifier, in view of its modest price, is of decidedly conservative design and is entirely lacking in corner-cutting anywhere. Every precaution has been taken to insure long, trouble-free service with no performance deterioration. High-quality components are used throughout (this is true of the preamp-control unit also), and they are operated well below maximum ratings.

It is basically a single-chassis Williamson configuration with a tapped-screen type output stage, using KT66s. It is of sub-

stantial size and weight and, with its clip-in perforated cover, an impressive-looking piece of equipment. Its performance is just as impressive, too—in our workbench checks we found the IM distortion to be unmeasurable below 5 watts, and only 1½% at 20 watts. Ringing was negligible,

stability at both low and high frequencies very good, sound effortless and pure. These results were obtained without special tube matching or any other similar care, entirely from parts supplied in the kit. This amplifier belongs in the top bracket among units in its power class.

Two other features should be mentioned. First, the "bias balance" facility: to balance the output tubes you connect a voltmeter across two test jacks and adjust a top-of-chassis control to get a zero meter indication. Precision of the adjustment isn't affected by meter accuracy, since you adjust for the same indication you get when the meter leads are shorted together. Second, the "tweeter-saver": this is a resistor-capacitor network across the amplifier output that prevents high-frequency oscillation under any abnormal circumstances, and accordingly makes it impossible to burn out a delicate tweeter. Fine ideas, both.—There is the usual Heath preamp power socket and two 110-volt AC power outlets, one switched with the amplifier (normally by the WA-P2 power switch) and another not switched.

Everything is furnished in Heathkits except solder and tools. For tools you need a soldering iron (preferably of the small-tip instant-heating type), a diagonal cutter, needle-nose pliers, a medium-sized screwdriver, standard pliers or small adjustable wrench, and a pen-knife or wire-stripper. Helpful also is the ability to follow directions patiently and exactly, without trying to rush the job. If you have all these and at least an hour of practice with the soldering iron, you can put together these kits with no previous experience at all. The directions are given step-by-step and in great detail—follow them exactly* and you can't go wrong.

But don't expect to spend one evening at it and have a finished product! It takes time and work. It took us 14 hours to check parts, assemble, and wire the preamp-control unit, for example, and 11 hours for the amplifier. We might have knocked a little bit off that time if we had hurried, and it wouldn't take that long to do the same job again—but we couldn't cut it much shorter. And we've been doing this sort of thing for 10 years. If you're not thoroughly familiar with chassis work,

expect to spend from 35 to 50 hours on this combination. A few tips: before tightening controls on the preamp front

*Just one mistake can mean the difference between success and failure. If you can't make the completed unit work, though, Heath will do so at nominal cost.

panel, slip on the knobs and rotate the controls bodily to align panel markings with knob indicator marks—when soldering connections to pin jacks, position chassis so that solder cannot flow into jacks—if you want directions for converting the preamp's microphone channel to a second magnetic phono channel, write us and we'll send them.

So there you are. The WA-P2 and W-5M are both excellent units when assembled and wired, comparing favorably with others of much higher cost. If you have the incentive or the inclination to spend some pleasant hours in its construction, you can have a very good preamp-control or amplifier (or both) at a most reasonable price.—R. A.

KAL Audette Enclosure

SPECIFICATIONS (furnished by manufacturer): a bookshelf-sized speaker system with 8-in. woofer, 2½-in. direct-radiator tweeter, and crossover network. Crossover: 5,000 cycles, high-pass type. Response: 60 to 16,500 cycles. Dimensions: 23¾ in. wide by 10 deep by 11 high. Price: \$49.50. Manufacturer: Kingdom Products, Ltd., 23 Park Place, New York 7, N. Y.

Kingdom Products Ltd. is the U. S. distributor of Lorenz loudspeakers, among other products. The Lorenz line includes an 8-in. woofer and a diminutive direct-radiator tweeter. Though both are comparatively inexpensive they are, in our opinion, speakers that merit the hi-fi label without question.



Kingdom-Lorenz compact speaker system

The KAL is simply the Lorenz combination, with a high-pass network for the tweeter, all in a small cabinet. The price is about half that of the usual bookshelf system; we believe that it is a little too low. There is a gold-finished grille that "bongs" when it is tapped. Construction is leatherette-covered ¾-in. plywood, not braced; there are air leaks around the back panel.

At the low end, efficiency is well maintained to 80 cycles or so, with doubling below. High-end response is smooth and nicely clean out to beyond 15,000 cycles. The overall sound has more body than most systems of this size; it would be remarkably good except for a hollow effect that, we are sure, is attributable to the cabinet. More rigid, airtight construction might raise the selling price by \$10, but the system would then be an outstanding bargain. Or, if you can add the necessary bracing and plug the leaks yourself, you can have a fine compact system at an unusually low price.—R. A.

MANUFACTURER'S COMMENT: The grille construction has been made more rigid and possible vibration has been damped by strategically placed felt pads. Construction now includes dove-tailed and

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Heathkit WA-P2 preamplifier-equalizer-control unit obtains power from amplifier.

stantial size and weight and, with its clip-in perforated cover, an impressive-looking piece of equipment. Its performance is just as impressive, too—in our workbench checks we found the IM distortion to be unmeasurable below 5 watts, and only 1½% at 20 watts. Ringing was negligible,

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glued joints of great strength compared to the usual mitred corners and additional screws to complete the back seal. The constructional improvement has been accomplished without increase of price.

Bogen PR100 Audio Control

SPECIFICATIONS (furnished by manufacturer): a deluxe preamplifier-equalizer-control unit. Inputs: magnetic phono, tuner, tape, auxiliary. Special inputs for tape monitor and binaural. Controls: concentric turnover (250, 400, 500LP, 50, 629, 800) and rolloff (0, 5, 8, 12, 13.75, 16 db) controls; selector pushbuttons (MON, PHONO, RADIO, TAPE, AUX, AC power off); concentric bass (± 15 db, 50 cycles) and low-frequency cutoff (Flat, 15, 30, 60, 120 cycles, 18 db per octave) controls; concentric treble (± 15 db, 15,000 cycles) and high-frequency cutoff (Flat, 10,000, 8,000, 6,000, 3,000 cycles, 27 db per octave) controls. On back of chassis are level-set controls for auxiliary, tuner, and tape inputs, and switch for adjustment of magnetic input level and impedance termination. Outputs: low-impedance main output; high-impedance output before volume, loudness contour, tone, and filter controls, to feed tape recorder; special binaural output. Four switchable AC power outlets. Response: 5 to 150,000 cycles, ± 0.5 db. Distortion: unmeasurable at normal full output levels. All inputs will take 3000% overload before clipping. Noise: 58 to 72 db below 10 millivolt input signal, on phono channel; other channels, 76 to 80 db below 1 volt input. Dimensions: chassis, $4\frac{1}{2}$ in. high by $14\frac{1}{2}$ wide by 9 deep; cabinet, $5\frac{1}{2}$ in. high by $15\frac{1}{2}$ wide by $10\frac{1}{2}$ deep. Tubes: 2-12AV7, 2-12AT7, 6X4. Prices: PR100 (chassis), \$109.00; PR100WM (in mahogany cabinet) and PR100WB (in blonde cabinet), \$129.00. Manufacturer: David Bogen Company, Inc., 29 Ninth Avenue, New York 14, N. Y.

Bogen describes the PR100 as meeting "the most exacting demands of the advanced audiophile." After due consideration, we'd say that this is perfectly true, with perhaps one or two exceptions that we'll go into later. Before we go further, though, we'd like to point out that all knobs except those for the volume control and selector push-buttons are marked with dots indicating "normal" positions; so if you don't yet consider yourself an advanced audiophile, or if your sound system is used by anyone who isn't, you needn't be discouraged by the eight controls and five push-buttons on the front panel. This is really not a complicated unit to operate, and the excellent instruction book will settle any confusion. Moreover, it offers truly fine performance at a price that is relatively modest for deluxe units of this sort, so it is worthy of serious consideration by everyone—advanced or not.

The PR100 has four standard inputs: one for a magnetic phono cartridge and three for high-level sources (marked RADIO, TAPE, and AUX). Selection of the source is done by push-buttons; there are buttons marked for each of the input channels in the group at the center of the front panel. Another of these buttons, marked OFF, turns off the power. Pushing any of the others turns it on. Each of the high-level sources has an input level-set control on the back panel, and the phono channel has a back-panel five-position switch that you set according to the cartridge output level. Such input adjustment controls can be considered essential in a quality unit.

The lack of input facilities for either a second magnetic phono cartridge, or an amplitude-responsive cartridge (ceramic crystal, Weathers) might be considered a shortcoming of the PR100 by the "ad-

vanced audiophile." You can use the AUX input for a Weathers, of course, but then you don't have variable equalization. The desirability of a microphone input channel (which many deluxe controls have) is debatable, but the A.A. may well have two pickup cartridges in use. If you don't have two, and don't intend to have them, then this objection obviously doesn't apply.

The phono preamplifier circuitry is really unique, consisting basically of two cascode amplifier stages in cascade, with negative feedback equalization networks between them. We won't go into detail; suffice it to say that cascode stages are used in the input sections of the best FM and TV tuners because of their extremely low noise. This preamplifier has adequate gain for any commercial cartridge without a transformer, and the noise is below audibility. Turnover and rolloff equalization controls are mounted concentrically and have six positions each (see Specifications). You can match closely any recording curve ever used.

Just to the right are concentric separate loudness contour and volume controls. We've said before that we consider this an excellent way to handle the loudness/volume problem; see our TITH report on the EL-1 control, in the November 1954 issue for a detailed description of Bogen's loudness contour control.



Bogen PR-100: innovations at low cost.

To the right of the push-buttons are the bass tone control and the low-frequency cutoff filter. The filter has a flat position and sharp (18 db per octave) cut-off positions beginning at 15, 30, 60 and 120 cycles. We liked particularly the 15-cycle cutoff, which eliminates nicely off-center record surges without affecting desired sound at all. The other positions are useful in eliminating hum, rumble, and other low-frequency disturbances while retaining the maximum usable range. And on the far right are similar controls for the high-frequency end; here the filter cutoff rate is 27 db per octave and the cutoffs 3,000, 6,000, 8,000, 10,000 cycles, and flat. Both tone controls are fairly mild in operating ranges, and are of the sliding turnover type considered by most experts to be better than fixed-turnover controls. No ringing whatever on square-wave inputs was caused by the tone controls in our test unit; overshoot introduced by the high-frequency cutoff filter was visible but insignificant. This denotes excellent transient response and, along with low IM distortion, is responsible in large measure for the clean and smooth sound obtained.

Besides the main output at low impedance there is an output jack for feeding a tape recorder. This is taken from the circuit directly after the selector buttons, so that the impedance on high-level source selections is the same as that of the source; in the case of the phono selection it is at low impedance.

Two other special features increase the

versatility of the PR100. There is an input receptacle marked BINAURAL that goes directly to an extra section on the main volume control and thence to an output jack also marked BINAURAL. Thus, the main control unit circuits can be used for one side of a binaural system; the other side, whether it be from radio, tape, or phono (for phono binaural systems you'll need an auxiliary preamp-equalizer), is fed through the PR100 and its volume is controlled along with that of the first side. Good idea, and, as far as we know, the first time it has been used. The other "special" is a provision for monitoring recordings as they are made, if your recorder has separate record and playback heads. You connect the playback head output (usually available at a monitor jack on the recorder) to the PR100 input marked TAPE MON. Then, to hear what is actually going on the tape, you press simultaneously the selector button for the source to be recorded and another button marked MON. This channels the proper source to the tape output jack on the PR100 but not, as is normally the case, to subsequent controls and the main output jack. Instead, the signal from the recorder's monitor output to the PR100's TAPE MON input is fed to the volume, loudness, and following controls to the main output. This is connected to your power amplifier and speaker system, of course, so you hear what is on the tape virtually as it is being recorded. Other uses for this arrangement will suggest themselves if you don't have a three-head recorder; you can record from one source while listening to another, for instance.

Generally, then, this is a very well-designed unit from the viewpoints of both engineering and operating facilities. Except for the input accommodations, which could be inadequate in some cases, and an occasional pop in the loudspeaker from the push-buttons, we have no criticisms. Packaging and appearance are as good as the instruction book.—R. A.

Vee-D-X Antenna Rotator

SPECIFICATIONS (furnished by manufacturer): coaxial (in-line) rotator with remote control console and indicator. Rotator has self-centering and aligning mast clamps at each end, self-lubricating sealed mechanism. Control has reversible push-type switch, continuous-reading antenna direction indicator scale. Available in three models: VB for 110-120 volts 60 cycles AC, 30 watts; VBL same as VB except for use with control cable 100 to 200 ft. in length; VBX export model for 220-240 volts AC. All models supplied with either mahogany plastic control box for dark cabinets or heater green control box for use with blonde consoles. Speed of rotation, $1\frac{1}{2}$ rpm. Maximum rotation, 365°; automatic stops at ends of dial. Price: \$44.95 list. Manufacturer: LaPointe Electronics, Inc., Rockville, Conn.

The latest Vee-D-X rotator appears to be thoughtfully designed as well as capably engineered. To be more specific: it is easy to install and use, besides obviously having the primary requirements of adequate torque and physical toughness.

The rotator assembly itself is built coaxially, with the antenna mast directly above the supporting mast. This has a slight advantage over offset-mounting because it minimizes the vertical twisting tendency. At both ends of the unit there are automatic centering depressions at the

Continued on page 106



BR-14 and BR-25 Amplifiers

Highest performance and extreme versatility are combined in these 14 and 25 watt amplifiers at surprisingly moderate cost. Advanced design features include a record compensator with 36 separate correction curves, printed circuits on government approved Epon glass, three feedback loops, "thickness adaptor" for easy installation in cabinets of varying thickness, detachable pilot light, beautiful table display housing at no extra cost and the exclusive BRAINARD ACOUSTIC BALANCE CONTROL.

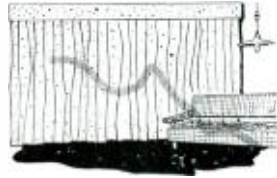


ITA-14 and ITA-25 AM-FM Tuner-Amplifiers

A highly sensitive and stable AM-FM tuner, electronically interlocked with a high fidelity 14 watt or 25 watt amplifier. This unit contains all the advanced design features of the BR-14 and BR-25 amplifiers and a six position selector switch for FM, FM-AFC, AM, Phono, Tape, and an auxiliary high impedance output for making Tape recordings... also the exclusive Brainard Acoustic Balance Control. Complete with beautiful aluminite brush brass face plate with illuminated slide rule dial. The ITA is unmatched for quality features, and yet carries an extremely modest price.



(A)



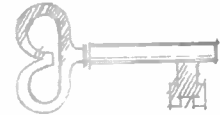
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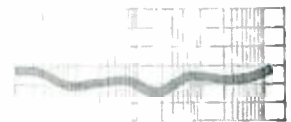
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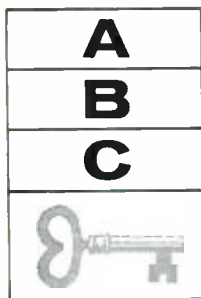
Rooms A, B and C, typical of average living rooms, have walls and furnishings that create acoustic distortion, as shown by their respective response curves. These curves were obtained by radiating a sweep frequency from 50 to 15,000 cycles occurring 20 times a second. Identical sound reproducing and measuring equipment was used for all tests.



By using the correct setting of the Acoustic Balance Control as determined by the ABC Chart, acoustic distortion was minimized and peaks and valleys were counteracted so that the sound heard in all rooms was uniform.



How to get a flat response from an ordinary wall!



Ideal high fidelity demands the perfect reproduction of sound regardless of where it is heard. Yet, the ordinary sound system will sound **different** in **different** rooms. Until recently, the only solution to this problem was to physically alter each room in order to achieve uniformly good acoustics. For most audiophiles, such alteration is prohibitive in cost. Now, however, BRAINARD ELECTRONICS has introduced a new, electronic means of eliminating acoustic room distortion with ACOUSTIC BALANCE CONTROL. Audio engineers have hailed ABC as the decade's outstanding contribution to the high fidelity field. Ask your high fidelity dealer for a demonstration of Brainard ABC and actually hear the effect of different ABC positions on the acoustics of the room. Your dealer will be happy to demonstrate Brainard ABC at your convenience, even though there may be a delay in filling your order due to unprecedented demand.

Write today for illustrated Brainard Catalog H-11, complete with technical specifications on all equipment and a full explanation of the revolutionary Acoustic Balance Control.



Brainard
ELECTRONICS

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TESTED IN THE HOME

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bottoms of the shaft wells, and the clamps at the tops of the wells are chuck-type, easily-centered by eye. You can, therefore, achieve virtually perfect alignment of the mast sections above and below the rotator. Eye lugs for guy wires are provided on the rotator frame, and there are tapped holes for standoff insulators. The mechanism is weather-sealed and doesn't require periodic lubrication; it will swing a large antenna around in a full circle in something like 39 seconds.

A standard four-conductor cable is used to connect the rotator to the control unit.



Vee-D-X antenna rotator control unit.

This cable isn't furnished; you buy what you need for the job. It's flat, like antenna twin-lead, and can be put under a carpet if necessary without making a bulge. You plug the AC cord attached to the control into a wall outlet; a transformer in the control case reduces the 110 volts from the power line to a non-lethal 26 volts. The actuator is a double switch on a rocking lever. Push down on one end and the antenna turns in one direction—at the same time, the dial pointer indicates the position of the antenna. Push down on the other end and the antenna turns in the opposite direction; when it points where you want it, according to the dial, release the lever and the antenna will stay there.

The dial pointer gives a continuously-variable indication of antenna direction, not in steps as most do. You can tell much more precisely where you're aimed, which is a real advantage if you have a high-gain Yagi antenna. But you get an indication only when the actuator is depressed, to save power. The dial is not illuminated.

We found the Vee-D-X rotator simple to install, and accurate in control and indication. The instructions were complete and easy to follow. Packaging: fair.—R. A.

MANUFACTURER'S COMMENT: The linearly calibrated dial scale has both numerical and compass cardinal reference points for instantaneous reading of the antenna position for each FM station received. Any previously logged station can easily be located with good accuracy when tuning over the entire FM band.

Bell Golden Twins

SPECIFICATIONS (furnished by manufacturer): model 2255 FM-AM tuner and model 2256 compact amplifier-preamp-control. **TUNER**—Controls: selector switch (AC power off, AM, FM-AFC, FM); tuning combined with momentary AFC-defeat switch. **Outputs:** two, both low-impedance. **Response:** FM, 20 to 20,000 cycles \pm 0.5 db; AM, 20 to 5,000 cycles \pm 3 db. **Distortion:** less than 1%

at 3 volts output. **Sensitivity:** FM, 4 microvolts for 20 db quieting; AM, 26 microvolts. **Hum:** 65 db below output for 100% modulation. **Tubes:** 2-12AT7, 6BE6, 6BA6, 6AU6, 12AU7, 6AL5, selenium rectifier. **Dimensions:** 8 $\frac{1}{2}$ in. deep by 9 $\frac{1}{2}$ wide by 4 high. **Price:** \$99.95. **AMPLIFIER**—Inputs: phono (Hi Mag, Low Mag, Xtal, FM, or Ceramic); two high-level inputs marked Radio and TV-Tape. **Controls:** combined equalization and selector switch (78, Col LP, RCA-AES, FFRR, Eur phono positions—Radio and Tape high-level input positions); loudness; volume (gain); bass (+15 to -18 db, 40 cycles); combined AC power on-off and treble (+14 to -18 db, 15,000 cycles). **Radio input level-set control** on back panel. **Outputs:** 4, 8, or 16 ohms to loudspeaker; high-impedance output, not affected by tone controls, for tape recorder feed. **Power rating:** 12 watts at 0.5% distortion; 20 watts peak. **Response:** 20 to 20,000 cycles \pm 0.5 db. **Hum:** 70 db below rated output. **Tubes:** 3-12AX7, 2-6V6GT, 5Y3GT. **Dimensions:** 8 $\frac{1}{2}$ in. deep by 9 $\frac{1}{2}$ wide by 4 high. **Price:** \$89.95. **Manufacturer:** Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

The Bell Golden Twins, as their name implies, were designed as matching components to form the nucleus of a compact, inexpensive hi-fi system. Compact they certainly are; look at the dimensions in the specifications above. And, as is usually the case with Bell products, the customer will get a full measure of value for his money.

The curve of price vs. performance, after a certain point, takes a sharp upward turn. Bell has placed the Golden Twins just about on the knee of this curve; that is, it would cost substantially more to get a significant improvement. The tuner, for instance, is designed along conservative lines so that in most cases it will furnish perfectly satisfactory reception in areas of medium or high signal strength. There are other tuners in the same price class that (initially, at least) are more sensitive—they will pick up stations at greater distances. But the Bell 2255 is not as critical in adjustment and will be more stable; it won't need constant attention to keep it in



Moderate-price Bell 2255 FM-AM tuner.

top operating condition. There are still other tuners that are more sensitive and are just as conservatively designed, but they cost considerably more than the Bell. We wouldn't recommend the 2255 for extreme fringe areas, but would do so for any other application. Sound quality is excellent on FM, surprisingly good on AM. The AM section is relatively more sensitive than the FM circuit; there is a good built-in loop-stick AM antenna.

The tuner is easy to work with, having most of the usual conveniences. There is a switched AC power outlet on the back, and two cathode-follower audio outputs in parallel—one standard and one for connection to a tape recorder. The selector switch has two FM positions, one with and one without automatic frequency control. And even if you elect to use the former, AFC can be defeated momentarily (for precise tuning) by pushing inward on the tuning knob. The dial is well marked and

is spread out over most of the front panel, so you can find the station you're after with reasonable accuracy.



Golden Twin amplifier—a good performer, priced within everyone's reach.

Model 2256 is a good companion amplifier. It has only three input channels, although the phono channel will take just about any pickup cartridge ever devised. The two high-level input channels are labeled RADIO and TAPE; the RADIO channel has an input level-set control. Adequate for average home needs, the 2256 input circuits wouldn't accommodate a more extensive sound system.

First control on the amplifier's front panel is a combined selector and equalization switch. The five phono positions are marked 78, Col-LP, RCA-AES, FFRR, and Eur. According to our workbench checks the first position gave a good curve for 78s; the second, third, fourth, and fifth positions gave almost precisely correct compensation for old Columbia LP, RIAA, old London LP, and European 78 curves. Preampifier noise was low, and a hum null adjustment is provided.

Next along are individual volume and loudness controls. Both affect the sound level, but the loudness control is compensated according to Fletcher-Munson hearing curves. We found that maximum compensation at 50 cycles was about 25db; at 10,000 cycles, 10 db. This separate arrangement is commendable, particularly in view of the fact that the output connection for tape recorder feed is taken off before tone controls but after the loudness and volume controls. When recording, therefore, you can turn the loudness control all the way up and get a flat output signal, adjustable in level by the volume control.

The tone controls do, of course, affect the main low-impedance output. These have average control ranges. We found that the true flat positions were at the indicated zero marks. Further, and quite important, the controls caused insignificant ringing on square-wave inputs; this is indicative of excellent transient response.

We must admit astonishment at the amplifier's performance in a straight listening test. It was very good at any level almost up to the pain threshold. Remember, though, that our listening room is about 14 by 16 ft., and fairly bright; in a much larger room overload would occur at a lower sound level. So—within their capabilities, the Golden Twins are excellent performers.—R. A.

MANUFACTURER'S COMMENT: We have released another companion unit for the Golden Twins. It is our model 2254, an FM-only tuner. This is identical in size and appearance to models 2255 and 2256. The selling price is \$79.95.



ASCO .. sound consultants to the great names in music, combines two top names in a high-fidelity installation... to satisfy the musical standards of perfectionist

Benny Goodman



The magnificent B310 SPEAKER SYSTEM

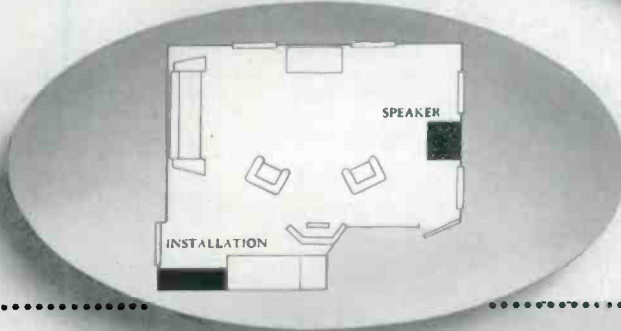
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The Scott 265A, 70 Watt Laboratory Power Amplifier for vast power at vanishing distortion, answering the severe demands of the complete range of sound.
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Plus-50 is Much Stronger

Than Acetate Long Play Tape

**ACETATE
TAPE**

*DuPont trade-mark

Unretouched photos taken by Boston Laboratory of United States Testing Company.

Soundcraft Plus-50 tape is much stronger than an ordinary acetate long-play tape, United States Testing Company reports after preliminary tests.

The renowned research firm conducted laboratory tests on Plus-50, made with DuPont Mylar base, and another long play tape made with an acetate or "plastic" base.

In photos above, a one-inch steel ball is dropped 30 inches onto each tape. Plus-50

remains intact, while the acetate tape breaks.

This test was repeated several times. The result was always the same: Plus-50 intact; acetate plastic tape broken.

When you use long play tape, protect yourself with Soundcraft Plus-50.

FOR EVERY SOUND REASON

REEVES SOUNDRAFT CORP.

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

PEN IN HAND

Continued from page 39

Isn't it much more reliable to walk into an audio shop, purchase the equipment, and transport it safely to one's home with one's own automobile? The answer to this question is very simple. The major high fidelity manufacturers are scattered from coast to coast. Some of the very highly rated manufacturers are even located overseas. How do you suppose these components arrived in your local high fidelity shop? Obviously, high fidelity components can be safely transported anywhere in the world.

What about the question of wiring, testing, and servicing? Most mail order firms maintain special departments for the testing and wiring of high fidelity components. In fact, it is not uncommon for each cable to be color coded, so that it is almost impossible for you to make a mistake when you connect the components. Elaborate connecting and operating instructions generally are furnished as well. This brings us to Rule No. 3 for high fidelity mail order shoppers. For those who do not wish to make their own connections, it is advisable to request that your high fidelity system be pre-wired, color coded, and pre-tested before it is shipped to you. Also, it is advisable to request complete assembling and operating instructions. If construction plans are needed for the cabinet, these should also be requested at this time.

A special word is in order about the maintenance and service of high fidelity components. Naturally, most mail order houses offer a full ninety-day guarantee on parts and service, but the component must be sent back for repair. This burdens the customer with shipping expenses, and necessarily entails irritating delays. Very often, the reason for the failure of a high fidelity system to operate properly is extremely simple, and can easily be detected by a competent radio service-man. Some mail order firms will even make you a service allowance when this type of service is required, so that your high fidelity system can be put in operating condition without delay and at no charge to you. High fidelity is now becoming so popular that good radio service shops are rapidly equipping themselves to deal with such equipment.

There are two more very important

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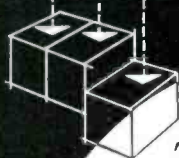
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turntable
performance...

plus fully
automatic
operation...



THORENS audiomatic player

CBA-83



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With a THORENS AUDIOMATIC, there is no possibility of record damage caused by an unsteady hand on the tone-arm. You simply press a button for 7", 10" or 12" records... and the tone-arm automatically lowers into the lead-in groove. After play, the arm returns... the motor shuts off! Because of the *direct-gear drive*, AUDIOMATIC has absolute speed regularity... and a noise level -48 db below recording level! Thus, you enjoy the advantages of automatic operation and performance *comparable to transcription turntables costing twice as much.* \$67⁵⁰_{net}

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line of hi-fi
record changers
and transcription
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THE PLAN FOR HIGH FIDELITY

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*That Offers You Supreme Performance
in Home Music Systems*

If you have been searching for the ultimate in listening enjoyment, here is a plan for high fidelity at its incomparable best. If you have been looking for sound quality which ordinary hi-fi equipment cannot provide, here are three of the finest units ever designed for home music systems.

We ask you to audition these units in combination or individually because we know that there's a priceless treat in store for you. We ask you also to examine how these units have been built. How only the finest parts have been used—fully rated components that are sure to give you years of trouble-free performance. Note particularly the bulk of the transformers. These are things too often overlooked but which are vital to high fidelity performance. And just look at these specifications!

PILOTUNER



AF-850 FM-AM \$154⁵⁰
LESS CABINET

Here is the most advanced tuner in the field with every desirable design feature to provide you with the utmost in receiver performance. The FM section is a super-sensitive Armstrong circuit, sure to give you clear, static-free reception even in fringe areas. The AM section has both 'sharp' and 'broad' positions for either long distance or high fidelity local reception. Other features include: fast, flywheel station selection — Micro Meter for easy, precise tuning — cathode-follower output — selectively illuminated dials, etc.

Cordovan mahogany cabinet (optional) \$15.95
In limed oak 16.95

PILOTROL



PA-913
Audio Control Unit \$119⁵⁰
WITH CABINET

For those who will have only the finest. A complete, master system that permits the user to effect any degree of equalization or tonal response. Provided with separate sets of push-buttons for turnover and rolloff. Push-buttons also act as channel selectors with automatic lights indicating selected channel. Pilotrol also features separate bass and treble tone controls—and a professional-type decibel meter for direct reading of output levels. Preamplifier section includes microphone input and mixing circuit. Supplied in cordovan mahogany cabinet — limed oak, at slightly higher cost.

PILOTONE AMPLIFIER



AA-904 \$99⁵⁰

An improved modification of the famous Williamson circuit, modernized to provide greater power output at even lower distortion. Employs rugged KT-66 output tubes in push-pull for 30 watts of audio output. Frequency Response: 15 to 50,000 cycles \pm 1db at 15 watts and 20 to 20,000 cycles \pm .1db at 1 watt. Total Harmonic Distortion: less than .1% at 10 watts and less than .3% at 25 watts. Intermodulation Distortion: less than .5% at 10 watts.

Perforated Metal Enclosure (optional) \$4.95

You should now have a pretty good idea of the kind of system these three units will make. Sublime is just a word, but it does help to describe it. But whether you say, 'terrific'—or another says 'great'—the idea is still the same—this system will reward you with the finest sound you ever heard. In fact, any one of these units—added to your present system—will make a marked difference in performance.

As Pilot users know, connecting and using Pilot Hi-Fi components is utterly simple. All connecting cords and plugs are supplied—together with complete instructions. And for those who prefer to locate these units on open shelves, table or cabinet tops, there is a handsome cabinet—in light or dark wood—available for the tuner and an attractive metal enclosure for the amplifier. Both are optional.

See your dealer for a Pilot Hi-Fi Demonstration—write for literature to: Dept. FI-2



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PEN IN HAND

Continued from page 109

points to be made in the case for the high fidelity mail order house. One is the fact that a big mail order concern doing a very large business all over the country can maintain extensive inventories. This assures the mail order purchaser of immediate delivery on almost any component listed in its catalogue. The second point is the fact that mail order firms can offer easy payment terms on high fidelity purchases, with lower carrying charges than most stores can afford to give.

Now you have the main relevant facts about mail order purchasing. However, the proof of the pudding is in the eating. So, if you are in the market, I suggest that you look through this magazine, send for all the mail order catalogues, and choose the firm with which you want to do business. I think I can guarantee that you will be amazed at the personal attention your order will receive. Mail order buying has brought high fidelity to thousands of music lovers who might otherwise be forced to do their listening on old-fashioned equipment. Perhaps a mail order catalogue will start *you* on the same royal road.

TROVATOR!

Continued from page 37

get us through many an evening with normal blood pressure and unswelled ears. But on occasion curious gaps appear in their knowledge. Give one of these men the obscure Italian cast of a new recording of a non-standard opera — say, *Adriana Lecouvreur* by Cilea — and listen to the results. The man I heard began stumbling over the juxtaposed Italian and French names, and finally sought to cover his confusion by the simple expedient of *burrying*. Another sort of difficulty goes beyond mere pronunciation. Not long ago I heard this curious statement regarding a recording of Tchaikovsky's Sixth Symphony: "This performance belies the name *Pathétique!*" The remark was obviously intended as praise, but it merely revealed the announcer's gross ignorance of the meaning of the French word and the reason for its application to this work. True, it was not a "pathetic" performance; it was very satisfactory, and as such was notably *pathétique*, i. e., full of pathos. Feeling and sorrow are intrinsic in this

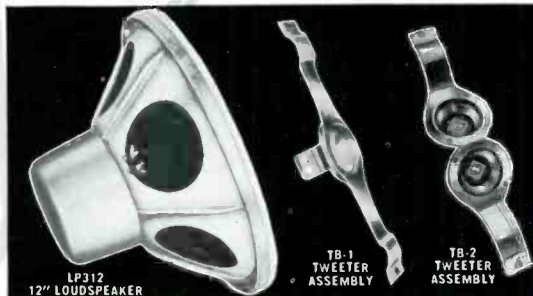
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music
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RIGHT FROM THE START, Lorenz gives you full listening enjoyment, plus the satisfaction of knowing that Lorenz years-ahead engineering and craftsmanship enables you to plan your present and future sound systems! Lorenz Speakers and Components are designed for expansion, permitting your system to Grow with your requirements — or, you can expand and improve your present system at little cost. There's no limit to your music enjoyment!

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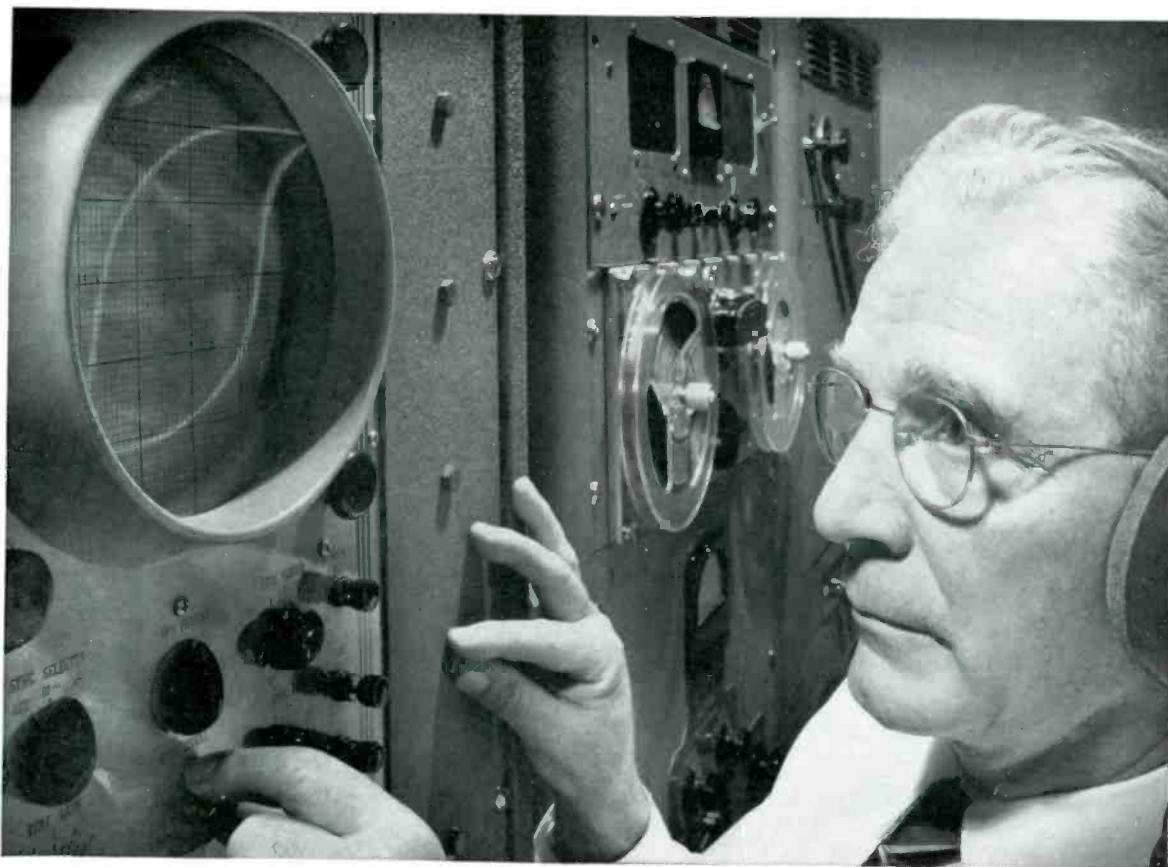
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NOW! THE ARM THAT SETS A NEW SOUND-STANDARD IN HI-FI

Ortho-sonic V/4

TRACKS COURSE OF ORIGINAL RECORDING STYLUS



TROVATOR!

Continued from page 111

symphony. This sort of error suggests that a good FM announcer should study more than just the pronunciation of foreign languages.

The third category of announcers includes those who are notably deficient, who cannot really be said to be equipped for the job of announcing classical music. I am happy to report that I have seldom heard such an announcer on a regular commercial fine music station. But I have lived in places where the only available classical music was announced by incompetents. They are chiefly found in (1) some university stations (others are competently staffed) and (2) stations which devote very few hours a week to classical music. The latter can be dismissed from consideration here since they are not basically dedicated to good music. Their gesture should be appreciated, but appreciation is sometimes difficult. I know of one such station in the Middle West which presents a half-hour of "long-hair" music every evening. Not only is the announcing unspeakably bad, but the program is utterly unplanned. At 10:06 an LP is slapped onto the turntable. At 10:29 it is removed—finished or not!

The university stations deserve special attention since in a way they are at the very heart of the problem: they train announcers. Here I cannot give as large a view as I should like, for my experience is limited to one such station. But that one is the most powerful FM station in its state and is the only regular source of good music for one of our largest metropolitan areas. The announcing ranges from fairly good to very, very bad. This is understandable when one considers that the student announcers change frequently and that the majority are not specializing in announcing classical music. Nevertheless, almost all exhibit the stigmata of inadequate foreign language training, and specific musical background is missing in many instances. One hapless lad, confronted apparently for the first time with the name Maggie Teyte, carefully and absurdly pronounced it as if it were German: MAHgee TIE-tuh! A few days later he had decided it was French and rendered it MAHzee TETT! What is this world coming to when a young man no longer recognizes a familiar name like Maggie? Even if

Continued on page 115

NO TRACKING ERROR • NO SCRATCHING • NO FUMBLING

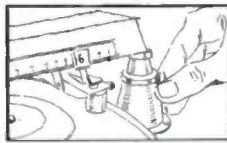
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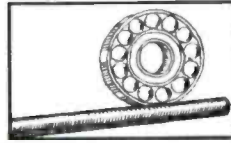
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Scratchless Starting—Faultless Stopping. A slight tilt of the arm lowers your stylus on the record. A gentle contact is assured each time . . . regardless on what spot you want to start your record. You don't touch the cartridge when you stop—just tilt the arm. No scratching is possible.

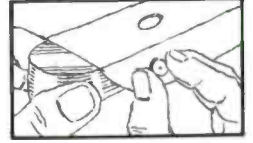
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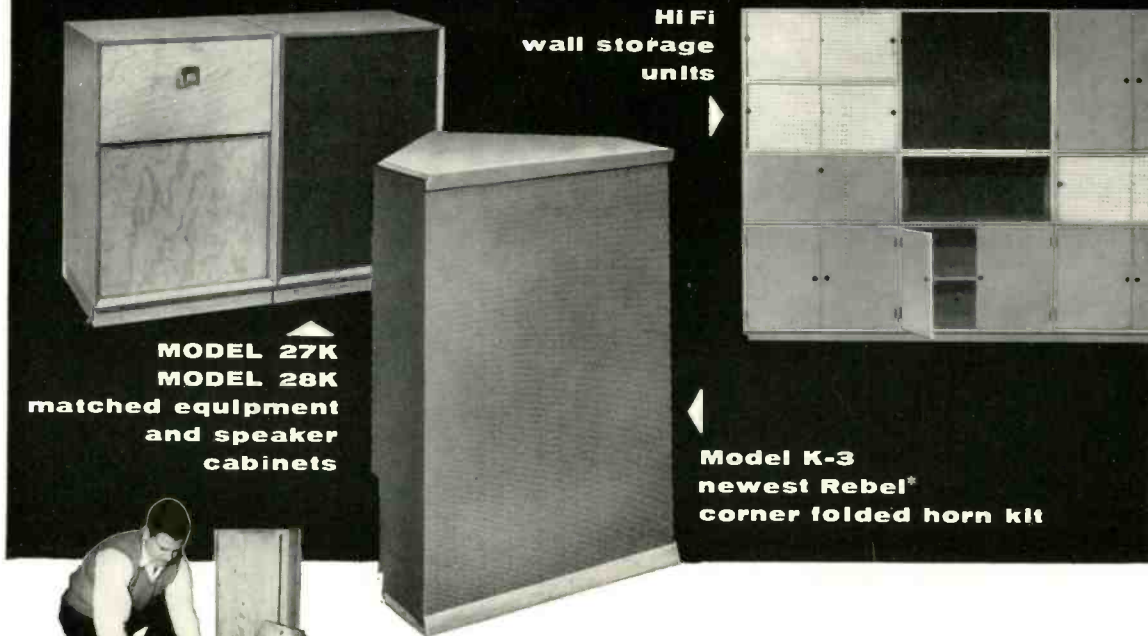
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Tone Arm(s) (including postage). It is agreed that if I am not
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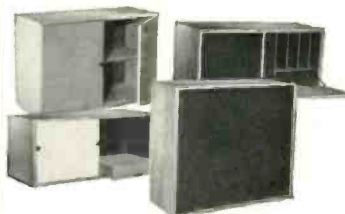


K-3 . . . \$54.00

Prices slightly higher west and south

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1. Equipment Storage
2. Equipment/Speaker Enclosure Kits
3. The Rebel Speakers
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TROVATOR!

Continued from page 113

the spelling looked unfamiliar, a quick check in Webster would have provided the requisite information. In fact, greater diligence in the use of various handbooks of pronunciation would go far to improve the announcing not only of students but also of a good many professionals. The "scholar-announcer" achieves his results in part by being willing to look things up. I hereby recommend this procedure as perhaps the best single method of improving American announcing.*

For the rest, we can only hope that increasing opportunities in the good music field will attract a small number of students whose backgrounds and interests will equip them for the exacting tasks of FM radio.

I have discussed the problem of supply and demand with several station managers, and have received conflicting answers. In general, however, the problem seems to be that those best qualified culturally and linguistically can't work up much enthusiasm for the sponsor's pickles or recaps. FM advertising is usually in good taste, but we have still not solved all the difficulties of combining Culture and Commerce.

How did station managers feel about other questions raised in this article? With the exception of the university station mentioned above, the managers did not believe things were as bad as I claimed. One said he had received no complaints and seemed to assume that his announcers were well nigh infallible. Yet several pages in my notebook are filled with really atrocious things I have heard his announcers say — such as TOO-DJLOORZ

*The interested listener is referred to the following as a start. He should remember that a surprising amount of biographical information is contained in a desk-size dictionary. The "Big Three" in this category are the first ones listed below:

The American College Dictionary, Random House and Harper's, New York
Webster's New Collegiate Dictionary, G. & C. Merriam Co., Springfield, Massachusetts

Webster's New World Dictionary, World Publishing Co., Cleveland

NBC Handbook of Pronunciation, Thomas Y. Crowell Co., New York

The New Century Cyclopedia of Names, Appleton-Century-Crofts, New York.

Baker's Biographical Dictionary of Musicians, G. Schirmer, New York.

For foreign words other than names, see *Cassell's New German (or French) Dictionary*, Funk and Wagnalls, New York, etc.

Continued on page 117



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RECORD INDEXES — Vol. 1—1951-1953

Vol. 2—1954

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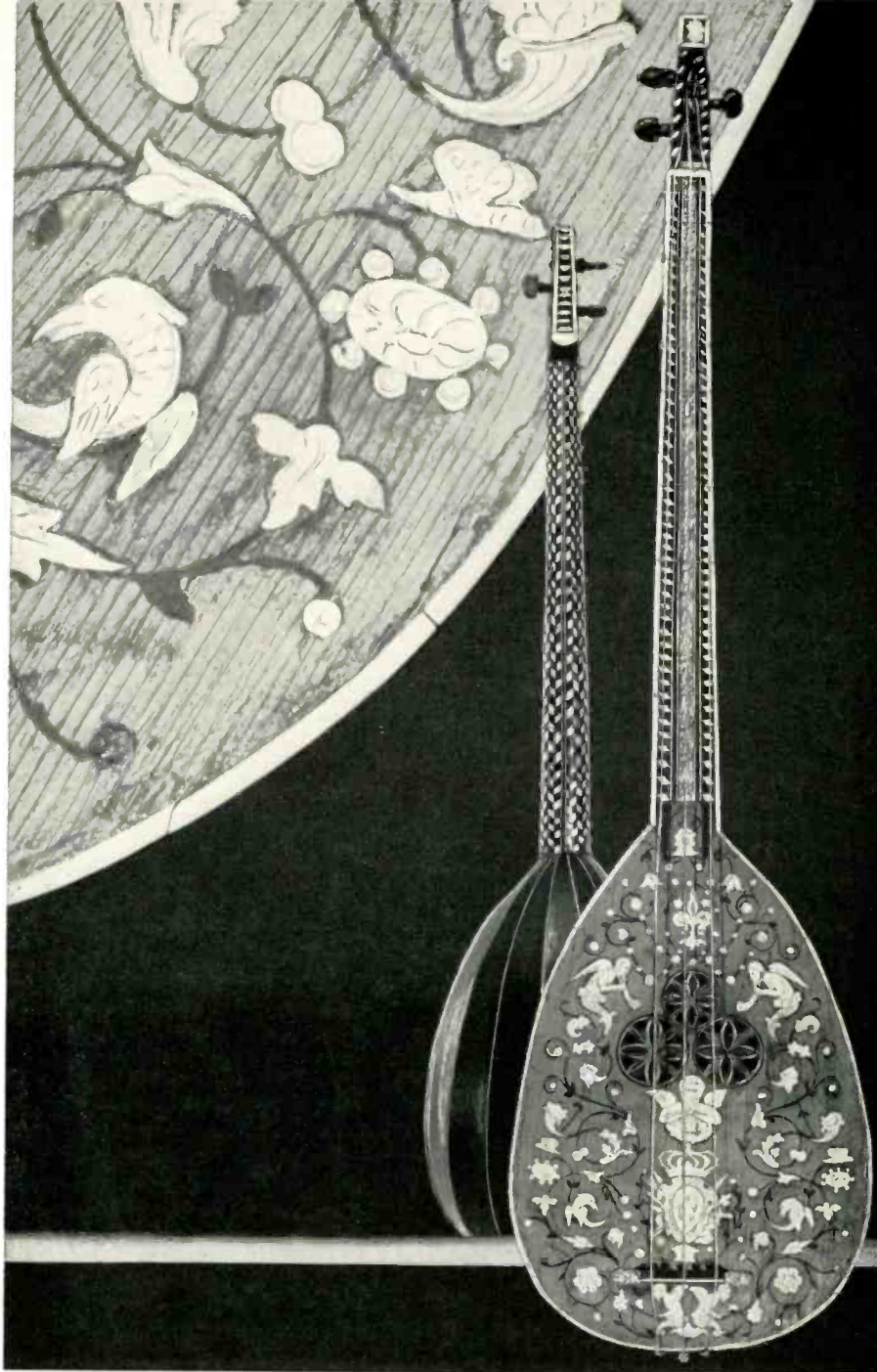
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CITY ZONE STATE

Photograph is by Irvin Kershner of 17th or 18th century Colascione in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions of four of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address clearly.



The skilled Italian hands which fashioned this seventeenth century colascione were alive with delight. The elegance with which they inlaid the engraved mother-of-pearl in the straight-grained spruce table suggests a vision of courtly singers and noble ladies. The Jim Lansing craftsman carries in his mind another vision while he forms and assembles Signature Speak-

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TROVATOR!

Continued from page 115

GAH-EE for *toujours gai*! On another occasion the audience was told it would hear a work played by the "Bavarian Radio Orchestra under the conduction of Eugene Hokum!" In this triple play we have (1) a term more appropriate to physics than to music, (2) an inexcusable misreading of "Bavarian"—and the error was repeated after the selection had been played, (3) a bizarre distortion of the name Eugen Jochum, properly pronounced OY-GAIN YAWkhum. Yet this station prides itself on the high quality and high fidelity of its recordings and tends to regard the nearest competing good music station with haughty condescension.

The manager of this competing station was more realistic, perhaps because he is himself a very competent announcer. He knew his staff was not perfect, but said it contained a couple of announcers who had been with the station since the days before it had devoted itself exclusively to good music. I could scarcely inveigh against such a loyal relationship, and doubtless the announcers had put forth considerable effort in their conversion from hillbilly. But perfection still lies over the horizon. These men have not really mastered some of the most elementary sounds of the major European languages. They put an English *qu* (*kw*) in the Spanish *Orquesta de Camera*, which should be pronounced orKAY-sta. They fail to begin Schubert's *Ständchen* with an *sh* sound (SH-TENTkhen), and they put an incorrect *sh* sound in *Bundestag* (BOON-dess-tock). They mix languages, pronouncing the last word of this phrase in English, but the rest in French: *la groupe des six*. Or the second word of this French phrase as if it were Spanish: *Valses nobles et sentimentales*. Even within their mother tongue they have not always performed well: *cartooning* for *cartoning*, *subsidiary* for *subsidiary*, and TINtaggle for King Arthur's fabled Tintagel (tinTAJil). These last words are in every adequate English dictionary. And the rest should not be beyond a man who hopes to hold a job announcing serious music, not to mention the news of the day.

In all fairness to the station managers, I must report that they all expressed interest in the problems I raised and said they welcome criticism.

Continued on next page

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TROVATOR!

Continued from preceding page

This is where the listener comes in — and every listener has a stake in this problem. Either he doesn't know how to pronounce musical terms and would like to learn the correct way, or he knows how and would like the announcing to measure up to the quality of the music. Although the former can look up doubtful names and compare one announcer with another, the burden of improvement falls inevitably on the latter, the person whose own knowledge serves as a constant check on the accuracy of what he hears.

Radio stations, both commercial and non-commercial, are surprisingly responsive to suggestions received in the mail. (Telephone calls better satisfy the listener's immediate urge, but they are more likely to arouse resentment and less likely to come to the attention of the station manager and the announcing staff as a whole.) Not enough people write to radio stations. An announcer who feels that his audience neither knows nor cares what is right will be more careless than one who is made aware that his listeners are informed and discriminating. We have high fidelity equipment today because we would not settle for less. In the same way we can get high fidelity announcing.

SIBELIUS AT 90

Continued from page 36

us would put beside them another series of works, the string quartets of Bartók. A few enthusiasts in Britain and Scandinavia would put beside them the symphonies of Carl Nielsen. And because Sibelius "died" as a composer a quarter of a century ago, his work lies in that trough of fashionable depression where most art lies for a while a quarter of a century after its creator's death. It is a generation or more away — the most characteristic of the symphonies date from 1907-24 — the furthest possible distance in artistic sympathies. So Sibelius' stock stands lower in the fashionable market than it did in the 1920s and 1930s. But no sensible or sensitive person pays overmuch attention to artistic fashion, whose tendencies are so nearly constant as to be almost predictable. Sibelius' music is not timeless; it belongs to its age as Beethoven's does to his and Mozart's, Bach's, Palestrina's,

Continued on page 120

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Sensational sound . . . high fidelity phonograph console. Includes the famed hi fi Elite Automatic Changer with diamond needle for long play records and sapphire needle for 78 and 45 RPM. Intermisses any size records from 6" to 12" — automatic shut-off after last record — adjustable arm weight. Hum and flutter eliminator. 6 speaker system with separate bass and treble controls. Cabinet of genuine mahogany veneers. Blonde finish slightly higher. 27 1/2" wide x 17 1/2" deep x 33 1/2" high.



BEEHIVEN

Elegant traditional console that combines high fidelity radio and phonograph. 6 speakers to surround you with glorious sound. Receives FM, AM, Short Wave, Long Wave. Push-button wave band control. 2 built-in antennas. Separate bass and treble control. Hi fi Elite Automatic record changer. (See

CHOPIN description). Bottom speakers permit play while doors are closed. Cabinet of genuine mahogany veneers. Blonde wood slightly higher. 37 1/2" wide x 17 1/2" deep x 35 1/2" high.



SYMPHONY

Space-saving table model with both high fidelity radio and phonograph. Push-button controlled FM, AM and Short Wave reception. 2 built-in antennas. 2 top-calibre speakers. Hi fi Elite Automatic changer (see CHOPIN description). Cabinet of rich mahogany veneers.

Blonde finish slightly higher. 23 1/2" wide x 16" deep x 15" high.



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Magnificent Continental cabinetry. High fidelity Radio-Phono. Console of highest quality and beauty. Thrilling sound from new unique system of 5 powerful speakers. Separate bass and treble controls. Incomparable reception for FM, AM, Short and Long Wave. Push button controlled wave bands, phono, antenna, "off" switch. 2 built-in antennas. Hi fi Elite Automatic record changer (see CHOPIN description). Cabinet of magnificent walnut veneers, with sliding doors (bottom speakers allow doors to be closed while in use). 39 1/2" wide x 16 1/2" deep x 33" high.



MOZART

A power-packed 4-speaker high fidelity radio and phono combination in a handsome cabinet of rich mahogany veneers. FM, AM, Short and Long Wave reception. 2 built-in antennas. Push-button controls for wave bands, phono, adjustable antenna and "off" switch. Tuning eye and tone control. Hi fi Elite Automatic record changer (see CHOPIN description). Blonde cabinet slightly higher. 25" wide x 16 1/2" deep x 34 1/2" high.



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SIBELIUS AT 90

Continued from page 118

and Josquin's to theirs. But the best of it possesses qualities that will preserve it beside theirs until the days when the art of the first two Christian millennia no longer interests the human race. As for mere fashion, the time is nearly due for the pendulum of taste to stop swinging over Sibelius. If, as we all hope, he lives to be a hundred he will find himself being regarded pretty much as Beethoven would have been if he had lived until 1870.

BRUBECK

Continued from page 44

banter or the mock lugubriousness of the blues. In their process of 'cooling off' of 'intellectualizing' jazz, Mr. Brubeck and his boys have landed on middle ground that's been worked by the great composers for centuries. There, their timid snatches of counterpoint are not very impressive, except, of course, to illiterates who know only jazz."

I didn't have a good comeback handy. The conversation wasn't giving me any comfort at all, and I suspected there was worse to come. He mused for a moment and then continued.

"Do you suppose . . . could it be, that these millions of Brubeck fans we read about are excited not so much by his technical tricks as by the glimpse of the great middle ground of serious music he gives them? It's rather an intriguing thought, and possibly an encouraging one."

Neither intrigued nor encouraged, I kept quiet.

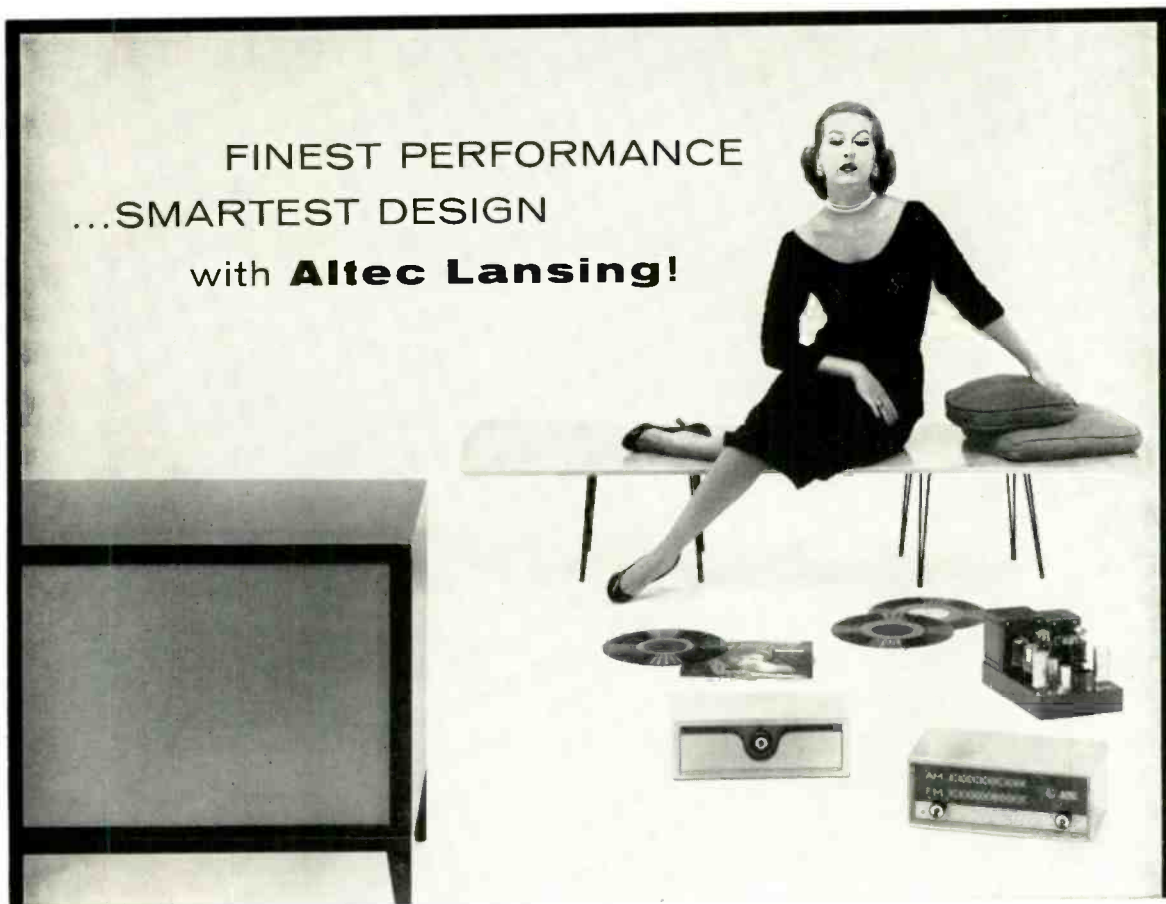
"The man's following could be a good sign. At any rate their willingness to follow him into strange territory that's decidedly off-limits for the average jazz fan shows that they're eager to extend their musical horizons. And their patience with him suggests that some of them eventually may develop a tolerance for dullness on a really monumental scale—for Wagner, say."

"Or Bach?"

"Now you're being snide." He smiled, went to the shelf and pulled out a record. "Let's try a little change of pace. This is the Fugue in C sharp from Book I of the *Well-Tempered Clavier*, played by Landowska on her harpsichord. It's light in tone, com-

Continued on page 122

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Altec Lansing's new and complete line of 27 separate units assures the same matchless Altec quality in every phase of home music systems. Every Altec product is engineered to the most exacting standards and designer-matched with other Altec components for maximum performance.

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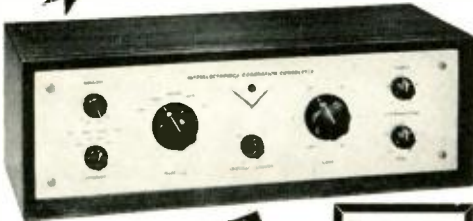
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BRUBECK

Continued from page 120

pletely intellectual, and expresses no emotion whatever. In fact, boy, it's real cool stuff."

"Who's it by?"

"Oh, my God — sorry. It's by Bach."

"Thank you. I always want to know."

He played the record, and I sat bewildered by the dancing, darting, interlocking figures. I came out confused.

"Dig it?" The Professor inquired when it was over.

"Frankly," I admitted, "I'm bugged. Play it again and this time I'll try squinting my ears."

The second time it shaped up a little better, but not too much. I decided this was no time to go into Bach, or to admit anything. I finished my beer, found my hat and picked up *Brubeck Time*. "If you'd like to keep this another week you're welcome."

"Thanks, but you take it along." He lifted the Bach record from the turntable and slipped it into its jacket and handed it to me. "And put this under your arm. See you next Friday?"

"Sure. 'Night now."

Thoughtfully, the records under my arm, I trudged off into the night. One thing was clear: I hadn't sold much Brubeck. On the other hand, I wasn't too taken in by this Bach. Still, I couldn't get a crazy idea out of my head. Suppose the Old Man had thought to put a good solid rhythm section behind that cool harpsichord . . .

NOTES

Continued from page 46

thinking of myself and wondering how many of my own literary masterpieces I have thrown away because I thought they were trash. No, thinking back, I doubt if I have real cause to worry about that. But what about these notes? Dare I throw *them* away.

I return feverishly to my litter. Perhaps the next one will glow with clear and brilliant relevance. "In the *allegro con brio* of Beethoven's Third Piano Concerto," I read earnestly, "the lower strings cough restlessly as in the second movement of the Fourth Symphony. They go *ahem-ahem*." A likely story! And why did I pencil myself this reminder that Felice de Giardini,

Continued on page 124



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The NEW REK-O-KUT *Rondine* 3-Speed, 12-inch PRECISION TURNTABLES

Represented to be the result of more than 5 years study, these new record playback units are offered as the closest approach to perfection in turntable performance. Like all Rek-O-Kut units, the turntable is cast Aluminum and exerts no pull on magnetic cartridges.

The following new features have been included: • single selector knob for setting speed: 33 1/3, 45 and 78 rpm. • built-in retractable hub for 45 rpm records—requires no external adapter • permanently affixed 3-speed strobe discs for instantaneous speed checking • neon pilot light as 'on/off' indicator • special cork-neoprene mat material to eliminate record slippage • rectangular deck to fit conventional record changer boards.

Two identical Rondine models are available which differ only in the type of motor employed.

Rondine Deluxa Model B-12H hysteresis synchronous motor **\$119.95**
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—as described by C. G. McProud in *May Audio Engineering*. Basic kit containing the 1.0 henry encapsulated choke, the printed circuit panel completely drilled, and the four metal chassis parts **\$7.50**
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Chassis only (for custom installations) **\$325.00**
Relay Rack Model **335.00**
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Accepts all variable reluctance and dynamic cartridges, and permits interchange without screwdriver or other tools. Built-in muting switch eliminates hum when interchanging cartridges. Provides perfect midgroove tracking with no side thrust or groove jumping. Has adjustments for height and level. Requires no arm rest. Two models available:

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Makes splice in "Gibson Girl" shape, leaving edges of tape entirely free of adhesive and ending erratic operation, wow, and flutter caused by adhesive deposited on critical parts of recorder. May be removed from base and mounted directly on recorder.

Model TS-4

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AMPEX 600 PORTABLE TAPE RECORDER



A high quality tape recorder designed for professionals: broadcasters, recording studios, and other critical users. Housed in a truly portable case, the entire unit weighs less than 28 lbs. The quality of performance of the 600 is identical to the console model 350.

Has separate erase, record and playback heads . . . and separate record and playback amplifiers. A direct-reading meter permits continuous checking of recording level. Tape speed is 7 1/2 inches/sec. with a frequency response from 40 to 10,000 cycles \pm 2db, and to 15,000 cycles \pm 4db.

Other features include:

- Signal-to-noise ratio: more than 55 db
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- Fast forward and rewind: 90 seconds for 1200 feet
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- Line input: for high level source (.5 volt level)
- Separate level and mixing controls for microphone and line inputs
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- Playback output: Monitoring: through phone jack or playback output
- Playback output: 1.25 volts into 10,000 ohm load (matches input of most amplifier systems)

Recording distortion is negligible. The Model 600 is extremely easy to use. Only one hand is needed to thread the tape. Can be operated either vertically or horizontally, and is readily adaptable for installation in home high fidelity systems.

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AMPEX 620 PORTABLE AMPLIFIER-SPEAKER SYSTEM

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The NEW McINTOSH Model MC-60 60 WATT AMPLIFIER



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There is less than .5% of harmonic distortion from 20 to 20,000 cycles even at full 60-watt output. Frequency response extends from 10 to 100,000 cycles \pm 1.0db; 16 to 60,000 cycles \pm .5db; and 20 to 30,000 cycles \pm .1db. Intermodulation distortion, under 120 watts peak, is less than .5%.

Socket terminals are provided for powering McIntosh and other preamps, and there are two inputs for .5 volts and 2.5 volts, respectively. Output terminals have the following impedances: 4, 8, 16 and 32 ohms. The McIntosh MC-60 employs the new TungSol 6550 output tubes in push-pull.

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ILLUSTRATED

SPORTS CARS

NOTES

Continued from page 122

the brilliant eighteenth-century violinist, had his ears publicly boxed by Jomelli at the opera one night for interpolating a long cadenza in one of the composer's own works? It could be my subconscious way of compensating for the reprimands I've received for straying off pitch in church choir rehearsal, but that is hardly epical material. Another scribble: "Tom Bethune, born a slave more than 100 years ago, taught himself to play piano by ear and became concert hall sensation." Possibly I intended to use this to lead into a story about myself—and the time that I, also a player-by-ear, got up from the piano after a semi-public performance (no sensation, I recall) and strode through what I thought was an exit, only to discover I had walked into a mop closet, where I stood in the dark for ten minutes before gathering courage to come out. On the other hand, why ever should I have wanted to tell *that* story, Tom Bethune or no Tom Bethune.

My son Tom, not quite two, is rapping on the door of the den as I write. He has put one of his toy cars in my file-case again, and he wants it. I have only to let him in, leave the room, and he will make short work of my perplexing notes and the attendant frustration. They would join, in some mysterious place of concealment known only to him, the extra-black pencils, the typewriter erasers, the paper clips, and the other items that disappeared regularly from my desk. But what a shabby way to bid greatness farewell! What would MacDowell have done, and let's leave Mrs. MacDowell out of this. Time's up, I guess. Come in, Tom.

MUSE

Continued from page 45

or a pile-driver during the arid stretches? *Why not have the actual machine performing on the stage?* This would add visual impact to the aural impression. The audience, subtly aware of the risk the conductor was running of getting caught and mangled, would be kept in agonized suspense for the duration of the piece. I would speak to my colleague Gugelhopf about it when we got back. But

Continued on page 126

HIGH FIDELITY MAGAZINE



*What is
the best
amplifier?*

THAT'S simple. The one that gives you the least distortion at high frequencies. Or put it this way: an amplifier with Unity Coupling. Because with Unity Coupling, transformer-caused impulse distortion just can't happen. And which amplifiers *have* Unity Coupling? That's simple, too. National's Horizon 10 and Horizon 20.

You know what makes a conventional amplifier sound "raw"—especially at higher frequencies—even though its *harmonic* distortion may be rated low? It's because the output transformer has to function as a coupling device between output tubes.

But with a National **Horizon**, no rawness—ever. Unity Coupling takes over. Output transformer merely provides an impedance match between tubes and load.

So, impedance ratio of output transformer is lowered, leakage inductance cut way down.

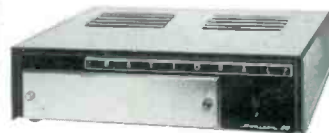
Power bandwidth naturally increases. More distortion-free power becomes available at higher frequencies. Which, of course, is exactly what you're after.

That's the logic of it . . . but even more convincing is the listening. National's Horizon amplifiers can be found only at authorized National Company full-line distributors.

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Harmonic Distortion	Less than .3% at rated output of 20 watts	Less than .5% at rated output of 10 watts
Intermodulation Distortion	Not more than 1% at 20 watts	Not more than 2% at 10 watts
Frequency Response	20 cps—20 kc ± 1 db; 10 cps—100 kc ± 1 db	20 cps — 20 kc ± 1 db
Power Response	20 cps—20 kc ± 1.5 db; 10 cps—60 kc ± 1 db at 20 watts	20 cps — 20 kc ± 2 db
Sensitivity	1.6 volts for 20 watts output	.5 volts for 10 watts output



Horizon 10, 10 watt amplifier-preamp



Horizon 20, 20 watt amplifier

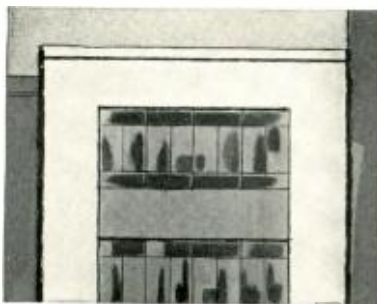
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High Fidelity Music Systems—Components and Complete Installations

MUSE

Continued from page 124

no . . . he might steal the idea! Better not to say a word. Not even to Theodoric.

I resolved that my first move when we got back to Rancor would be to sign a contract with the dog biscuit factory for the exclusive use of their machinery at all my concerts. I would scrap the barren atonal symphony I had been working on and begin a new work called *Rabies*. As we raced along the highway the form of the work took shape in my mind and I even groaned and thudded a few motives to myself. When Theodoric asked me what was the matter, I was clever. I said it was nothing—I merely had a slight stomach ache.

MICROPHONES

Continued from page 92

a tendency to pick up hum from adjacent AC fields. High-impedance lines are most susceptible while low-impedance lines are least sensitive in this respect. Balanced lines, consisting of two signal leads center-tapped with respect to ground, are extremely insensitive to hum, since interfering signals are cancelled out in the cable itself.

Actually, hum from mike cables usually does not present a problem unless we go out of our way to get the cables near AC fields. Never run mike cables and AC power cables together—that's just asking for trouble.

Another rather perplexing form of interference sometimes occurs when recording pipe organ or music on a dance floor, and it shows up as apparent low-frequency tape overload, even when the record indicator shows normal recording level. This low-frequency interference is due to floor-borne subsonic vibrations travelling up the mike stand to the mike itself, and even though the microphone's response may not go below 40 cycles, its diaphragm is still agitated by these vibrations. At the interference frequency, the mike's output is so low that very little reading shows on the record indicator, so all it does is modulate the desired signal, sounding very much like severe intermodulation distortion, which in effect it is. The fre-

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quency of these subharmonics is too low to be filtered out by standard mike shock mounting systems and, if the vibrations are severe, the only solution is to suspend the offending mike from a horizontally-hung piece of stout cord. The natural resonant frequency of the string is low enough that it effectively suppresses the vibrations, and the result will be a considerable cleaning up of the sound.

But make certain the suspending rope is strong enough to support many times the weight of the mike, because horizontal suspension multiplies its effective weight by a large factor, and dropping a microphone from a height is certain to damage it.

A good mike should be treated with the respect accorded a good watch, because it is just about as fragile. Don't jar it, get it wet, subject it to extreme vibrations, or expose it to extremes of temperature or humidity.

Anything that imparts violent movement to the sensitive element of a microphone may permanently deform it, causing distortion, or may even put it completely out of commission. Remember that a mike's diaphragm responds to sound whether or not it happens to be connected to anything, so the same precautions should be observed.

When not in use, a microphone should be covered with a protective bag, to keep dust away from it or, better still, should be stored in a padded velvet-lined box. Otherwise, particles of dust may lodge between the moving element and cause dirty sound, very much akin to the fuzziness from a worn phonograph record.

If a microphone is suspected of being defective, compare it with another of the same type or send it back to the factory for inspection and repair. Local repair shops or parts distributors are seldom any use here — they don't have the test facilities. Condenser microphones, however, occasionally develop defects in the tube built into the mike, and this may be replaced at home if you are reasonably adept with a screwdriver and remember at all times that the mike is fragile. Never pry or force any of the fittings, and if you run into difficulties disassembling or assembling the mike, return it to the factory or a qualified audio service agency.

Given a little care, a good microphone should last for a lifetime and can be trusted to give consistently good results from one recording session to the next.

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Should you wish confirmation of our findings in this matter, you may refer to Page 35 of the March issue of *High Fidelity Magazine*. Then you will understand why the Service Department of High-Fidelity House checks each unit so carefully, often spend five to six hours on a single order when necessary, and always at no cost to you.

3. Have you ever bought high fidelity equipment and realized almost instantly that it wasn't what you wanted? High-Fidelity House *unconditionally* guarantees complete satisfaction or a full *cash* refund.

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There's certainly nothing new in saying "the customer is always right", but how many businessmen really believe it? We do, here at High-Fidelity House. We realize that by cutting corners, or by taking advantage of our customers, we could probably make a few more dollars on each sale, but if we did, you would find it out sooner or later, and what would you think of us then? What would you tell your friends about us?

You see, we just can't afford to have a dissatisfied customer, so we bend over backwards to treat you fairly, and it works out wonderfully *for you and for us*, since 85% of our business comes from satisfied customers who tell their friends about High-Fidelity House. After all, if you have a high-fidelity system that gives you pleasure and satisfaction, you will use it many hours each week, and if you feel that we've treated you well, you'll have no hesitation in recommending us. It's as simple as that, and so our business grows and grows.

Would you like to know more about High-Fidelity House? Would you like to obtain some valuable information which will save you money and perhaps protect you from costly mistakes? No matter where you buy your audio components, you will benefit from the information contained in our Bulletin G — over 5000 words, covering many topics which have never before been discussed in print. Yet this valuable bulletin is absolutely free. We'll be glad to send you a copy if you will write your name and address on an ordinary postal card.

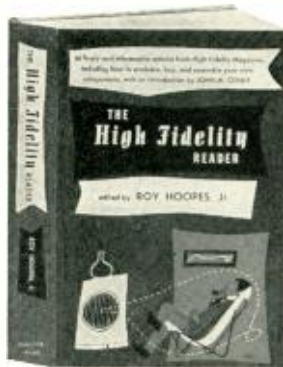
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P.S. Recently other dealers and distributors have noticed our success, and have tried to copy our advertising. Some of them have even tried to copy our name! Don't be fooled, High-Fidelity House has *no branches anywhere*. Our showroom, warehouse, and mail-order department are all located here in Pasadena. If you find other dealers whose advertisements seem similar to ours, reflect on the fact that words are cheap. Anyone can claim to offer the same services that High-Fidelity House provides, but if there is another dealer or distributor in the United States who even approaches our standards, we have yet to hear of it.

In the last analysis we refer you once more to our thousands of satisfied customers. There are probably some in your own state, and possibly even in your home town. Many of them are listed in Bulletin G. They will be glad to have you contact them. Our satisfied customers are *proof* that High-Fidelity House is the best place to buy audio equipment, and that we live up to all our promises.

For Every Listener's Bookshelf



FOR the past four years the most literate and informative writing on the subject of sound reproduction has appeared in *High Fidelity Magazine*. Now, for those of you who might have missed some of *High Fidelity's* articles and for those of you who have requested that they be preserved in permanent form, *High Fidelity's* Managing Editor, Roy H. Hoopes, Jr., has selected 26 of them for inclusion in a HIGH FIDELITY READER. The Introduction was written by John M. Conly.

ALTHOUGH the READER is not intended as a "layman's guide" to high fidelity, it tells you everything you need to know, and perhaps a little more, for achieving good sound reproduction.

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LISTENER'S

by R. D. Darrell

BOOKSHELF

MOST months I don't find it too difficult to organize this book-survey column so that the primary focus is on a single main subject—that of audio techniques, say, as exemplified in the last issue, or phonographic and musical histories, as in the September "Bookshelf." But eventually there comes a time when neither the current publications nor the mounting piles of "leftovers" provide any substantial group of selections which can be fitted together into a pattern.

Expecting to find myself in this predicament sooner or later, I had reconciled myself in advance to making a virtue out of a necessity—that is, by frankly abandoning any clear-cut column "plan" and attempting a sort of general housecleaning by gathering all the available odds and ends into a helter-skelter "miscellany." Yet just as I reluctantly faced the prospect of such a sweeping-up chore for November, a couple of last-minute book arrivals providentially reminded me that this grab-bag or jumble-shop technique is not only a desperate expedient of harried reviewers, but of authors as well, and that such book-miscellanies themselves may serve as a generalized subject well worth exploring.

The first of these latecomers is a typical example of "sweeping-up" as practised between book covers: a Year Book of assorted information on recent developments in a given field—here, Music and Recordings, 1955 (Oxford, \$4.95). Such annual surveys appear regularly in other areas, but in that of music, at least, they seldom have been successful or long-lived: they find their way easily enough into all leading institutional libraries, where they are prized as valuable reference tools, but they seldom exert any decisive or lasting appeal for individual music lovers. The only real exception of which I know is the fascinating British series of *Hinrichsen's Musical Year Books*, but unfortunately this never has received the American attention it merits.

The present work, however, does have more novel features than most similar native attempts in the past, principally its zeal in correcting the old imbalance between "live" and recorded musical activities. For that, we have to thank Oxford's choice of editor—Fred Grunfeld of broadcast and periodical-article fame—who sets the pace here not only in his passionate concern with the best in records, but also in lively if necessarily journalistic style.

Assisted by Quaintance Eaton and a well chosen corps of contributors (including Jacques Barzun as Berlioz specialist, Nat Hentoff in jazz matters, and Tom Scott in folk music), Grunfeld follows the conventional year-book scheme of surveying the main events of the season in specialized chapters devoted to opera, orchestras, concerts (with an added chapter on the frantic New York scene alone), film music, and books; plus a day-by-day musical almanac (from 1 June 1954 to 31 May 1955), obituaries, and lists of major symphony orchestras, summer festivals, and first performances; and topped off by a handsome if all-too-short pictorial insert presenting photographs (mostly by Walter Bursten) of sixteen musical celebrities.

But the major as well as most novel section (some 140 out of the total 302 pages) is a detailed review of recording trends and outstanding disks of the past year. Grunfeld's and Miles Gregory's selections are discerningly chosen and wisely confined to few enough specific works that each can be enlighteningly discussed rather than given merely cursory citation. Yet valuable as this discographic survey surely will be to any serious record-buyer, and useful as the other news and data should be to any serious concert- and opera-goer, the book remains—invariably—a hodge-podge with a diluted and diversified appeal hardly strong enough to overcome the sales

Continued on page 130

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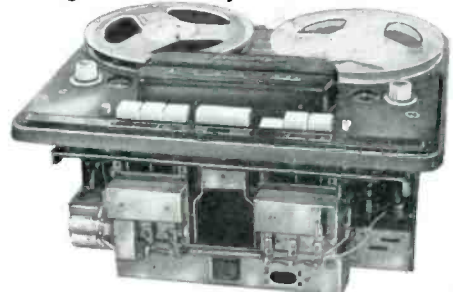
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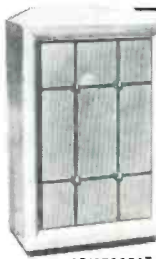
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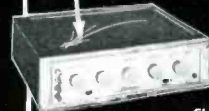
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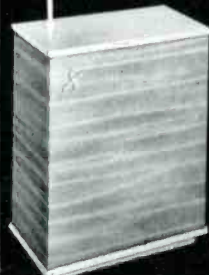
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BOOKSHELF

Continued from page 128

resistance of most potential phonomusical book-buyers. I hope it will, but, judging by earlier musical year-book sales, I'll be pleasantly surprised if it does.

Large, Economy-Size Cornucopia

The other current publication is a late-comer indeed (it was originally announced for 1952 release!) and a veritable colossus of grab-baggery. Yet it is sure to be a best-seller, if only thanks to the potent promotional efforts of its publisher—whom no discophile will have any difficulty in identifying as the most energetic (and successful) of contemporary record dealers. This is the long-awaited and ecstatically advertised *Disc Book* by David Hall and Abner Levin (Long-Player Publications, \$7.50), and it's hardly the authors' fault that it finally comes—for all its grandiosity—as something of an anticlimax.

Certainly Messrs. Hall and Levin (and, for that matter, Mr. Sam Goody) have spared themselves and their readers nothing: the book is a handsome one for all its obesity (471 numbered pages, plus 32 of photographs, and 52 more of unpaginated addenda, artists' index, and advertisements), and it covers the whole LP repertory and the whole pantheon of recording artists like a circus tent. Unfortunately, like any such structure, it merely jumbles together, rather than integrates, a chaotic conglomeration of attractions.

Apparently the problem of choosing among the orthodox organization-schemes was solved by default: try 'em all! So we have here, after the usual preliminaries, a brief survey of recording companies (some 20 pages); a selected "Basic"—or as finically yclept here, "Well Sounding"—Library, arranged by composers (some 40 pages); then a gargantuan section of classified artists' discographies (no less than 223 pages); and on top of all that a detailed chronological survey of the "Main Stream of Music" with scattered references to pertinent recorded illustrations of the trends and composers discussed (some 150 pages).

Naturally enough, so turgid a miscellany varies immensely in quality and appeal. I liked the manufacturers' survey (which, considering that one of the authors is associated with a recording company, is scrupulously im-

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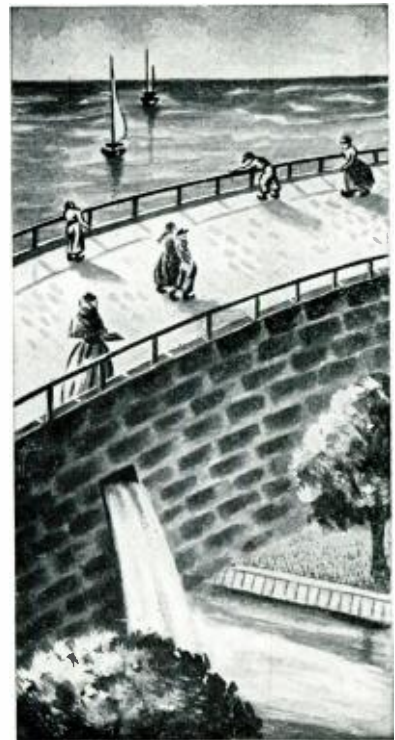
partial) . . . the "well sounding" library struck me as skillfully chosen as any supposedly "basic" list can be . . . and the concluding survey of musical history seems to me to suffer only from the fact that it has been done so often before. The general introduction on starting a record collection and learning exactly what goes on in recording studios is first rate. But for contrast there is a skimpy and far from satisfactory chapter on "How to Know What You Buy," which inexplicably ignores several outstanding record-review publications (like the *Saturday Review* and *New York Sunday Times*) and all the *Disc Book's* competitors (most notably the Kolodin-Miller-Schonberg series reviewed in this column last July). And the inclusion of a large number of smudgy line-cut portraits of composers gives the book an incongruously old-fashioned look.

Yet my most uneasy dissatisfaction is with the main section, that devoted to interpreters, which falls into the old quicksand-trap of unalloyed praise. To be sure, every recording artist must have some admirers, but what listeners look for in a record guide of this kind is at least fair measure of critical perspective and evaluation, as well as factual repertory data. The latter is provided with admirable comprehensiveness here, but practically nothing of the former creeps in even by implication.

Of course critical insights are not entirely lacking elsewhere in the *Disc Book* and its sheer bulk of material, if not its diversity of virtues, well may make it as popular a handbook for contemporary record-buyers as Hall's earlier *Record Books* were for the previous generation of 78-rpm disk-fanciers. Surely no one who buys it ever can complain about not getting his money's worth. But few discriminating discophiles can read or use it long without bitter regrets that the authors fail to discard their rose-colored glasses more frequently and chose as a goal the comprehensive accumulation of materials rather than their integrated and illuminated organization.

Pink Pills for Pale Music-Lovers
Some other miscellanies can be more expeditiously swept under the rug as I get back to my housecleaning chores, for they've been cluttering up my room for months as I waited for some reasonable excuse for their disposal.

Continued on next page



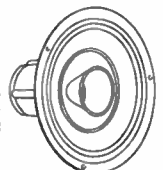
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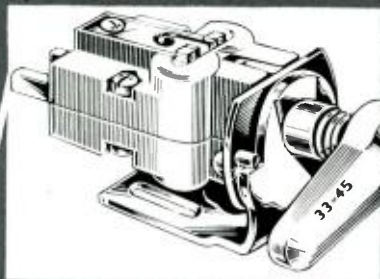
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BOOKSHELF

Continued from preceding page

Two are typical products of that indefatigable one-man music-book factory, David Ewen, and both *The Home Book of Musical Knowledge* (Prentice-Hall, \$4.95) and *David Ewen's Musical Masterworks* (Arco, \$4.75) are to my perhaps unduly cynical mind strictly pseudo-"class" items for the corn-belt "connoisseur" mail-order trade.

The former jumbles up brief biographies of the "great" composers with descriptions of the "basic" musical forms (including opera and ballet "stories" and lists of the "100 basic" orchestral and instrumental works), adding for good measure a few program-notes on works written especially for children and a glossary of musical terms. The latter (the second, enlarged edition of a work originally published in 1944) is at least a little less hodge-podge, for it sticks to program-notes, "stories," and descriptive blurbs of more-or-less "standard" works by several hundred composers from Albeniz to Wolf-Ferrari. But both books presuppose that a musical "education" can be obtained merely by gobbling sugar-coated pills of casual information. The usual results, however, are less mental nourishment than a bad case of bloat. Filled to surfeit with blended facts and fancies, the patient may feel that he is musically filled, but in actuality there is no appetizing stimulus for him ever to chew — much less digest — more than a fraction of such juiceless fodder.

The 1954 edition of the famous Hughes-Taylor-Kerr *Music Lovers' Encyclopedia* (Garden City, \$3.50) of course warrants less cavalier treatment, for although it too is a hodge-podge, its contents are both much more substantial and far freer from sugar-coating. The main items are a biographical dictionary of over 8,000 musicians and a dictionary of over 7,000 terms, plus longer life-sketches of some 34 of the best-known composers, "stories" of some 90 operas, pronunciation notes, instrumental charts, etc. These are good reference sources, but the most stimulating reading is to be found in Rupert Hughes's "Introduction to Music for the Un-initiated" and in a series of 29 articles on particularized subjects from Acoustics to Theater and Dance Music Orchestration — the last a real gem by

the outstanding authority, Robert Russell Bennett.

Among these I was delighted to find retained my own piece on "Phonograph Music," for that remains even after some seventeen years one of the few examples of my own work in which I'm not ashamed to take some pride. But such immodest satisfaction is considerably tempered by the fact that as a reference survey it is, like all its companion articles, now sadly out of date. And that's my one real complaint about an otherwise extremely handy and useful book: the present version—except for the insertion of later death dates in the biographical dictionary and the addition of a supplementary list of modern composers, pages 866 through 885 at the end of the book—is basically that of the 1939 edition.

But You Can't Beat the Old Masters!

The commissioning of a truly great author to write about a truly great composer of course happens all too seldom. So it's hardly surprising that the sole current example is not entirely new, but rather a reprint of Alfred Einstein's *Gluck* (Dent 1936, via

Farrar, Straus & Cudahy, \$3.00). Yet since the original has been out of print since World War II, it will be new to most American readers. In any case, it's the only full-length study available in English of perhaps the least-known, if not the most disgracefully neglected, major composer since Baroque times. Too few of the Gluck recordings give any fair index to his stature and significance: here, for once, it may be best to start reading about the man even before you've developed an urge to listen to his music—for if you don't have that urge before you dip into this volume, you'll be consumed with it long before you finish Einstein's tersely packed, beautifully written, and superbly illuminating pages. I know very well that most of you will be inclined to pass this book by, however respectfully, but I insist on having the satisfaction of warning you in advance that you will be depriving yourself of something truly valuable.

Incidentally, this unqualified "plug" also gives me a welcome chance to pay tribute to the "Master Musicians" series as a whole. The volumes in this series are happy combinations of brevity and thoroughness, for although

Continued on next page



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If you are using anything but a diamond... or a diamond more than 12 months old... remove it from the cartridge*, Scotch-tape it to a piece of cardboard and mail to Transcriber. Our experts will strengthen and straighten the shank... re-tip it with a new guaranteed diamond. You'll hoost your fi and save your records. You'll save money too—complete price is only \$10.50 post-paid. 48 hour service.

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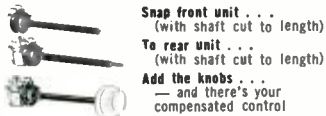
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BOOKSHELF

Continued from preceding page

each is a short work, it is written by an authority on the subject and invariably supplemented by illustrations (both pictorial and musical), a complete catalogue of works, an enormously helpful calendar of contemporary world events, a "personalia" section (thumbnail sketches of all the persons mentioned in the text or associated with the subject), and detailed bibliography (but no discography) and index.

And, if you insist that Gluck makes no appeal either to your eyes or ears, at least you owe it to yourself (and the invigorating exercise of your sensibilities) to welcome as a permanent guest in your home some memento of Einstein himself, whose death in 1952 was nearly as great a loss to the world of music as his (unrelated) namesake's has been, this year, to the world of science. If you're a Complete Mozartian, his revision of the great Köchel Index (Edwards reprint, 1947) of course will be a treasured, soon thumb-worn bible; but if you want to start more modestly, by all means begin with the recent "Vintage" paperback edition of his *Short History of Music* (Knopf, 95c); then go on to three equally celebrated Oxford publications—*Mozart* (1945), *Schubert* (1951), and the collection of essays, *Greatness in Music* (1945). There are more, but once you know these you're well on your way to joining the ranks of truly literate listeners. You'll never regret it!

Grace Notes

Composer's Outlook and Quirks. As visiting lecturer at Cornell in 1954, Ralph Vaughan Williams undoubtedly delighted a non-professional audience by his highly personal slants on the nature of music, how and when it is made, its social foundations, and the roles of folksong and personal participation. But collected in a slim, 70-page book, his talks lack real depth and substance, bristle with prejudices (against authentic baroque instruments, for example), and are likely to be relished best (or only) by admirers of the octogenarian himself—a fascinating combination of warm-heartedness and tart orneriness (*The Making of Music*, Oxford University Press, \$2.00).

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Prices and specifications aside, though, the real test of any speaker is the quality of its sound. The "Omega M" passes this test, too, with flying colors. Hear for yourself at your nearest Stromberg-Carlson dealer. If you like, write us for a full set of specifications and the name of the dealer nearest you.

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HIGH FIDELITY MAGAZINE

AUDIO FORUM

SIR:

I am attempting to add a TV unit to my hi-fi set. After quite an extensive search through your magazine and other sources, I have reached the conclusion that pitifully little has been written for those who are inaugurating such an undertaking. I would like a TV unit which is comparable to the rest of the units of my set and one which duplicates a minimum of parts and controls.

Can you help me? I would be delighted to find an article dealing with my problem in the next issue or two of HIGH FIDELITY.

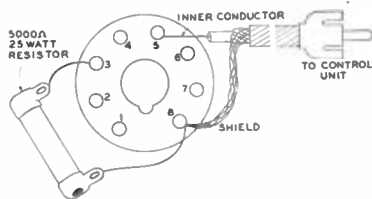
Any help which you can send my way will be greatly appreciated.

Robert Clark
89 Main Street
Potsdam, N. Y.

There are quite a few excellent TV-only tuners available for connection directly into high-fidelity systems, one of which is reviewed in the Tested-In-The-Home section of the October issue.

These units may be attached to an existing system in precisely the same way as an FM tuner, requiring only an antenna connection, a source of AC power, and a spare high-level, low-gain input to the audio control unit. If the TV tuner has its own volume control, as most of them do, this may be used as an input level-set control in lieu of one in the control unit. If there is already one in the control unit, the TV tuner's control should be advanced to about 2/3 of full rotation and left there, using the level-set control for balancing the input levels.

A standard TV receiver may also be adapted to give fairly good results with a high fidelity system by drawing its audio signal out before the output stage and feeding it into the control unit as described above. To do this, remove the output tube, or one of the output tubes in the case of a



push-pull output stage, and replace the tube with a plug wired as shown in the diagram, below. The pin connections shown are numbered clockwise from the aligning key of a standard octal socket, viewed from the bottom, and will be correct for all standard output tube types, such as the 6V6, 6F6, 6K6, or 6L6. The 5,000-ohm resistor must be a 25-watt wire-wound unit, so it will be necessary to remove the cover from the plug and leave the resistor floating in free air above the plug, both for ventilation and to meet the space limitations. Use fibre spaghetti tubing over the resistor's leads, and don't try to remove the plug while the TV set is turned on — the resistor has about 250 volts across it.

The output impedance of this connection is quite high, so use as short a lead as possible between the TV set and the audio control unit, and if the TV set has a single output tube leave the volume control turned up full at all times. If it has a push-pull output stage (two output tubes), set the volume control at 2/3 of full rotation, and try not to advance it past that point. Higher settings might overload the following stage.

SIR:

I own a Components Corporation belt driven turntable with a Pickering arm and diamond stylus cartridge. My main amplifier is a new Heathkit separate-preamplifier unit. Ever since I purchased this system, I have noticed a very annoying condition while playing my recordings.

Whenever I play a record there seems to be a high-pitched crackling noise in my loudspeaker, which is a triaxial. As I put my ear to the record player, it seems as if this crackle originates at the stylus, for it is audible at that point. I do not encounter this trouble using my tuner or tape recorder, so it must be limited to the phonograph channel.

Could you please advise me as to how I might remedy this situation?

John B. Rison
56 President Avenue
Providence 6, R. I.

The type of interference which you have in your system is usually traceable to

Continued on next page

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AUDIO FORUM

Continued from preceding page

severe peaks in one or both of the transducer units.

By far the most common offender in this respect is the loudspeaker, many of which have extremely peaky response at the high-frequency end. But since you do not get the high-pitched crackling sound when listening to your tuner or tape recorder, you might investigate the possibility of a defective cartridge.

All cartridges emanate "needle talk" to some extent, but the resulting dirtiness of sound is rarely passed along to the speaker to any annoying degree. If the pickup is having more than a normal amount of difficulty in tracking records, you may have one in which the stylus damping material has shifted or dried out, or you may be using a worn or chipped stylus. If in doubt, you should return the cartridge to the factory for a complete laboratory check.

Incidentally, since you say you have had this trouble ever since you purchased your equipment, there may be something wrong with the way in which the system was initially set up.

For instance, most cartridges will seemingly produce distortion if, with the system's volume control turned off, it is possible to hear sound radiating directly from the stylus of the cartridge when you are sitting in the usual listening position. If this noise is audible with the rest of the system turned off, it will definitely create the illusion of rattling noises coming from the loudspeaker, even though the speaker may apparently be drowning out every other sound in the room.

A second possibility is that the level-set controls on the rear of the control unit are turned too high, with resulting fringe overload of the following stages. The Heathkit control unit should have its input levels set so that the system puts out full room volume with the volume control set at about the two-o'clock position.

If none of the above suggestions effect any appreciable improvement, it might be worthwhile to have the amplifier and control unit checked on an intermodulation analyzer, to see if they both come up to their published specifications.

Higher-than-normal distortion, particularly in the early stages of the control unit, will considerably aggravate any tendency toward raspiness elsewhere in the system. If the entire amplifier, from magnetic pickup input to power amplifier output, measures below 0.5% IM at 1 watt output, and is capable of producing its full rated output, it can be discounted as the source

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of the trouble. Otherwise, it should be serviced by a competent audio service agency or returned to the Heath Company, for an overhaul.

It is possible that your trouble, rather than being the result of a single defective component, may be due to a compounding of many of the faults mentioned above. If so, it will be necessary to correct all these faults before the sound can be completely cleaned up.

As a last resort, if your investigations do not turn up anything definitely defective, your best bet would be to consider the purchase of a less "brilliant" loudspeaker system, with a much smoother high-frequency end.

SIR:

In your "Audio Forum" column for the May issue, reader Kenneth Knoblock complains of "an undercurrent of 'beeps' from one end of the FM dial to the other." You are undoubtedly correct in diagnosing the trouble as radio interference. However, you suggest, as the first step of the remedy, recourse to the Federal Communications Commission.

I doubt that this will help. What Mr. Knoblock probably has is intermediate-frequency interference. That is,

the intermediate-frequency amplifier section of his tuner picks up this signal directly, along with the FM signals coming from the "front end" of the converter.

In that case, the radio station involved — a code station, since a series of beeps is heard — could be operating on a legally-assigned frequency, far removed from the FM frequencies. In older tuners at least, the standard IF was 10.7 mc. Thus a radio station operating on a frequency of 10.7 mc could interfere with FM signals in the 88 to 108 mc range.

The FCC would be able to do nothing but suggest that Mr. Knoblock have a competent radio serviceman work on the tuner to plug the leak. The tuner should be well enough shielded to prevent its IF amplifier from picking up external signals. It should be well enough engineered so that there are no easy paths bypassing the front end into the IF amplifier stages. If it is lacking in either respect, the design or construction may be at fault, and Mr. Knoblock should alert the manufacturer.

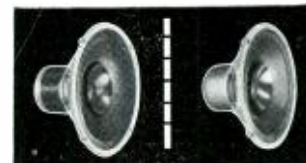
If the manufacturer is reputable he should make good on it. However, *Continued on next page*

NOW HEAR THIS

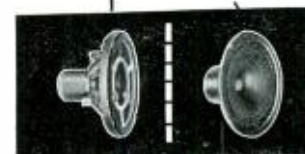
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AUDIO FORUM

Continued from preceding page

before *demanding* satisfaction, Mr. Knoblock might at least have a local amateur radio operator (ham) come in and read the beep signals as an aid to identifying the station. This is because there are other possibilities besides IF pickup. The audio amplifier may also be the culprit (a small amplifier I built a few years ago insisted on picking up local radio stations until I re-soldered a preamplifier connection). What baffles me, whether the tuner or the audio amplifier is at fault, is how the beep tone is produced in Mr. Knoblock's equipment. Most code stations do not supply the beep — that is usually supplied by the receiver, if it is equipped to receive code (which a high fidelity setup — especially an FM tuner — is not!). Of course, some stations do supply the beep and Mr. Knoblock may be picking up the Navy's million-watt world-range transmitter, which operates on a very low radio frequency (30 and 50 kc). But if so, whence the beep? A bit of faulty soldering, or a wiring error, might rectify the signal all right — but the self-oscillation possibilities that might provide the audible beep are too complicated to be likely.

I wish I lived somewhere near Lake Geneva, Wisconsin. Mr. Knoblock would have a caller.

Nicholas Rosa
 5 Hundley Court
 Stamford, Conn.

Anyone with similar problems should, by all means, ask the help of a local ham or of the nearby amateur radio club. Those fellows love to get involved in things like this.

SIR:

Do speakers deteriorate with age? The response of my system has declined since it was new, and I believe I have eliminated the other likely sources of trouble.

Using a test record, I have made regular checks of frequency response since shortly after purchasing my system. Listening tests with familiar records confirm the checks with the test record.

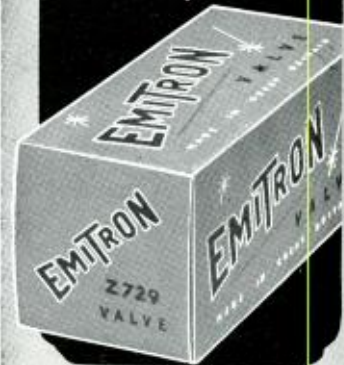
In May 1953 I purchased a system with a record changer, Pickering D140-S cartridge, 10-watt amplifier-preamp, and 15-inch coaxial speaker. The speaker was mounted in a 12 cu. ft. infinite baffle enclosure. The frequency response was from 15,000

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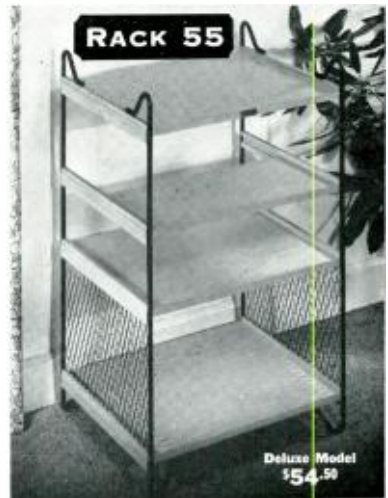


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cycles down to 70, with a weak but audible 50 cycle note.

In 1954, the speaker was installed in a new commercially-manufactured rear-loaded horn-type enclosure. This produced a good 50 cycle note, and a weak but audible 30 cycles.

I recently exchanged the original amplifier for a 20-watt model. Before swapping, I ran tests again. The response was then limited to 100 cycles and above, with a weak and wobbly 70 cycle note. The new amplifier eliminated some distortion and sounds better overall, but did not correct the loss of low frequency response. I'm still getting no useful reproduction below 100 cycles.

I have made all checks and adjustments that I know of. The cartridge was sent back to the factory several times for modification or servicing, the last time about six months ago. I just finished cleaning and servicing

Continued on page 141

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AUDIO FORUM

Continued from page 139

the changer. The amplifier is brand new, and appears to function perfectly. The enclosure appears to be as tight and solid as ever. This leads me to suspect the speaker.

Edward V. Polbanus
1632 Pepper Drive
Tallahassee, Fla.

No, speakers do not usually deteriorate with age. In fact, most users have found that, quite to the contrary, they tend to improve over a period of years. Constant flexing of the edge suspension breaks down the fibers of the cone paper, increasing the compliance and so lowering the resonant frequency.

Usually, the only trouble that is likely to be encountered after some time is a slight deterioration of the high-frequency response, due to fatigue of the tweeter diaphragm and/or its damping materials. Over periods as long as eight to ten years or more, a speaker that has been impregnated with some form of plasticiser may show a tendency to dry out, with resulting loss of low-frequency response and over-all smoothness, but the effect would not be as serious as you have indicated.

Your loss of bass may be caused by shifting of the damping material in the Pickering D140-S cartridge. The viscous material that was used in the early Pickering cartridges for damping stylus resonance had a definite tendency to creep out of its correct position after a few months of use, and to accumulate in a large globule

Continued on page 144

• PENNSYLVANIA •

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Of High Fidelity, published monthly at
Great Barrington, Massachusetts, for
October 1, 1955

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Charles Fowler, Egremont, Mass.; Editor, John M. Conly, Great Barrington, Mass.; Managing Editor, Roy H. Hoopes, Jr., New Marlboro, Mass.; Business Manager, Warren B. Syer, New Marlboro, Mass.

2. The owner is: Audiocom, Inc., Great Barrington, Mass.; R. F. Allison, North Egremont, Mass.; C. G. Burke, Ghent, N. Y.; J. M. Conly, Great Barrington, Mass.; S. Q. Curtis, Sheffield, Mass.; C. Fowler, South Egremont, Mass.; R. H. Hoopes, Jr., New Marlboro, Mass.; R. Lindstrom, North Egremont, Mass.; F. C. Micholove, Englewood, N. J.; W. B. Syer, New Marlboro, Mass.; H. R. Sykes, Pittsfield, Mass.; Frank R. Wright, Jr., New Marlboro, Mass.

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A complete, truly high fidelity amplifier at a moderate price—"astounded me with the way it sounded."—*B. H. Huggin, The Nation*. Features flexibility with simplicity of control. Accurate record compensation, adjustable for all recording curves. For all high quality phonograph pickups. Bass and treble controls. Rumble filter. Loudness-compensated volume control. Tape output jack. 20 db. feedback. 10 watts at less than 1% distortion. Attractive maroon and gold finish. Compact: 4½" x 11" x 8".....\$75.00 net



Mark 12 Integrated Amplifier and Control Center

Exceptional flexibility and performance worthy of the finest pickups and speakers—in a compact, attractively-styled package. *Separate Turnover and Roll-off controls* with choice of 24 record compensation curves. For dynamic, magnetic, FM (capacitance), ceramic and crystal pickups. Wide-range bass, treble controls. Loudness compensation on volume control removable at will. Tape take-off jack. 20 db. negative feedback. 12 watts at less than 1% distortion. Attractive maroon and gold case; for use as table-top remote control unit or easy cabinet installation. Sizes: 4½" x 11" x 8".....\$98.25 net



Mark 30A Power Amplifier

30 watts of low-distortion power in a compact, attractively styled, easy-to-install package. Long life assured by novel chassis design providing perfect ventilation of components. I.M. distortion below 1% at 30 watts; ¼% at 20 watts; 1/10% at 10 watts. 43 db. multiple-loop negative feedback. Wide-band phase compensation assures absolutely stable operation with all types of speakers. Perfect freedom from transient oscillation and fast recovery time result in audibly cleaner performance. Ultra-linear output stage. Size: 3½" x 12" x 9".....\$98.25 net



Mark 30c Audio Control Center

Feedback type preamplifier with extreme flexibility of control and input-output facilities, functionally designed for ease and simplicity of operation. *Separate Turnover and Roll-off controls*. Exact compensation

for all recording curves, rigidly controlled in production. Feedback-type bass and treble controls. Rumble filter and loudness compensation front-panel controlled. Facilities for two phono inputs. Adjustable pickup load. Tape output jack. I.M. distortion virtually unmeasurable. Extremely low background noise level. Highly styled, legible front panel; maroon and gold cabinet for use as remote control unit—self-adjusting feature for cabinet installation. Size: 3½" x 10¾" x 6".....\$88.50 net

Available at better high-fidelity distributors.
(Prices slightly higher west of Rockies). Literature on request.



BROCINER
ELECTRONICS CORPORATION

Dept. HF11, 344 E. 32nd ST., NEW YORK 16

AUDIO FORUM

Continued from page 141

around the stylus, directly above the thin plastic membrane that the stylus protrudes through.

The factory is the only place qualified to correct this condition, so I would suggest you mail your cartridge back again to Pickering & Company, and ask them to check the condition of your stylus, too, while they're at it.

The most likely cause of your trouble is that your loudspeaker cabinet is not placed in exactly the same place on the floor as it was when you made your first series of tests. Cabinet placement in a room is extremely critical as far as bass radiation is concerned, a difference of two inches often being enough to drop the entire bass response in a certain range of frequencies. So try changing the location of the cabinet, a couple of inches at a time, and see if that improves matters. It is quite possible that you may find a position that will give better low-frequency response than you had originally.

SIR:

Here is a bit of information I would like to pass along to other readers. I have the annoying habit of sometimes forgetting to turn off my amplifier and turntable, and consequently allowing them to run all night.

My roommate suggested a simple but effective cure for this. He had a meter which was used to make payments for his television set sometime ago. We plugged an octopus extension cord into this meter and then plugged the power cords for the turntable and amplifier into the extension cord. The tuner is already plugged into the amplifier. To operate this setup, one simply inserts a quarter into the meter. This allows the system to operate for one hour. We keep the meter open so that we use the same quarter over and over. The meter can be set to run as long as twenty hours by inserting the quarter twenty times in succession. We estimate the number of hours in advance.

If one wishes to be mercenary, the meter can be locked and therefore will only play for one hour for each quarter inserted. A high fidelity system could therefore be paid for by entertaining friends. When the hour is up, one could announce, "Is there a quarter in the house . . . ?"

Mel Light
Washington, D. C.

REK-O-KUT
 is Setting
 New Quality
 Standards



The *Rondine* **High Fidelity**
TURNTABLES

It is relatively simple to define 'high fidelity' in a turntable or a record changer. It is expressed in three terms: Rumble, Wow and Flutter...the presence of which tends to affect the quality of sound reproduction unfavorably.

Rumble is noise caused by some form of mechanical vibration introduced into the pickup cartridge. Wow and Flutter are slow and rapid changes in pitch which occur because of variations in turntable speed. It follows then, that the lower the rumble, the wow and the flutter, the better the quality of reproduction. It is the general practice to express rumble in decibels (db) below average recording level. Wow and flutter are expressed in percent of speed deviation.

The National Association of Radio and Television Broadcasters has set quality standards for turntables and record changers. These can be expressed as follows: Rumble -44db below average recording level (20 cm/sec.). Wow and flutter \pm .20%.

It is significant, that all of the Rondine turntables surpass NARTB standards prescribed for speed regulation. Wow and flutter never exceed \pm .12%, and in most instances are kept at \pm .10%. Equally sensational, is the success achieved by Rek-O-Kut in keeping the rumble

content of the Rondine and Rondine Jr. turntables at NARTB levels: -44db or better. The Rondine Deluxe provides unmatched rumble characteristics with a rating of -54db.

These figures were not obtained from specially selected units. To the contrary, each and every turntable that comes out of production is individually tested for rumble, wow and flutter and these measurements recorded. With such quality control, it is no wonder that the Rondine turntables are considered... the finest ever designed for home music systems.

These are the Rek-O-Kut RONDINE Turntables:

3-Speed

Rondine Deluxe (illustrated)
 with hysteresis motor.....\$119.95
Rondine with 4-pole Induction motor..... 74.95

2-Speed

Rondine Jr. Model L-34 (33 $\frac{1}{3}$ and 45 rpm)..... 49.95
Rondine Jr. Model L-37 (33 $\frac{1}{3}$ and 78 rpm)..... 49.95
 (4-pole Induction Motors)

Watch for future advertisements which will explain the parts played by the motor, the pulley, the idler, and the rotating turntable. Reprints of this and other ads in this series may be obtained by writing to Dept. KM-2



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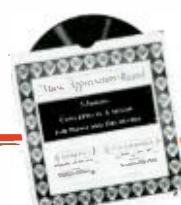
Richard Strauss' **TILL EULENSPIEGEL'S MERRY PRANKS**
Smetana's **THE MOLDAU**
(On One 12" Disc)
George Szell, conducting
Music Appreciation
Symphony Orchestra



Prokofiev's **CLASSICAL SYMPHONY**
Britten's **THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA**
(On One 12" Disc)
Alfred Wallenstein, conducting
Music Appreciation
Symphony Orchestra



Wagner's **OVERTURES TO TANNHÄUSER and DIE MEISTERSINGER**
(On One 12" Disc)
Norman Del Mar, conducting
London Symphony
Orchestra



Schumann's **PIANO CONCERTO IN A MINOR**
EILEEN FLISLER, PIANIST
Thomas Scherman, conducting
The Little Orchestra



Mendelssohn's **VIOLIN CONCERTO IN E MINOR**
FREDRICK LACK, VIOLINIST
Alexander Smalens, conducting
The Stadium Concerts
Symphony Orchestra

When you receive it, first play the **PERFORMANCE** side—and see how much—and what—you hear in it



Then turn it over and play the **ANALYSIS** on the other side—and see how much you have been missing

SPONSORED BY THE BOOK-OF-THE-MONTH CLUB, this new idea is designed for those who enjoy good music but who are aware, too often, that they do not listen to it with complete understanding and appreciation. There is no doubt about the reason: most of us are not pruned about *what to listen for*. **MUSIC-APPRECIATION RECORDS** meet this need — for a fuller understanding of music—better than any means ever devised. This enjoyable form of self-education can be as thorough as the Music Appreciation courses given in many universities.

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